How does Emma Heesters Translate the Song 'Maafkan Aku' into English?

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Abstract

The present research aims to analyze the translation techniques applied to the song lyrics *Maafkan Aku* by Tiara Andini, translated by Emma Heesters. Using a descriptive qualitative approach, the research focuses on understanding how the translator adapts the song lyrics from Indonesian to English. The data comprises the original Indonesian lyrics and their English translation, both available on YouTube. Data were collected through direct observation of the lyric video and the documentation of the song lyrics. The data collection methods employed are observation and note-taking, where the researcher recorded the translation techniques used. The data were analyzed using interactive model, which includes data reduction, data presentation, and conclusion drawing. The research reveals that nine translation techniques were used, including amplification, established equivalence, discursive creation, reduction, modulation, compensation, literal translation, linguistic amplification, and particularization. The most frequently applied techniques were amplification and established equivalence, which preserved the emotional message and ensured fluency in the target language. The study concludes that while some techniques were used less frequently, all contributed to maintaining the naturalness of the translation and adapting it to the cultural context, highlighting the importance of preserving emotional nuances in song lyrics translation.

Keywords: *Song, Maafkan Aku, Translation Techniques*

INTRODUCTION

Translation plays a crucial role in bridging cultural and linguistic gaps (Fatihi, 2024; Le, 2024). It enables the exchange of ideas, knowledge, and expressions across different languages, fostering understanding between diverse communities. In the context of culture, translation allows one to access literary, artistic, and historical works from different parts of the world, making them accessible to people who speak different languages (Brisset et al., 2021). It preserves the nuances of cultural identity, values, and traditions embedded in language. Linguistically, translation serves as a tool for understanding grammar, vocabulary, and communication strategies across languages (Abadou, 2024). It helps uncover how different cultures express similar concepts, emotions, or ideas in unique ways. Translation also plays a key role in preserving endangered languages and passing down cultural heritage to future generations. However, translation is not just a mechanical process, it requires careful adaptation to ensure the meaning, tone, and emotional impact are accurately conveyed. Inaccurate translations can lead to misinterpretations, which is why translation techniques are vital to ensure cultural and linguistic integrity.

Song lyrics are often considered one of the most challenging texts to translate for several reasons. First, song lyrics have a more flexible structure and often use poetic, metaphorical, and sometimes ambiguous language (Moore, 2016). This makes it difficult to convey the intended meaning without losing nuance or emotional depth. Second, lyrics are usually tailored to fit the rhythm and melody of the music, which means the translation must consider how the words function within the musical context, not just the

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linguistic one. Moreover, song lyrics often contain culturally specific elements, such as social, historical, or local references, that may not have direct counterparts in the target language (Barradas & Sakka, 2022). The translator must find ways to communicate these elements without sacrificing the essence or meaning of the song. Lastly, song lyrics often focus on emotional expression, and preserving the intensity or depth of feeling in the translation is a unique challenge (Ramadhani & Kasiyan, 2024). These factors make translating song lyrics a specialized task that requires creativity and a deep understanding of both cultures.

The song *Maafkan Aku* by Tiara Andini carries deep meaning about unrequited love, regret, and the emotional struggle between desire and reality. The main theme of the song revolves around a love that is impossible due to circumstances, despite the strong and undeniable feelings involved. The lyrics describe someone who realizes that the desired relationship cannot come to fruition, but finds it difficult to escape from the growing feelings. There is a sense of regret and an inability to let go of a love that has already formed, even though it is clear that it will only lead to pain. The song *Maafkan Aku* by Tiara Andini has garnered significant popularity, amassing over 101 million views on YouTube. Due to its immense popularity, the song *Maafkan Aku* by Tiara Andini was translated into English by Emma Heesters. This translation allowed the song to reach an even wider audience, expanding its emotional impact beyond Indonesian-speaking listeners.

Research on song translation conducted by Emma Heesters has been carried out by several researchers. Hidayati (2020) described the translation methods used by Emma Heesters in translating two song lyrics by Andmesh Kamaleng, *Cinta Luar Biasa* and *Hanya Rindu*, into *Incredible Love* and *Just Missing You*, as well as whether she used translation methods emphasizing the source language or the target language. Sari (2022) identified the types of translation used in translating Budi Doremi's song *Melukis Senja*, which was translated by Emma Heesters. Rosalina and Simbolon (2023) identified the types of translation used in translating Mahen's song *Pura Pura Lupa*, which was translated by Emma Heesters. Natsir and Saragih (2023) investigated the translation techniques found in the translated cover lyrics of the songs *Melukis Senja*, *Maafkan Aku*, and *Cuek* by Emma Heesters. Sanjaya et al. (2024) analyzed and categorized the types of category shifts that occurred in the English versions of Indonesian song lyrics covered by Emma Heesters. Wijaya and Hadi (2024) analyzed the techniques used in translating the song *Bertaut* by Nadin Amizah into English by Emma Heesters. Mukminin (2024) examined the techniques, methods, and ideologies used in translating the song lyrics of *Cintanya Aku* from Indonesian into English, as translated by Emma Heesters.

This research aims to examine the translation techniques used in translating the lyrics of *Maafkan Aku* by Tiara Andini, as translated by Emma Heesters. While previous studies have analyzed the translation work of Heesters, none have specifically focused on *Maafkan Aku*. These studies explored other songs translated by Heesters, leaving a gap in understanding the specific techniques applied to this particular song. This study addresses this gap by providing a detailed analysis of the translation of *Maafkan Aku*, contributing to the broader understanding of Heesters' translation methods. The novelty of this research lies in its focused analysis of how Heesters handles the translation of this song, considering how she maintains the original meaning, emotional tone, and cultural aspects in the target language. The research is beneficial for translators, offering practical insights into translating song lyrics while preserving the essence of the original. It also contributes to the field of translation studies by expanding knowledge on song translation techniques.

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METHOD

This research adopts a descriptive qualitative approach to analyze the translation technique of the song lyrics *Maafkan Aku* by Tiara Andini, translated by Emma Heesters. The study aims to explore the translation techniques applied by the translator in adapting the song lyrics from Indonesian to English. The research data consists of the original lyrics of the song *Maafkan Aku* (in Indonesian) and its translation (in English), which can be accessed via YouTube. The song lyrics were chosen because they represent a rich emotional and cultural meaning that requires special attention during the translation process. Data were collected through direct observation of the lyric video uploaded by Tiara Andini and Emma Heesters, as well as the documentation of the lyrics available on the YouTube platform.

The data collection technique in this study employs observation and note-taking methods, where the researcher observes the lyric video and records the translation techniques used by Emma Heesters. The collected data are then analyzed using Miles and Huberman's (1994) interactive data analysis model, which consists of three main stages: data reduction, data presentation, and conclusion drawing. In the data reduction stage, the researcher will select and categorize the translation techniques found in the song lyrics. Data presentation is done by displaying the identified translation techniques in the form of descriptions and tables. The research findings are then concluded to show the dominant patterns of translation techniques used in the song *Maafkan Aku*. The results are presented narratively to explain the differences and successes in translating the emotional meaning of the source text into the target language.

RESULT

***Maafkan Aku* Song Lyrics in Indonesian and English Versions**

To understand the linguistic and cultural nuances of the song *Maafkan Aku*, both the Indonesian and English versions were carefully transcribed. These transcriptions allow for a detailed comparison of the lyrics in terms of meaning, tone, and style. The transcription results of the song *Maafkan Aku* in its Indonesian and English versions are organized and displayed in the table below.

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

Source Text	Target Text
Aku t'lah tahu kita memang tak mungkin	I know that we can not be together it's a fact
Tapi mengapa kita selalu bertemu?	But please tell me why do I keep running into you
Aku t'lah tahu hati ini harus menghindar	I know what my heart needs to do, it should not get
Namun, kenyataan ku tak bisa	Any feelings for you but I just can't
Maafkan aku, terlanjur mencinta	My heart is… already so attached
Senyuman itu hanyalah menunda	That beautiful smile it just delays the pain
Luka yang tak pernah kuduga	I wish... I wish I never knew this
Dan bila akhirnya kau harus dengannya	Its driving me insane if you really need to… be with her
Mengapa kaudekati aku?	Why are you here with me?
Kau membuat semuanya indah	You make everything so beautiful
Seolah takkan terpisah	And I hope it never fades
Aku t'lah tahu kita memang tak mungkin	I know that we can not be together it's a fact
Tapi mengapa kita selalu bertemu?	But please tell me why do I keep running into you
Aku t'lah tahu hati ini harus menghindar	I know what my heart needs to do, it should not get

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Namun, kenyataan ku tak bisa	Any feelings for you but I just can't
Maafkan aku, terlanjur mencinta	My heart is already so attached
Bila memang hatimu untuk aku	And if indeed your heart is not meant for me
Salahkah ku berharap	Is it wrong for me to hope
Berharap kau memilih diriku, Cinta?	That one day you will choose me, my love
Tapi mengapa kita selalu bertemu?	So please tell me why do I keep running into you
Aku t'lah tahu hati ini harus menghindar	I know what my heart needs to do, it should not get
Namun, kenyataan ku tak bisa	Any feelings for you but I just can't
Maafkan aku, terlanjur mencinta	My heart is already so attached
Aku t'lah tahu kita memang tak mungkin	I know that we can not be together it's a fact
Tapi mengapa kita selalu bertemu dan bertemu?	But please tell me why do I keep running into you, why do I run into you
Aku t'lah tahu hati ini harus menghindar	I know what my heart needs to do, it should not get
Namun, kenyataan ku tak bisa	Any feelings for you but I just can't
Maafkan aku, terlanjur mencinta	My heart is already so attached
Ternyata hati tak sanggup melupa	It turns out that my heart can not forget

Translation Techniques of Tiara Andini Song Lyrics *Maafkan Aku* by Emma Hesteers

Based on the findings presented by the researcher, several translation techniques were identified as being utilized in the process of translating the lyrics of the song *Maafkan Aku*. These techniques, which are visually represented and elaborated upon in Figure 1, demonstrate the various techniques employed to transform the original text into the target language.
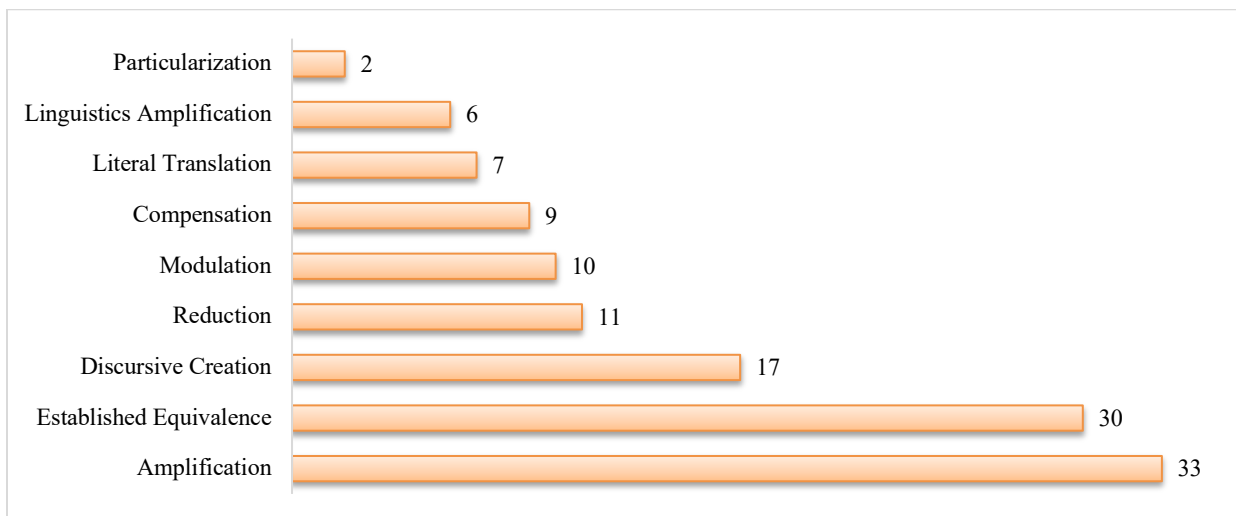

Figure 1. Findings of Translation Techniques

The bar chart in Figure 1 illustrates the various translation techniques used in translating the lyrics of the song *Maafkan Aku* by Tiara Andini, as translated by Emma Hesteers. A total of 9 translation techniques based on Molina and Albir's (2002) taxonomy were identified. The most frequently used

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technique is Amplification (33 occurrences), followed by Established Equivalence (30 occurrences), and Discursive Creation (17 occurrences). Other techniques, such as Reduction (11 occurrences), Modulation (10 occurrences), Compensation (9 occurrences), Literal Translation (7 occurrences), and Linguistic Amplification (6 occurrences), were also used, but with lower frequencies. Particularization was the least frequently used technique (2 occurrences). This data suggests that the translator prefers techniques that allow for the addition of meaning (Amplification) or the maintenance of equivalent meaning (Established Equivalence) in the process of translating the song lyrics. The results provide insight into the strategies applied to ensure the accuracy and fluency of the song's translation.

Established Equivalence

Established equivalent is a translation technique that employs terms or expressions commonly and widely accepted in the target language as equivalents for terms or expressions in the source language. This technique prioritizes the use of established terms, whether listed in dictionaries or commonly used in everyday conversation. Here is an example of the application of the established equivalent technique by Emma Heesters in translating the song *Maafkan Aku* into English.

SL   : *Mengapa kaudekati aku?*

TL   : Why are you here with me?

The translation of '*Mengapa'* into 'Why' in the line above demonstrates the application of the established equivalent technique effectively. In Indonesian, *Mengapa* is a standard interrogative term used to ask for reasons or causes, and its widely accepted English equivalent is 'Why'. By using 'Why', the translator ensures semantic equivalence, maintaining the core meaning of the word across languages. Contextually, *Mengapa* introduces a question that seeks an explanation, a function that 'Why' fulfills seamlessly in English. This alignment allows the translation to preserve the original intent and emotional tone of the question. Additionally, the word 'Why' is a conventional term in English for expressing inquiries about reasons, making it a natural and appropriate choice. The translator also ensures dynamic equivalence by adapting the phrase to fit the lyrical context of the target language.

Amplification

The amplification translation technique involves adding detailed information that is not explicitly present in the source text. This addition aims to clarify the meaning, facilitate the target audience's understanding, or provide a more complete context. However, it is important to note that these additions must not alter or deviate from the original meaning of the source text. Here is an example of the application of the amplification technique by Emma Heesters in translating the song *Maafkan Aku* into English.

SL   : *Bila memang hatimu untuk aku*

TL   : And if indeed your heart is not meant for me

The translation above demonstrates the use of the amplification technique, particularly through the addition of the word 'And'. In the SL, the conjunction 'And' is absent, but it is added in the TL to create a smoother transition and enhance the coherence of the sentence. This addition is typical in English to link ideas fluidly, especially in poetic or lyrical contexts, aligning the translation with the stylistic norms of the target language. The use of 'And' does not alter the original meaning of the source text. Instead, it functions as a contextual bridge that helps the sentence integrate more naturally within the broader text. Furthermore, this amplification respects the target audience's linguistic expectations by adhering to English grammar and stylistic preferences, which often favor explicit transitions. By adding 'And', the translator ensures the line maintains its emotional tone and conveys the intended meaning effectively.

Particularization

The particularization translation technique involves using a more specific or concrete term in the target language to replace a more general term in the source language. This technique is the opposite of generalization. The primary goal of particularization is to provide clarity and precision of meaning within a specific context. Here is an example of the application of the particularization technique by Emma Heesters in translating the song *Maafkan Aku* into English.

SL : *Ternyata <u>hati</u> tak sanggup melupa*

TL : It turns out that <u>my heart</u> can not forget

The translation above illustrates the particularization translation technique. In the SL, the term '*hati*' is general and can refer to the heart in both a literal and figurative sense. However, in the TL, the inclusion of the possessive pronoun 'my' makes the term more specific, emphasizing the speaker's personal experience. This shift from a general term to a more specific one highlights the technique of particularization, which aims to add clarity and precision. By translating '*hati*' as 'my heart', the translator provides greater emotional depth and context, making the sentence more intimate and personal. The addition of 'my' creates a direct connection between the singer and their feelings, which is especially significant in lyrical contexts where emotional resonance is crucial. This translation choice helps the reader or listener understand the depth of the singer's emotional state, as it focuses on their personal experience of not being able to forget.

Discursive Creation

The technique of discursive creation in translation is a method that produces an unexpected translation or one that deviates from the original context. This technique aims to create a temporary equivalence that may surprise the reader. It is typically used for translating titles of books, films, or other works of art, where the translator has greater freedom to be creative in order to achieve artistic effects or appeal. Here is an example of the application of the discursive creation technique by Emma Heesters in translating the song *Maafkan Aku* into English.

SL : *Maafkan aku, terlanjur mencinta*

TL : My heart is, already so attached

The translation above demonstrates the use of the discursive creation translation technique. This technique involves generating a target language version that departs from the literal meaning of the source language to convey the intended message in a more creative and contextual manner. In the SL, the phrase *Maafkan aku, terlanjur mencinta* can be literally translated as 'Forgive me, I've already fallen in love'. However, the TL version shifts the focus to 'My heart is, already so attached', reinterpreting the emotional content to emphasize deep attachment rather than the act of falling in love. This creative choice preserves the emotional tone of the SL, maintaining the sense of regret and emotional depth embedded in *terlanjur mencinta*. The use of 'My heart is' and 'already so attached' aligns with idiomatic expressions in English, ensuring the translation feels natural while retaining the poetic essence. Moreover, this adaptation resonates with the lyrical and emotional context of the song, appealing to the cultural and linguistic expectations of the target audience.

Compensation

The compensation translation technique is used by translators to replace or relocate an element from the source text that is difficult or impossible to retain in the same position within the target text to another part of the translation. The goal is to preserve the overall effect or message conveyed by the original

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text, albeit in a different way. Here is an example of the application of the compensation technique by Emma Heesters in translating the song *Maafkan Aku* into English.

SL : *Bila memang <u>hatimu</u> untuk aku*

TL : And if indeed <u>your heart</u> is not meant for me

The translation above illustrates the compensation technique, particularly in how the pronoun's position changes between the source and target languages. In the SL, *hatimu* places the possessive pronoun -*mu* (your) after the noun *hati* (heart), which is typical in Indonesian grammar. This structure emphasizes the noun first, with the possessive relationship introduced as a suffix. In contrast, the TL follows the English grammatical convention, where the possessive pronoun *your* precedes the noun *heart*. This adjustment ensures that the translation adheres to the syntactic norms of English while preserving the original meaning. The compensation lies in how the translator navigates these grammatical differences without altering the emotional impact or clarity of the phrase. The SL's post-nominal pronoun conveys personal intimacy in a culturally familiar way, while the TL adapts this intimacy through pre-nominal positioning, which is more natural for English speakers. This shift is a subtle but crucial example of how compensation addresses structural disparities between languages to maintain both readability and the intended emotional tone.

Linguistic Amplification

Linguistic amplification is a translation technique used by translators by adding linguistic elements in the target text that are not explicitly present in the source text. The primary goal of this technique is to facilitate the target audience's understanding or to clarify meanings that may be ambiguous or difficult to grasp if translated literally. Here is an example of the application of the linguistic amplification technique by Emma Heesters in translating the song *Maafkan Aku* into English.

SL : *Tapi mengapa kita selalu bertemu?*

TL : But please tell me why <u>do</u> i keep running into you

The translation of about demonstrates the application of linguistic amplification through the addition of the word *do*. In the SL, the sentence structure is direct and does not require an auxiliary verb like *do*. Indonesian grammar expresses questions without additional linguistic elements, relying instead on context and intonation. However, in the TL, English syntax requires the use of the auxiliary verb *do* to form grammatically correct and natural-sounding questions. The addition of *do* is an example of linguistic amplification because it introduces a linguistic element that is not explicitly present in the SL but is necessary to meet the grammatical and syntactical requirements of the TL. Without this addition, the English sentence would appear incomplete or unnatural, potentially confusing the reader. Moreover, the inclusion of *do* emphasizes the interrogative tone of the question, aligning with the emotional nuance conveyed in the original text. This adjustment ensures that the TL not only adheres to English grammatical rules but also retains the intended meaning and emotional resonance of the SL, demonstrating how linguistic amplification enhances clarity and fluency in translation.

Reduction

Reduction is a translation technique used by translators by reducing or omitting linguistic elements in the target text that are deemed unnecessary or redundant, as the information is already implied or can be understood from the context. This technique is the opposite of amplification. Here is an example of the application of the reduction technique by Emma Heesters in translating the song *Maafkan Aku* into English.

SL : *Namun, <u>kenyataan</u> ku tak bisa*

TL : Any feelings for you but I just can't

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The translation above illustrates the use of the reduction translation technique, focusing on the omission of the word *kenyataan* (*reality*). In the SL, *kenyataan* explicitly conveys the concept of *reality* or *truth*, emphasizing the speaker's acknowledgment of an undeniable situation. However, in the TL, this term is not directly translated. Instead, its meaning is implied within the broader context of the sentence, where the speaker's emotional struggle is the primary focus. By omitting *kenyataan*, the translator streamlines the sentence, prioritizing the natural flow and emotional resonance in English. This reduction ensures that the TL remains concise and avoids redundancy, as the concept of *reality* is implicitly understood through the phrase *but I just can't*. Including *reality* explicitly might have made the sentence sound overly formal or less idiomatic in English. This approach demonstrates the effectiveness of reduction in preserving the core message while adapting to the linguistic and stylistic norms of the TL. The omission does not detract from the meaning but instead enhances readability and emotional impact, aligning with the intent of the original text.

Literal Translation

Literal translation, often referred to as word-for-word translation, is the most basic and straightforward translation technique. This technique is performed by translating each word from the SL to the TL without paying much attention to context, linguistic style, or deeper nuances of meaning. Here is an example of the application of the literal translation technique by Emma Heesters in translating the song *Maafkan Aku* into English.

SL : *Salahkah ku berharap*
TL : Is it wrong for me to hope

The translation above exemplifies the literal translation technique, as the phrase is translated word-for-word from the SL to the TL. Each word in the SL directly corresponds to its equivalent in the TL: (1) *Salahkah → is it wrong* (a direct conversion of the interrogative construction), (2) *ku → me* (possessive pronoun simplified to match English syntax), and (3) *berharap → to hope* (a verb translated without modification). This translation maintains the grammatical structure and meaning of the original text while adhering to the rules of English. The phrase captures the speaker's sense of self-reflection and doubt as expressed in the SL. The translator does not introduce significant adjustments for nuance, context, or stylistic enhancement, relying instead on the straightforward correspondence between the two languages. While the literal technique is effective in this instance, it assumes that the grammatical structure and meaning can be directly transferred between the SL and TL. This works here because the emotional tone and syntactic alignment are preserved without any major loss of meaning or naturalness in the TL.

Modulation

Modulation is a translation technique that involves changing the point of view, focus, or cognitive category in the translation from the SL to the TL. This technique is used when a literal translation results in an unnatural, awkward, or difficult-to-understand rendering in the TL. Modulation allows the translator to convey the same message in a different way, taking into account the cultural and linguistic differences between the two languages. Here is an example of the application of the modulation technique by Emma Heesters in translating the song *Maafkan Aku* into English.

SL : *Mengapa <u>kaudekati aku</u>?*
TL : Why are <u>you here with me</u>?

The translation above demonstrates the application of the modulation technique. This technique involves shifting the perspective, focus, or cognitive framework of the SL phrase to create a more natural

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and comprehensible expression in the TL. In the SL, *kaudekati aku* focuses on the explicit action of *approaching* the speaker, emphasizing the dynamic act. However, the TL shifts the focus to the state or condition of being together, expressed as *you here with me.* This shift adapts the meaning to fit English norms, where relational contexts are often expressed in terms of presence or location rather than direct action. This use of modulation maintains the core meaning of the original phrase while aligning with linguistic conventions in English. The verb *mendekati* (to approach) is replaced with the prepositional phrase *here with me,* reflecting a state rather than an action. This adaptation ensures that the translation remains natural and fluent for English speakers. Additionally, the emotional context of questioning the other person's proximity is preserved, demonstrating how modulation can convey the same message through a different linguistic lens. Ultimately, this approach ensures clarity and cultural relevance while respecting the intent of the original text.

DISCUSSION

The study of translation techniques in the song *Maafkan Aku* by Tiara Andini, as translated by Emma Hesteers, reveals the strategies used to maintain both the emotional and linguistic integrity of the lyrics in the target language. One of the most frequently used techniques is Amplification, which occurs 33 times in the translation. According to Molina and Albir's (2002) taxonomy, amplification involves the addition of elements that are not present in the source text, which serves to clarify or expand on meanings. This technique is crucial in translating song lyrics because it helps to preserve the tone and emotional nuances while ensuring that the translated text is culturally and linguistically accessible to the target audience. The addition of elements like conjunctions or auxiliary verbs, as seen in translations such as *And if indeed your heart is not meant for me*, highlights how the translator ensures that the sentence is both grammatically correct and emotionally resonant in English. This aligns with earlier studies, such as those by Aresta (2018), who emphasized that translation techniques like amplification can improve readability without altering the original meaning.

Another prominent technique identified in this study is Established Equivalence, which appeared 30 times. This technique involves using terms or expressions in the target language that are widely accepted as equivalents for terms in the source language. An example from the song includes the translation of *Mengapa* as *Why*, a standard interrogative term in both languages. According to Mubiana (2022), the use of established equivalents is essential for maintaining semantic accuracy and ensuring that the translation remains faithful to the original text. In this case, *Why* functions effectively as the target-language equivalent because it conveys the same meaning as the Indonesian term *Mengapa*. The choice of this translation ensures that the question's emotional and interrogative tone is preserved, making it both linguistically and culturally appropriate. This technique supports the idea of dynamic equivalence, a concept introduced by Nida (1977), which emphasizes the importance of preserving the message rather than adhering strictly to the form of the source text.

The use of Discursive Creation, which occurred 17 times in the translation, also plays a critical role in adapting the song's emotional expression. Discursive creation refers to a technique where the translator uses creative or unexpected linguistic structures to produce a sense of equivalence, which can evoke a similar emotional response in the target audience. For instance, the translation of *"Maafkan aku, terlanjur mencinta"* as *"My heart is, already so attached"* significantly shifts the phrase's literal meaning. While the original phrase refers to the speaker asking for forgiveness due to falling in love, the translated version emphasizes the emotional attachment rather than the act of falling in love. This technique is particularly effective in the context of song lyrics, where the emotional undercurrent often outweighs the literal

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meaning. This aligns with findings from Levý (2011), who discussed how translation involves creative processes to preserve the artistic and emotional impact of the original work. By using discursive creation, the translator ensures that the song's emotional depth remains intact, even if the phrasing differs from the original.

Finally, the study also identifies the use of Particularization, which occurred 2 times in the translation. Particularization involves the use of more specific or concrete terms in the target language to replace broader or more abstract terms in the source language. In the case of *"Ternyata hati tak sanggup melupa"*, translated as *"It turns out that my heart can not forget"*, the phrase *"hati"* (heart) is made more specific by adding the possessive pronoun *"my"*. This change adds a personal dimension to the translation, aligning the phrase with the singer's emotional experience and providing a more intimate understanding for the target audience. This technique can be linked to the theories of translation discussed by House (2015) who argued that particularization helps make the target text more relatable by grounding it in specific contexts or experiences. By using this technique, the translator effectively conveys the personal, emotional struggle of the singer, enhancing the song's emotional connection with the audience. These strategies highlight the nuanced role of translation in making song lyrics both meaningful and accessible in different cultural and linguistic settings.

CONCLUSION

The conclusion of this study shows the song lyrics *Maafkan Aku* sung by Tiara Andini which translated by Emma Heesters uses various translation techniques, totaling 9 techniques. It is including amplification, established equivalence, discursive creation, reduction, modulation, compensation, literal translation, linguistic amplification, and particularization. Based on the analysis, the amplification and established equivalence techniques are the most frequently used, indicating that Emma Heesters prefers techniques that allow for the addition of meaning or the maintenance of equivalence in meaning when translating the song lyrics. These techniques not only preserve the emotional message and meaning of the source text but also ensure fluency and naturalness in the target language, which is crucial in the context of a song. The discursive creation technique, although used less frequently, demonstrates the translator's creativity in adapting the translation to the cultural and linguistic context of the target language. The study also finds that other techniques such as reduction, literal translation, and modulation are used less frequently but are still important in maintaining the readability and naturalness of the translation. Overall, the translation of the song lyrics demonstrates a careful adaptation to the linguistic and cultural differences while emphasizing the importance of preserving the emotional nuances of the source text.

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