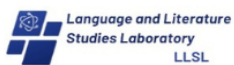


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## Mahen's song 'Pura-pura Lupa' in English by Emma Hesters: Translation Techniques, Methods, and Ideologies Analysis

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### Abstract

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Song translation presents unique challenges due to the intricate relationship between lyrics, melody, rhythm, and cultural meaning. The present research aims to analyze the translation techniques, methods, and ideology in the song Pura-pura Lupa by Mahen, which was translated into English by Emma Hesters. The present research employs the theoretical frameworks of translation techniques (Molina and Albir, 2002), translation methods (Newmark, 1988), and translation ideology (Venuti, 1995). A descriptive qualitative method with a product-based translation approach is used. The results of the present research show that six types of translation techniques are used, i.e. discursive creation, established equivalence, amplification, compensation, reduction, and linguistic amplification, with discursive creation being the most dominant. Since all the identified translation techniques are oriented towards the target language, the translation method also tends to support adaptation into the target language. Therefore, the translation ideology applied in this song refers to domestication. The research implies that song translation needs creative adjustments for acceptance in the target culture and language, though this may alter the original message's authenticity. The present research offers practical guidance for song translators and music industry professionals on translation and localization strategies, while theoretically expanding the understanding of translation techniques and confirming the dominance of domestication in cross-cultural song adaptation.

**Keyword:** Pura-Pura Lupa; Song; Translation Technique; Translation Method; Translation Ideology

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## INTRODUCTION

Song translation has become an increasingly fascinating area of study, particularly in the context of cultural globalization and the music industry. This is because songs reflect values, moral views, social ideas, and cultural norms. Additionally, song translation plays a crucial role in strengthening cross-cultural communication (Peftieva, Khodarieva, & Khorovets, 2022) (Peftieva, Khodarieva, & Khorovets, 2022).

The ability of a song to transcend language and cultural barriers depends on effective translation, which not only involves the literal transfer of words but also considers musical elements such as rhythm, melody, and the cultural meanings embedded within them (Amineva, 2022). In this context, translators face challenges not only in the literal transfer from one language to another but also in preserving the aesthetic elements, rhythm, and emotions contained within the song.

The urgency of research on song translation is increasing because music has long been one of the most accessible forms of culture worldwide, especially with the development of technology and social media. Platforms such as YouTube, Spotify, and TikTok enable songs from different parts of the world to reach a global audience within seconds. Therefore, a song's ability to transcend language and cultural barriers heavily depends on effective translation.

Song translation theory requires a more complex approach compared to regular text translation due to the close relationship between text and music. Translating song lyrics also involves phonological, syntactic, semantic, and pragmatic aspects. Poorly translated lyrics can lose their emotional appeal and aesthetic value, which can ultimately diminish the overall quality of the music. Khoshsaligheh, Sarvghadi, & Che Lah (2023) mention that the biggest challenge in translating song lyrics is maintaining cohesion between meaning and musical elements, especially because not all meanings in the source language can be perfectly retained in the target language without adaptation.

Additionally, translation ideology also plays a crucial role in song lyric translation (Bennoudi & Zaid, 2023). Translation ideology influences the decisions made during the translation process, including the extent to which the translator retains cultural elements from the source language or adapts them to the target audience. According to Venuti (1995), there are two main approaches to translation ideology: foreignization and domestication. In the context of song translation, foreignization aims to preserve cultural elements from the source language, while domestication tends to adapt the lyrics to fit the norms and expectations of the target audience. This study seeks to identify which ideology Emma Heesters used in translating the song "Pura-pura Lupa" into English. Emma Heesters herself is an American singer who has successfully covered several Indonesian songs in English versions (Mukminin, 2024).

Although the translation of song lyrics has long been a topic of discussion in translation studies, the understanding of specific techniques used in translating lyrics from one language to another, especially in the context of popular song translation, remains incomplete. Song translation also requires creative adaptation to maintain coherence and aesthetics between the source and target languages. As noted by Dieu & Yédia (2023), song translation is a crucial activity for fostering understanding among people from different linguistic backgrounds.

Despite numerous studies on song lyric translation, such as those by Rahmawati & Malik (2023), Mukminin (2024), Yuwanti, Afifulloh, & Widiasari (2024), Wijaya & Hadi (2024), Adhimas, Kristiandri, & Baehaqqi (2023), in-depth research on the translation of popular Indonesian song lyrics into English, particularly using a descriptive qualitative approach that

combines translation techniques, methods, and ideologies, remains limited. In this context, the translation of Mahen's song "Pura-pura Lupa" into English by Emma Heesters presents an intriguing case for analysis. Furthermore, there is a research gap in exploring how translators navigate the challenges of preserving the original lyrics' aesthetics and emotional message while adapting them to an English-speaking audience.

This study aims to analyze the translation techniques, methods, and ideologies used in the English version of Mahen's song "Pura-pura Lupa", translated by Emma Heesters. Therefore, this article is structured as follows: first, the theoretical framework used to analyze the translation techniques, methods, and ideologies will be explained. Second, the research methodology will be described, including data collection and analysis techniques. Third, the research findings will be presented and discussed, focusing on the use of translation techniques and ideologies. Lastly, the implications of this study for song lyric translation will be discussed.

## METHOD

This study analyzes the translation of the song "Pura-pura Lupa" by Mahen, which has been covered in English by Emma Heesters. The approach used is descriptive qualitative, aiming to explore the techniques, methods, and ideologies applied in the translation of song lyrics from Indonesian to English. The data used in this research consists of the original Indonesian lyrics of "Pura-pura Lupa" and the English translation performed by Emma Heesters. Data collection was conducted through recording, note-taking, and transcription. Data analysis followed the interactive model by Miles and Huberman (1994), involving stages of data reduction, data presentation, and conclusion drawing. The theoretical framework includes translation techniques from Molina & Albir (2004), translation methods from Newmark (1988), and translation ideologies from Venuti (1995). The results of this study will provide a detailed account of the techniques, methods, and ideologies employed in the translation of lyrics, as well as how these choices affect the meaning of the translation.

## FINDING AND DISCUSSION

### Translation Techniques in *Pura-pura Lupa*

The present research examines the translation techniques used in the lyrics of *Pura-pura Lupa*, emphasizing their effectiveness in conveying the original emotional depth and cultural nuances. It illustrates how these strategies adapt the text to resonate with the linguistic context of the target audience. The following table presents the findings on the translation techniques used in the lyrics of the song *Pura-pura Lupa*.

Table 1. Findings on Translation Techniques

No.	Translation Technique	Amount	Percentage
1.	Discursive Creation	30	35%
2.	Established Equivalence	23	26%
3.	Amplification	15	17%
4.	Compensation	10	11%
5.	Reduction	5	6%
6.	Linguistic Amplification	4	5%

Total	87	100%
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Table 1 presents the findings on the translation techniques employed in the analysis of the lyrics from the song *Pura-pura Lupa*. The table categorizes six distinct translation techniques used to convey the original meaning and emotional nuance of the lyrics in the target language. The most frequently used technique is **discursive creation**, with 30 occurrences, accounting for 35% of the total techniques. This illustrates how translators actively create new meanings that resonate better with the target audience's cultural context. The second most common technique, **established equivalence**, appears 23 times (26%) and reflects the translator's reliance on terms and phrases that are already recognized and accepted within the target language, ensuring clarity and familiarity for the audience. The **amplification** technique, representing 17% of the total with 15 instances, involves adding extra details or information to enhance understanding and emotional depth in the translation. Additionally, **compensation** occurs 10 times (11%) and compensates for the loss of certain elements in the source text by replacing them with equivalent elements elsewhere in the translation. The **reduction** technique demonstrates the translator's ability to condense information, appearing 5 times (6%) to eliminate less relevant details while preserving the core message. Finally, **linguistic amplification** is the least used technique, with 4 occurrences (5%), involving the addition of linguistic elements to clarify meaning and provide a broader context. In total, there are 87 instances of these techniques used in the translations, highlighting the diverse strategies employed by the translator to create an effective and culturally resonant rendition of the song's lyrics.

### *Discursive Creation Technique*

Discursive creation is a translation technique that involves creating an equivalent word or phrase that is not directly related to the original word or phrase in the source language. This technique is often used to produce a more creative, engaging, and culturally appropriate translation in the target language. The followings are an example of the application of discursive creation translation technique in the Indonesian-English version of the song *Pura-pura Lupa* covered by Emma Heesters.

SL : *Hidup pun akan kuberi*

TL : I thought no matter what I do

In this translation, there is a significant difference between the original text in the SL and the resulting translation in the TL. The phrase in the source language, "*Hidup pun akan kuberi*," literally means "I will even give my life," which conveys someone's willingness to make a great sacrifice, even giving their life. This phrase is typically used to express a strong commitment or dedication to something or someone. However, in the target language translation, the phrase was changed to "I thought no matter what I do," which literally means "*Saya pikir tidak peduli apa pun yang saya lakukan*." This translation conveys a different tone. It is no longer about extreme sacrifice but more about feelings of helplessness, frustration, or resignation in the face of an unchangeable situation. It reflects a shift in focus from the expression of great sacrifice to a sense of confusion or uncertainty in dealing with an inevitable situation. The technique used here is discursive creation. In this technique, the translator does not merely focus on the literal translation of the text but on creating new meaning that is more appropriate to the emotional, cultural, or aesthetic context of the target language. Instead of translating "*Hidup pun akan kuberi*" directly as "I will even give my life," the translator chose to use a phrase that is more contextual for English speakers, namely "I thought no matter what I do."

SL : *Ingin rasa ku membenci*

TL : Now I wish I never met you

The use of discursive creation in translating “*Ingin rasa ku membenci*” to “Now I wish I never met you” demonstrates a significant shift in meaning and conveyed emotions. In the SL, the phrase literally means “I feel like I want to hate you,” portraying an inner conflict where someone wrestles with the desire to hate but hasn't fully given in to it. This expression captures complex emotions, such as the difficulty in overcoming feelings that might still exist, even though accompanied by disappointment or pain. On the other hand, in the TL, the translator changes it to “Now I wish I never met you,” an expression of much more explicit regret. This translation conveys deep frustration or disappointment, to the point where one wishes the meeting or relationship had never occurred. This shift highlights the use of the discursive creation technique, where the translator is not bound to a literal translation but aims to create a phrase more fitting to the emotional and cultural context of the target language.

SL : *Padahal kau tahu keadaannya*

TL : It hurts too much to say you threw us away

The discursive creation technique in the translation from “*Padahal kau tahu keadaannya*” to “It hurts too much to say you threw us away” shows a significant shift in meaning, where the SL implies an awareness of a difficult situation, while the TL expresses deep emotional pain due to acts of neglect. In the source language, the phrase literally means “You know the situation,” indicating frustration that the other party should be sensitive to the circumstances being faced. Conversely, the translation into the target language introduces a stronger emotional dimension by stating, “It hurts too much to say you threw us away,” which reflects deep pain from being disregarded, highlighting how such actions lead to significant hurt. The application of this technique illustrates how the translator creates new meaning that is relevant to the emotional context and cultural background of the target language. The focus of the translation shifts from passive awareness of the situation to a more active expression of hurt, creating a deeper depiction of feelings of loss and disappointment. The translator opts for an expression that is more natural and resonates within the English-speaking culture, where the phrase fits the dramatic and emotional style of song lyrics. Moreover, the discursive creation technique allows the translator to convey the message in a more creative and touching way, making the listener's experience more profound and emotional. Thus, the shift in focus from understanding the situation to expressing pain successfully communicates a more assertive and powerful message, creating a greater emotional impact and providing a clear picture of how sad the situation is. The use of this technique in the translation creates a richer experience for English-speaking listeners while maintaining the essence of the emotions intended to be conveyed in the song lyrics.

### ***Established Equivalence Translation***

The technique of established equivalence is a method used in translation by selecting and utilizing terms or phrases that are already commonly recognized and accepted by the speakers of the target language. These terms are often listed in dictionaries or established as common agreements within a specific field. The following is an example of the application of established equivalence translation technique in the Indonesian-English version of the song *Pura-pura Lupa* covered by Emma Heesters.

SL : *Jangan datang lagi cinta*

TL : Don't ever come back to me again

In this analysis, we can observe how the translator employs the technique of established equivalence to transfer meaning and nuances from the source language to the target language. In the source text, the word "*jangan*" is a common command or prohibition in Indonesian, indicating a request not to perform a certain action, in this case, not to come back. In this context, the use of the word "*jangan*" directly expresses the desire to avoid further encounters or relationships. In the target text, the translator uses "*don't*," which is a contraction of "*do not*" and also serves as a prohibition in English. Although the word "*don't*" has a meaning comparable to "*jangan*," the translator goes further by adding the word "*ever*" and the phrase "*come back to me again*," which expands the meaning of the prohibition. In this context, "*Don't ever come back to me again*" conveys a more emotional and emphatic message, expressing a stronger rejection of the return of a past love.

### ***Amplification Technique***

The amplification translation technique is a method that involves adding information or details in the translated text that are not explicitly present in the source text. The aim is to provide a clearer and deeper understanding for the readers or listeners of the target language. The following is an example of the application of amplification technique translation technique in the Indonesian-English version of the song *Pura-pura Lupa* covered by Emma Heesters.

SL : *Jangan lagi rindu cinta*

TL : Don't ever miss me anymore

The analysis of the amplification technique in translating the word 'me' in the phrase "*Jangan lagi rindu cinta*" to "Don't ever miss me anymore" demonstrates how the translator seeks to expand the meaning and add detail to the translation from the source language to the target language. In the source text, the expression conveys a prohibition against missing love without explicitly stating who is being missed, where the word '*rindu*' (miss) carries a strong emotional meaning but remains general. In the translation, the translator chooses to add the word 'me,' clarifying the subject being missed, namely the speaker, thereby creating a stronger emotional connection between the speaker and the listener. Thus, the translation "Don't ever miss me anymore" is not only more direct and specific but also more personal and emotional, reflecting the depth of feeling that the speaker wishes to convey.

### ***Compensation Technique***

The compensation technique in translation is a strategy used by translators to address differences between the source language and the target language. When a linguistic element (such as style, sentence structure, or certain nuances) is difficult or impossible to translate directly, the translator seeks ways to "compensate" for that element by replacing it with another equivalent element or one that has a similar effect elsewhere in the translated text. The following is an example of the application of compensation technique translation technique in the Indonesian-English version of the song *Pura-pura Lupa* covered by Emma Heesters.

SL : Pernah aku jatuh hati

TL : I once fell so in love with you

The analysis of the compensation technique in the translation of the phrase "*pernah aku*" in the sentence "*Pernah aku jatuh hati*" into "I once fell so in love with you" illustrates how the translator successfully navigates structural differences and nuances between the source and

target languages. In Indonesian, the phrase “*pernah aku*” carries a clear and direct meaning, indicating a personal past experience, with the word “*pernah*” providing a strong temporal indication. However, in the English translation, the translator uses “I once,” which not only maintains the temporal meaning of “*pernah*” but also restructures the sentence to better fit English conventions. The compensation technique here serves to add emotional depth to the translation by incorporating the phrase “fell so in love with you,” which not only expands the meaning of “*jatuh hati*” but also reinforces the intense and personal nature of love. By adding this element, the translator creates a more complete message, conveying not just the fact that someone once fell in love but also depicting the intensity of those feelings. Additionally, this expression is more common and resonant in the cultural context of the English language, making the translation easier to understand and more familiar to the audience.

### ***Reduction Technique***

The reduction technique in translation is a strategy used to condense or minimize information in the source text without losing the core meaning. In the translation process, we sometimes encounter sentences or phrases that are too lengthy, convoluted, or contain information deemed less relevant to the context of the translation. In such situations, the reduction technique becomes very useful. The following is an example of the application of reduction technique translation technique in the Indonesian-English version of the song *Pura-pura Lupa* covered by Emma Heesters.

SL : *Biar aku yang pura pura lupa*

TL : Please can you let me pretend.. to forget

The analysis of the reduction technique in the translation of the word “*yang*” in the phrase “*Biar aku yang pura-pura lupa*” into “Please can you let me pretend.. to forget” demonstrates how the translator successfully simplifies the sentence structure while maintaining the core meaning of the statement. In the source text, the word “*yang*” functions as a marker connecting the subject “*aku*” with the predicate “*pura-pura lupa*.” In this context, “*yang*” can be considered an important element that provides clarity to the sentence, indicating that the subject (I) is the performer of the action (pretending to forget). However, in the translation to English, the translator chooses to omit the word “*yang*,” resulting in a sentence that is more direct and aligns better with the natural structure of English. The phrase “Please can you let me pretend.. to forget” does not require a marker like “*yang*” to clarify the relationship between the subject and the action, as English tends to favor more straightforward forms to convey the same meaning. Thus, the reduction technique here not only simplifies the sentence but also creates a smoother rhythm in the target language.

### ***Linguistic Amplification Technique***

Linguistic amplification is a translation technique that involves adding linguistic elements (words, phrases, or sentences) in the target language to provide more explanation or in-depth details. The aim is to ensure that the message conveyed in the translated text is clearer, easier to understand, and more aligned with the cultural context of the target audience. The following is an example of the application of linguistic amplification technique translation technique in the Indonesian-English version of the song *Pura-pura Lupa* covered by Emma Heesters.

SL : *Biar aku yang pura pura lupa*

TL : Please can you let me pretend.. to forget

The analysis of the linguistic amplification technique in the use of the word 'to' in translating the phrase "*Biar aku yang pura-pura lupa*" to "Please can you let me pretend... to forget" illustrates how the translator adds elements to clarify meaning within a broader context. In the source language, the sentence structure is quite simple and direct, indicating that the speaker wants permission to pretend to forget. The word '*pura-pura*' (pretend) describes the desired action but does not provide context regarding what the subject intends to forget. However, in the English translation, the translator uses the word 'to' to link the phrase 'pretend' with 'forget,' providing additional clarity about the purpose of the action. By adding the word 'to,' the translator not only explains the act of pretending but also explicitly conveys that the action aims to forget something. In this context, the linguistic amplification technique serves to enrich the meaning and add details that may not be revealed in the Indonesian version.

### **Method and Ideology Translation in *Pura-pura Lupa***

The method of translation that focuses on the target language emphasizes the importance of conveying messages in a way that is appropriate and understandable to the audience within their cultural and linguistic context. In this approach, translators prioritize the selection of techniques that do not merely translate words literally but also create new meanings that are more relevant to the readers' experiences. Techniques such as discursive creation, amplification, reduction, and compensation allow translators to adapt the text according to the norms and cultural expectations of the target language readers. For instance, in translating the lyrics of the song *Pura-pura Lupa*, a translator may use discursive creation to change the phrase "*Hidup pun akan kuberi*" into "I thought no matter what I do," creating a nuance that is more suitable for the emotional context of English. Additionally, amplification techniques that add information, such as the word 'me' in the translation "Don't ever miss me anymore," provide greater clarity, while reduction techniques simplify sentences to make them more direct and natural. Thus, this approach seeks to create a deeper and more resonant reading experience for the audience.

Meanwhile, the ideology of domestication in translation functions to align the text with the norms and values of the target language readers, thereby eliminating foreign elements that may be unfamiliar. In the domestication process, translators tend to choose terms or phrases that are more commonly recognized and accepted by the audience, as well as creating language that flows naturally. Additionally, translators strive to shift the emotional tone of the source text by creating an emotional nuance that is closer to the readers' experiences, ensuring that the conveyed message is not only accurate but also resonates with feelings. For example, by changing "*Ingin rasa ku membenci*" to "Now I wish I never met you," the translator not only communicates meaning but also a stronger emotion of regret. Through the techniques applied within the framework of domestication, translators can produce translations that are not only effective linguistically but also culturally resonant, creating a more satisfying experience for readers in the target language.

### **CONCLUSION**

The translation techniques used in the lyrics of the song *Pura-pura Lupa* include several approaches, such as discursive creation, which alters the meaning of phrases to create a more appropriate nuance in the target context; established equivalence, which selects common terms to enhance understanding; amplification, which adds details to clarify meaning; compensation,

which replaces missing linguistic elements with suitable alternatives; reduction, which simplifies information without diminishing core meaning; and linguistic amplification, which adds new elements to enrich the context. The translation method in this study focuses on the target audience, prioritizing the delivery of messages that fit their cultural and linguistic context. The translation ideology applied is domestication, where the text is adjusted to align with the norms and values of the target audience. In this process, foreign elements are eliminated and replaced with more familiar terms, while emotional nuances are adjusted to ensure that the conveyed message is not only accurate but also resonates with the readers' feelings.

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