

## Translation Techniques, Methods, and Ideologies of Tiara Andini and Arsy Widiyanto's Song Lyrics 'Cintanya Aku' by Emma Hesteers

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### Abstract

The present research aims to examine the techniques, methods, and ideologies of translating the lyrics of the song *Cintanya Aku* from Indonesian into English. The song is originally sung by Tiara Andini and Arsy Widiyanto, and covered in English by Emma Hesteers. The present research employs a descriptive qualitative research approach with a focus on translation outcomes as the product. Data is gathered from the lyrics of *Cintanya Aku* in both Indonesian and English versions. Data collection involves recording and note-taking techniques, where the songs are transcribed into written form. Data analysis employs an interactive data analysis model consisting of data reduction, data display, and conclusion/verification stages. The research findings indicate that eight types of translation techniques were applied, namely established equivalence, amplification, discursive creation, linguistic compression, compensation, linguistic amplification, adaptation, and modulation. The technique of established equivalence emerges as the most dominant translation technique applied. The translation methods tend to prioritize the source language by adopting communicative methods. The ideological stance adopted by the translator is domestication. Based on the application of these techniques, methods, and ideologies of translation, it can be concluded that the translator prioritizes audience comprehension in the target language.

**Keywords:** *Song, Cintanya Aku, Translation Techniques, Translation Methods, Translation Ideology*

### INTRODUCTION

Translation refers to the process or action of producing a translation, known as translating. This encompasses all activities undertaken by the translator to transfer meaning from the source language (SL) into the target language (TL) in written form (Munday et al., 2022). Translation is a complex process that goes beyond linguistic substitution. It requires the translator to not only possess fluency in both languages involved but also to have a deep understanding of the cultural contexts and nuances embedded in the source text. The goal is not just to render words into another language but to ensure that the translated text captures the tone, style, and meaning of the original as closely as possible. This involves making decisions on how best to convey idiomatic expressions, wordplay, and cultural references in a way that makes sense to the target audience (Coombs-Hoar, 2022).

Translation studies closely relate to the translation of song lyrics. This involves the process and techniques of translation applied to transfer the text of song lyrics from one language to another. Franzon et al. (2021) mentions that there are five aspects that should be considered for translators of songs to choose the strategy they will use, including the following: (1) Not translating the lyrics or leaving the lyrics the same as the original lyrics text, (2) Translating the lyrics and not considering the music, but singing the song with the music and original lyrics along with their translation as reading, (3) Writing new lyrics that do not have a meaning relationship with the original lyrics, but using the original music, (4) Adapting the

music into the translation. In this case, the translation text and music are combined into one to be sung back with additional modifications to the music, and (5) Adapting the translation into music. In this case, the translation text has a relationship with the meaning of the original text by adjusting the music.

To analyze the translation of song lyrics effectively, it is important to understand various translation theories. These theories serve as frameworks or concepts that aid in understanding and evaluating the outcomes of translation. Examples of these theories include translation techniques, methods, and ideologies that provide a theoretical foundation (Mukminin et al., 2023). In the translation of song lyrics, these theories serve as crucial foundations to ensure that the meaning, nuances, and emotions conveyed in the original lyrics are preserved or accurately transferred into the target language. A solid understanding of these theories helps translators adapt the intended message to remain appropriate and understandable to listeners who speak different languages. Thus, translation theories not only facilitate the translation process but also enhance the quality of cross-language communication in artistic and cultural contexts such as songs.

Translation techniques refer to a variety of approaches used to analyze and classify how equivalent words in the translated text operate. These techniques include adaptation, amplification, borrowing, calque, compensation, description, discursive creation, established equivalence, generalization, linguistic amplification, linguistic compression, literal translation, modulation, particularization, reduction, substitution, transposition, and variation (Molina & Albir, 2002). Translation methods are categorized into two main orientations, often depicted as the V diagram, focusing either on the source language (SL) or the target language (TL) (Newmark, 1988). Translation ideology, on the other hand, refers to the dynamic relationship between these opposing orientations—the emphasis on the source language (SL) versus the target language (TL)—known respectively as foreignizing translation and domesticating translation ideologies (Venuti, 1995).

The present research focuses on the techniques, methods, and ideology of translating the lyrics of the song *Cintanya Aku* sung by Tiara Andini and Arsy Widianto. Tiara Andini and Arsy Widianto are talented young singers from Indonesia who are on the rise. Both began to be widely recognized after participating in the 10th season of the Indonesian Idol talent search event in 2020. The song *Cintanya Aku* is sung in Indonesian, then covered by Emma Hesteers in English. She is an American singer who has successfully sung several Indonesian songs into English. Emma Heesters, a Dutch vocalist and TV figure, gained fame for performing covers of well-known songs on her personal YouTube channel. Starting her musical journey in 2014, by June 2024, she had amassed more than 5.9 million subscribers on YouTube.

Research related to translation techniques, methods, and ideologies has been conducted by several researchers. Mukminin et al. (2023) examined the Arabic-English circumstantial translation techniques, methods, and ideologies in the novel *Al-Ajnihah Al-Mutakassirah*. Mukminin et al. (2024) researched the techniques, methods, and ideologies of translating Arabic-Indonesian quotes on X Jubran Khalil Jubran's account. Rahmawati and Malik (2023) studied the techniques, methods, and ideologies of translating BTS songs into English-Indonesian and English-Arabic. Ismiyati et al. (2024) analyzed the techniques, methods, and ideologies of translating politeness strategies in English-Indonesian subtitles in the movie *Vampires and the Bronx*. Putra and Nababan (2019) examined the techniques, methods, and ideologies of translating expressive speech acts from English to Indonesian in the novel *Maze Runner 'The Scorch Trials'*.

Research examining Emma Heesters' translations of several songs has been conducted by several researchers. Sari (2022) investigated the translation techniques used by Emma Heesters in translating Budi Doremi's song 'Melukis Senja' into English. Natsir and Saragih (2023) examined the techniques employed by Emma Heesters in translating the songs *Melukis Senja*, 'Maafkan Aku', and 'Cuek' into English. Sanjaya

et al. (2024) studied the types of shifts present in the translations of seven songs rendered by Emma Heesters into English. Yuwanti and Afifulloh (2024) analyzed the translation methods applied by Emma Heesters in translating the song 'Mungkin Hari Ini Hari Esok Atau Nanti' into English. Wijaya and Hadi (2024) examined the techniques used by Emma Heesters in translating the song 'Bertaut' into English.

From the review of previous research and literature, it is evident that there has been no prior investigation into the translation techniques, methods, and ideologies employed in Emma Heesters' translation of the song lyrics *Cintanya Aku*. This identifies a research gap that offers potential for further exploration. The originality of this study centers on exploring translation techniques, methods, and ideologies not previously examined in the lyrics of *Cintanya Aku*. This research holds importance as it introduces fresh perspectives on the translation process of song lyrics, highlighting how particular techniques and ideologies can impact the final translation results.

## METHOD

This study examines the outcomes of translating the song *Cintanya Aku*, as performed and covered by Emma Heesters in English version. It employs a descriptive qualitative approach to explore the techniques, methods, and ideological aspects involved in translating the song's lyrics from Indonesian to English by Emma Heesters. The research utilizes data comprising the lyrics of *Cintanya Aku* in both languages: Indonesian, sung by Tiara Andini and Arsy Widianto, and English, sung by Emma Heesters. Data collection involved recording and note-taking during the translation process, followed by transcription of the song's content. Data analysis follows the interactive analysis model by Miles and Huberman (1994), involving stages of data reduction, presentation, and drawing conclusions. The theoretical framework incorporates concepts from translation technique (Molina & Albir, 2002), translation method (Newmark, 1988), and translation ideology (Venuti, 1995). The findings are presented in an informal report format, detailing the results of the data analysis.

## RESULT

### *Cintanya Aku* Song Lyrics in Indonesian and English Versions

The results of data collection in the form of transcription of the lyrics of the song *Cintanya Aku* in Indonesian and English versions are shown in the following table.

Table 1. *Cintanya Aku* Song Lyrics in Indonesian and English Versions

Source Text	Target Text
Tergetar aku tepat di hadapanmu	Right in front of you I'm standing with you so much joy
Debar jantungku berdetak saat kugenggam tanganmu	My heart beats fast when I hold you and when my hand touches your hand
Beruntung aku kini dapatkan cintamu	I feel so lucky cause right now I'm feeling your love
Yang tercantik di hatiku sejak awal ku bertemu	Joure the most beautiful on earth I know it since the day we met
Janji padaku jangan kau lukai	Promise me my love, that you won't break my heart
Hati seperti kisah yang kisah yang lalu	I've been hurt before I want a new start
Kau bukan cinta pertamaku	No I know you are not my first love
Namun aku berharap	But I hope that from today
Mulai hari ini saat ini	We can say history stays history
Engkau cintanya aku	And you will always love me

Yang kurasakan denganmu semua berbeda	What i feel with you is so much more than i once had
Kekasih yang baik hati kini ada di sampingku	No one compares to what you are I know I knew it from the start
Janji padaku jangan ada lagi	Promise me my love, dont take another heart
Hati yang lain selain aku	I've been hurt before I want a new start
Kau bukan cinta pertamaku	No I know you are not my first love
Namun aku berharap	But I hope that from today
Mulai hari ini saat ini	We can say history stays history
Engkau cintanya aku	And you will always love me
Jangan pernah ragukan kesetiaan hatiku	I want you to know that my heart's always true to you
Ku tak inginkan bila ini terbagi cinta	Don't want nothing else cause I know I only want your love
Engkau cintanya aku	Yeah you will always love me
Kau bukan cinta pertamaku	No I know you are not my first love
Namun aku berharap	But I hope that from today
Mulai hari ini saat ini	We can say history stays history
Engkau cintanya aku	And you will always love me
Kau bukan cinta pertamaku	No I know you are not my first love
Namun aku berharap	But I hope that from today
Mulai hari ini saat ini	We can say history stays history
Engkau cintanya aku	And you will always love me
Mulai hari ini saat ini	We can say history stays history
Engkau cintanya aku	And you will always love me
Satu untuk selamanya	Us two till eternity

**Translation Techniques of Tiara Andini and Arsy Widiyanto’s Song Lyrics *Cintanya Aku* by Emma Hesteers**

According to the findings of the researchers, various translation techniques were identified in the translation of the lyrics of the song *Cintanya Aku*, as illustrated in Figure 1.

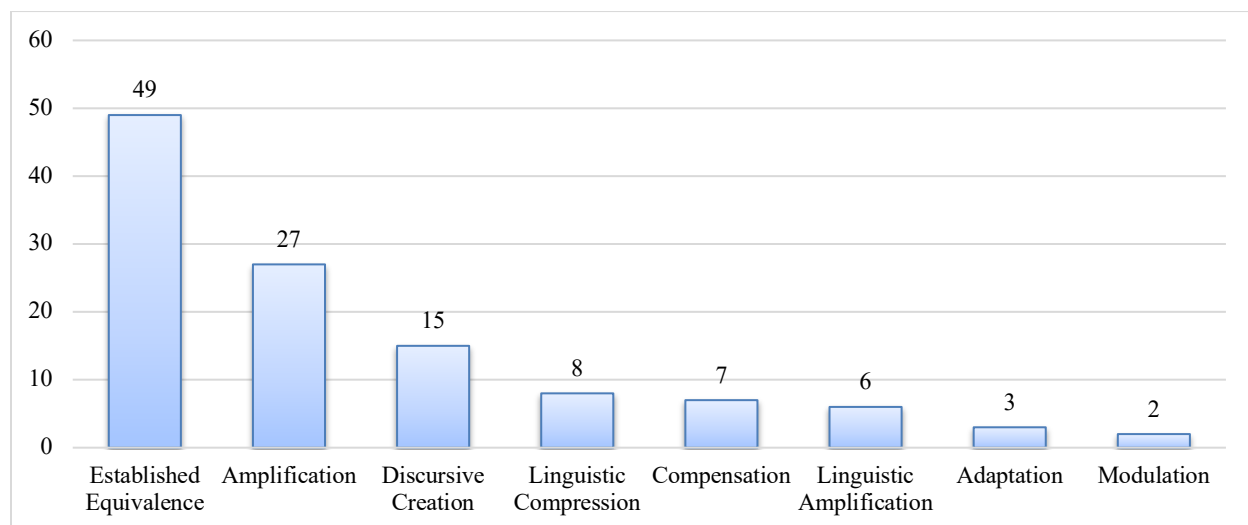


Figure 1. Findings of Translation Techniques

Figure 1 illustrates various translation techniques used in translating the lyrics of *Cintanya Aku* by Emma Heesters, performed by Tiara Andini and Arsy Widiyanto. This graphic categorizes these techniques and shows their frequency of use. A total of 8 translation techniques based on Molina and Albir's (2002) taxonomy were identified. The most frequently used technique is established equivalence, employed 49 times. Additionally, amplification was used 27 times, discursive creation 15 times, linguistic compression 8 times, compensation 7 times, linguistic amplification 6 times, adaptation 3 times, and modulation 2 times. Here is the explanation along with its analysis regarding the application of the technique of translating the lyrics of the song *Cintanya Aku*.

### ***Established Equivalence Techniques***

Established equivalence technique is usually performed by using terms or expressions that are commonly used in the target language, based on both dictionaries and everyday usage. Its purpose is to produce translations that are easily understood and accepted by the target readers. In this research, a total of 49 instances were found where established equivalence techniques were applied in the translation of the song *Cintanya Aku*. Here are examples of translated data that apply common equivalence techniques.

SL : Janji padaku jangan kau lukai

TL : Promise me my love, that you won't break my heart

In the lyrics above, the word '*janji*' in the source language is translated into English as 'promise'. In the target language, '*janji*' can be understood as 'promise' (Salim, 2010). This analysis illustrates the use of common equivalence techniques in the translation process from the source language to English. The word 'promise' in English carries a meaning similar to 'janji' in Indonesian. Both refer to a commitment to do or not do something in the future. 'Promise' is a common word in English often used to express commitments. Its use in translation aims to ensure that English readers can easily understand the intended meaning of the original text. In song lyrics, the chosen word for translation not only needs to be semantically accurate but also fitting with the emotional and artistic nuances of the original text. 'Promise' is suitable in song lyrics to convey feelings of commitment or promises typically found in romantic or relationship contexts.

### ***Compensation Techniques***

The compensation technique is employed by adding information or stylistic effects to other parts of the translation text that cannot be directly expressed in the source text. This technique assists translators in conveying the meaning of the source text more clearly, despite cultural or linguistic differences between the source and target languages. In this research, a total of 7 instances were found where compensation techniques were applied in the translation of the song *Cintanya Aku*. Here are examples of translated data that apply compensation techniques.

SL : Kau bukan cinta pertamaku

TL : No I know you are not my first love

In song lyrics, the phrase '*cinta pertamaku*' is translated into the target language as 'my first love'. In this translation, the translator applies the compensation translation technique. In this case, the translator chooses not to transliterate or literally express the phrase '*cinta pertamaku*' into English, but instead opts for the phrase 'my first love'. This demonstrates that the translator employs the compensation technique by substituting words or phrases from the source language with equivalents that convey a similar meaning or at least encapsulate the same meaning more broadly. The phrase 'my first love' effectively conveys the same meaning as '*cinta pertamaku*'. It encompasses the idea of someone's first experience of love, which

is often considered a special and memorable moment in one's life. The use of 'my first love' in song lyrics resonates emotionally and artistically with the sentiment the song aims to convey. A successful translation not only needs to be accurate in meaning but also needs to align with the flow and atmosphere of the original text.

### ***Discursive Creation Techniques***

The technique of discursive creation in translation is a technique used to produce translations that are not strictly bound to the literal meaning of the source text. This technique involves creating new meanings that are not present in the source text, yet remain consistent with the context and purpose of the text. In this research, a total of 15 instances were found where discursive creation techniques were applied in the translation of the song *Cintanya Aku*. Here are examples of translated data that apply discursive creation techniques.

SL : Hati yang lain selain aku

TL : I've been hurt before I want a new start

In song lyrics, the phrase '*Hati yang lain selain aku*' is translated into the target language as 'I've been hurt before I want a new start'. In this translation, the translator employs the technique of discursive creation. In this instance, there is a significant change in the structure of the original Indonesian sentence. The phrase '*Hati yang lain selain aku,*' which is brief and direct, is transformed into a longer and descriptive sentence in English. The translator utilizes creativity in selecting words and sentence structure that not only transfer the literal meaning but also aim to capture the emotional and artistic nuances of the original lyrics. The sentence 'I've been hurt before I want a new start' reflects feelings of heartache from past experiences and a desire for a fresh beginning. Despite the change in sentence structure, this translation still maintains the core message intended in the song lyrics. It encompasses feelings of disappointment and hope for positive change, which are relevant to the common themes often found in song lyrics.

### ***Adaptation Techniques***

Adaptation translation technique is one of the commonly used techniques in translating texts containing cultural elements. This technique involves replacing cultural elements in the source text with equivalent cultural elements in the target language, so that the translated text can be understood and accepted more easily by the target readers. In this research, a total of 3 instances were found where adaptation techniques were applied in the translation of the song *Cintanya Aku*. Here are examples of translated data that apply adaptation techniques.

SL : Satu untuk selamanya

TL : Us two till eternity

In song lyrics, the phrase '*Satu untuk selamanya*' is translated into the target language as 'Us two till eternity'. In this translation, the translator applies the adaptation translation technique. This translation demonstrates a more liberal and different adoption of expression compared to the original Indonesian sentence. '*Satu untuk selamanya,*' which concretely means eternal unity or loyalty, is transformed into 'Us two till eternity,' expressing the same concept but with a freer and more poetic style. The translator uses the adaptation translation technique by selecting an expression that does not have a direct word-for-word equivalent in the source language but better reflects the nuances or emotions intended in the target language. 'Us two till eternity' conveys a sense of everlasting commitment between two individuals, which can be more artistically appealing in the context of a song. The use of the adaptation translation technique

showcases the translator's creativity in capturing the essence of the original sentence and expressing it in a suitable and engaging manner in the target language.

### ***Amplification Techniques***

Amplification translation technique, also known as addition technique, is a translation strategy used to clarify the meaning of the source text by adding information that is not explicitly present in the original text. This technique helps target readers better understand the text, especially when there is implicit or unclear information in the source text. In this research, a total of 27 instances were found where amplification techniques were applied in the translation of the song *Cintanya Aku*. Here are examples of translated data that apply amplification techniques.

SL : Yang tercantik di hatiku sejak awal ku bertemu

TL : You're the most beautiful on earth I know it since the day we met

In the translation of the song lyrics, the translator applies the amplification translation technique by adding the sentence 'I know it'. In this translation, the translator not only conveys the explicit meaning of the original sentences but also adds the sentence 'I know it' to clarify or strengthen the intended meaning. This addition aims to provide a stronger affirmation of the message conveyed in the song lyrics. The amplification translation technique can enrich the expression and nuances of the original text by adding elements that are not present in the source language. In this case, 'I know it' have been added to enhance the emotional dimension or certainty of the statement within the song lyrics. By adding 'I know it,' this translation strengthens the speaker's statement and belief in the beauty of their lover. This addition can provide an additional nuance of certainty or conviction that may not be explicitly conveyed in the original Indonesian sentence.

### ***Linguistic Amplification Techniques***

The linguistic amplification translation technique is a strategy used to clarify the meaning of the source text by adding linguistic elements that are not explicitly present in the original text. In this research, a total of 6 instances were found where linguistic amplification techniques were applied in the translation of the song *Cintanya Aku*. Here are examples of translated data that apply linguistic amplification techniques.

SL : Kau bukan cinta pertamaku

TL : No I know you are not my first love

In the translation of the song lyrics, the translator applies the linguistic amplification technique by adding 'are'. In English, the word 'are' (part of the verb 'to be') is added after the subject 'you' and before the word 'not,' thereby altering the sentence structure to achieve clarity and emphasis desired in the target language. In Indonesian, the phrase '*Kau bukan cinta pertamaku*' does not explicitly use the verb 'to be' as in English. Therefore, the addition of 'are' in this translation helps align the sentence structure from the source language to a more common grammatical structure in the target language. The addition of 'are' also clarifies that the subject 'you' is not the speaker's first love. This adjustment not only transfers the literal meaning but also reinforces the statement in a more definitive and clear manner in the target language.

### ***Linguistic Compression Techniques***

The linguistic compression translation technique is a translation strategy used to simplify the source text by removing linguistic elements that are considered unnecessary or excessive. This technique is typically employed in written translations, such as translating documents, books, and articles, as it allows

the translator to produce a more concise and compact translation. In this research, a total of 8 instances were found where linguistic compression techniques were applied in the translation of the song *Cintanya Aku*. Here are examples of translated data that apply linguistic compression techniques.

SL : Engkau cintanya aku

TL : And you will always love me

In the translation, the translator applies the linguistic compression technique by removing ‘-nya’ from the word ‘*cintanya*’. In Indonesian, the suffix ‘-nya’ is often used to indicate possession in the third person singular. For example, ‘*cintanya*’ can be translated as ‘his/her love’ in English to indicate someone’s possession of that love. In this case, the translator chooses not to include ‘his’ or ‘her’ after ‘love’, resulting in a shorter and more direct translation. This is an example of linguistic compression where the implicit information conveyed by the suffix ‘-nya’ in the source language is implicitly conveyed in the translation. Translations using this compression technique must consider the context of the song lyrics or the original text. The removal of ‘-nya’ aims to maintain the flow or rhythm of the original lyrics while still preserving the intended meaning.

### ***Modulation Techniques***

Modulation, also known as meaning shift technique, is a translation strategy used to subtly change the meaning of the source text to align with the cultural context of the target language. This technique is typically employed in translating texts that contain cultural elements not present in the target language, requiring adaptation for the text to be understood and accepted by the target readership. In this research, a total of 2 instances were found where modulation techniques were applied in the translation of the song *Cintanya Aku*. Here are examples of translated data that apply modulation techniques.

SL : Beruntung aku kini dapatkan cintamu

TL : I feel so lucky cause right now I’m feeling your love

In the translation, the translator applies the modulation technique by translating ‘*dapatkan dirimu*’ as ‘I’m feeling your love’. The phrase ‘*Beruntung aku kini dapatkan cintamu*’ in Indonesian reflects someone’s gratitude or feeling fortunate for having obtained the love of the person they desired. On the other hand, the translation ‘I feel so lucky cause right now I’m feeling your love’ uses modulation to depict happiness and gratitude for the love currently being felt, expressing this sentiment in a more impactful manner in English. The use of ‘I’m feeling your love’ in the translation creates a more emotional and direct nuance in the target language. It reflects the intimacy and depth of emotion conveyed in the original sentence, even though it does not translate word-for-word. This modulation technique adjusts the meaning to resonate effectively with the cultural and emotional context of the target language, ensuring the message is conveyed appropriately to the target audience.

### **Translation Method and Ideology of Tiara Andini and Arsy Widiyanto’s Song Lyrics *Cintanya Aku* by Emma Hesteers**

Newmark (1988) categorizes translation methods into two primary approaches, i.e. the semantic approach and the communicative approach. The semantic approach emphasizes maintaining fidelity to the meaning, ensuring consistency in both meaning and sentence structure between the source and translated texts. In contrast, the communicative approach focuses on achieving a communicative effect akin to that of the original text on its readers. Under the semantic approach, the primary objective is to uphold the semantic meaning and structural integrity of the original text, thereby reflecting its contextual nuances in the translation. Accuracy in conveying the embedded meanings within the text is of paramount importance



in this approach. Conversely, the communicative approach strives to elicit a similar impact on the reader as experienced by the readers of the original text. This method takes into account the social, cultural, and pragmatic contexts of the original text to ensure that the translated message remains pertinent and effective for its intended audience.

The target-oriented translation method in translating the lyrics of the song *Cintanya Aku* can be demonstrated through the following translation techniques: (1) established equivalence, (2) amplification, (3) discursive creation, (4) linguistic compression, (5) compensation, (6) linguistic amplification, (7) adaptation, and (8) modulation. The application of these translation techniques indicates a tendency towards using communicative methods in translating the lyrics of *Cintanya Aku* to the extent of 100%. In this case, the translator does not apply methods oriented towards the source language dominantly. The application of these techniques with a 100% tendency towards communicative methods shows that the translator focuses on conveying messages and nuances that are appropriate to the cultural and linguistic context of the target language, in this case, English. Thus, the translator does not prioritize methods oriented towards the source language predominantly, but rather emphasizes clarity and effectiveness in communication in the target language.

Venuti (1995) divides translators' tendencies in translating a text into two ideologies: the ideology of the source language (foreignization) and the ideology of the target language (domestication). The research findings indicate that in translating the lyrics of the song *Cintanya Aku* from Indonesian to English, the dominant translation method is oriented towards English (the target language, BSA) with a communicative approach. Translators tend to prioritize domestication ideology, where they adapt the Indonesian text to fit the norms and conventions of English. This is done to ensure that the message conveyed in the original text is not only preserved but also communicated clearly and accepted well by readers or listeners in the English context. The domestication ideology signifies that translators prioritize understanding and acceptability within the target audience, avoiding alienation or unfamiliarity that may arise from overly literal translations or foreignization.

## DISCUSSION

Overall, the analysis of the translation of the song *Cintanya Aku* by Emma Heesters for Tiara Andini and Arsy Widiyanto demonstrates an approach focused on clarity and appropriateness in conveying the meaning and nuances from Indonesian to English. Various translation techniques were employed in this process, including established equivalence, amplification, discursive creation, linguistic compression, compensation, linguistic amplification, adaptation, and modulation. Among these techniques, established equivalence is the most frequently used. This technique utilizes commonly used words or expressions in the target language to replace words or expressions in the source language, ensuring that the intended message remains clear and is well-received by readers or listeners in the target language. The reason why this technique is predominantly used lies in its goal to ensure that the translation not only preserves the meaning of the original text but also effectively communicates the message in the new cultural and linguistic context. In the song *Cintanya Aku*, expressions of emotions and intimacy are crucial, and the use of established equivalence helps maintain the flow and artistic nuances of the original lyrics without losing the strength or beauty of its message. Therefore, established equivalence emerges as the appropriate choice to ensure fidelity of meaning and harmony of expression between the source and target languages in the translation of this song.

In translation studies, translation methods and ideologies play a crucial role in determining the approach and final outcome of translations. In the context of translating the song *Cintanya Aku* by Emma

Heesters for Tiara Andini and Arsy Widiyanto, the applied translation method follows a communicative approach, aiming primarily to convey the message and nuances of the original text into English clearly and effectively. Various translation techniques such as established equivalence, amplification, discursive creation, linguistic compression, compensation, linguistic amplification, adaptation, and modulation are employed to ensure that the emotional and artistic messages in the original lyrics are preserved, while accommodating the norms and conventions of English as the target language. The dominant translation ideology in this process is domestication, where the Indonesian text is adjusted to be well-received by readers or listeners in the English context. This approach avoids overly literal translations or foreignization that may render the text unfamiliar or alien to the target audience. Thus, the translation methods and ideologies applied in this song translation demonstrate a commitment to maintaining the meaning and expression of the original text while ensuring clarity and appropriateness in communication in the target language.

The findings of this study confirm the findings of previous research conducted by several researchers (Ismiyati et al., 2024; Mukminin et al., 2023, 2024; Putra & Nababan, 2019; Rahmawati & Malik, 2023). They found that the technique of common equivalence is the most frequently used translation technique. Additionally, this research also indicates that the analyzed translations tend to influence the methods applied in the target language. This is significant as it reflects the translators' ideology, which in this context includes the ideology of domestication. Conceptually, domestication ideology in translation refers to efforts to make the translated text more familiar or in line with the cultural, social, or linguistic norms of the target readers. In other words, translators tend to adapt the original text so that it is more acceptable or understandable to readers in their target culture. Knowing that the technique of common equivalence is predominantly used, we can conclude that translators tend to employ this strategy to achieve domestication goals in their work.

## CONCLUSION

In conclusion, the research on the translation techniques used in song *Cintanya Aku* reveals a comprehensive analysis of eight distinct translation techniques, categorized according to Molina and Albir's taxonomy (2002). The findings demonstrate the predominant use of communicative methods, particularly geared towards the target language (English), with a focus on clarity, effectiveness, and cultural appropriateness. Among the identified techniques, established equivalence emerges as the most frequently employed, facilitating easy comprehension for English-speaking audiences by using commonly understood terms. Another translation techniques used are amplification, discursive creation, linguistic compression, compensation, linguistic amplification, adaptation, and modulation.

The translation method observed aligns closely with the communicative method, as defined by Newmark (1988), emphasizing the transmission of the original text's communicative intent to the target audience. This approach prioritizes conveying meaning and emotional depth over literal fidelity, reflecting a domestication ideology (Venuti, 1995) where the translation aims to integrate smoothly into the cultural and linguistic norms of the target language. This strategy ensures that the translated lyrics of *Cintanya Aku* maintain relevance and emotional impact, resonating with English-speaking listeners as intended. Overall, the research underscores the translators' strategic use of various techniques to achieve effective communication and cultural adaptation in translating song lyrics, enhancing the accessibility and emotional resonance of the music for an English-speaking audience.

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