

TRANSLATION METHODS OF THE SONG "*SPEECHLESS*" INTO THE INDONESIAN VERSION "*BUNGKAM*" FROM THE SOUNDTRACK OF THE *ALADDIN* MOVIE

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Abstract

This study explores the translation of the song "Speechless" from Disney's *Aladdin* into the Indonesian version "Bungkam." Song translation is essential in connecting diverse cultures and allowing audiences to experience music in their native languages. It involves more than just converting words; it requires understanding cultural nuances and emotional depth. The research focuses on the methods used by translator Asmi Nurais, applying Peter Newmark's translation theories as a framework. The findings reveal that significant changes in imagery and phrasing reflect cultural adaptation, making the song more relatable to Indonesian listeners. Nurais employed a Free Translation method, prioritizing the song's themes of empowerment and emotional expression over strict adherence to the original lyrics. This approach ensures that the essence of the song is preserved while making it accessible to a new audience. This study contributes to the field of musical translation studies by highlighting the complexities involved in adapting lyrics for different cultural contexts. It emphasizes the role of translators as cultural mediators who navigate between languages and meanings. By showcasing the balance between fidelity to the source material and the need for cultural relevance, this research enriches our understanding of song translation. Ultimately, it underscores the importance of creative adaptation in making music resonate across borders, fostering emotional connections among listeners from different backgrounds.

Keywords: *song translation; Peter Newmark Theory; song translation*

1. Introduction

Translation is a crucial tool for bridging linguistic and cultural divides, especially in music, where lyrics often carry deep emotional and cultural significance. However, while much attention has been given to literal translation, there remains a significant gap in understanding how cultural adaptation occurs in song translations, particularly in non-Western contexts like Indonesia. The adaptation of "*Speechless*" into the Indonesian version "*Bungkam*" exemplifies the challenge of balancing fidelity to the original while adapting to a different cultural and linguistic framework.

Previous studies, such as Doe's (2021) analysis of "*La Vie en Rose*", have highlighted the complex interplay of cultural nuances, rhyme schemes, and emotional

resonance in song translation. Yet, little research has focused on how these challenges are navigated in Indonesian adaptations, where cultural differences in themes, values, and expressions add an extra layer of complexity. This research aims to address this gap by analyzing the translation methods employed in the adaptation of "*Speechless*" into "*Bungkam*", utilizing Peter Newmark's translation theories to evaluate the effectiveness of conveying the song's themes of empowerment and emotional expression to an Indonesian audience.

In a globalized world, understanding the intricacies of cultural adaptation in music translation is more important than ever, as highlighted by Low (2017). This study contributes to translation studies by exploring how cultural relevance is maintained in the target language while preserving the original artistic intent (Sumiati, Baharuddin, & Saputra, 2022). Through a detailed analysis of the methods used in this case, the research seeks to illuminate the balance between linguistic fidelity and cultural resonance in song translations for non-Western audiences.

2. Literature Review

The translation of song lyrics presents unique challenges, particularly when considering cultural adaptation, rhythm, and emotional resonance. While many studies have explored the technical aspects of translation, fewer have delved into the cultural complexities involved in adapting songs for different audiences. The cultural context plays a significant role in shaping how songs are understood and appreciated, and thus, translators must go beyond mere linguistic translation to adapt lyrics that resonate with the target audience's cultural background.

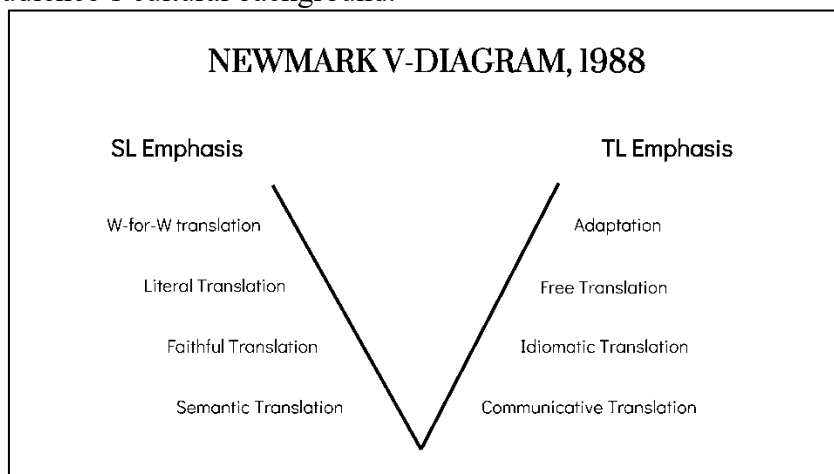


Figure 1. Newmark V Diagram of Translation Methods from Nurul & Hasna (2021)

In his work, Newmark (1988) introduced several methods of translation, depicted in a V-shaped diagram, with simpler, more literal methods at the top and more nuanced, culturally adaptive methods at the bottom. The methods illustrated in the V diagram are as described by Peter Newmark (1988) in his book "A Textbook of Translation". This diagram provides a framework for understanding the balance between maintaining the source language (SL) integrity and adapting to the target language (TL) for greater audience comprehension. Studies by Low (2017) and Desblache (2019) emphasize the importance of cultural adaptation in song translation, noting that effective translations must align with the cultural values and emotional

expressions of the target audience while staying true to the original artistic intent (Baharuddin, 2023).

In comparing the translation of "*Speechless*" into the Indonesian version "*Bungkam*", this research aligns with studies such as Low's (2017) work on the translation of songs in non-Western contexts. Both highlight the necessity of adaptation methods that cater to different cultural expressions, especially when translating themes of empowerment and emotional depth. While "*La Vie en Rose*" (Doe, 2021) posed challenges related to rhyme schemes and idiomatic expressions in its translation, "*Speechless*" presents difficulties in conveying empowerment through a culturally distinct lens.

Newmark's (1988) diagram plays a crucial role in this analysis. For the translation of "*Speechless*" into "*Bungkam*", the predominant methods include Adaptation, Free Translation, and Communicative Translation. Adaptation, being the most flexible method, allows the lyrics to be rewritten in a culturally relevant way, adjusting for local nuances and ensuring that themes like empowerment resonate with Indonesian listeners. Free Translation and Communicative Translation further ensure that the message of the song remains clear and impactful, even when some literal meanings are altered (Zulaika, Baharuddin, Wardana, & Farmasari, 2022).

The V-shaped diagram's positioning of Semantic Translation at the bottom highlights its complexity and importance for translations like "*Speechless*", where deep cultural elements must be retained. In "*Bungkam*", this method allows for the preservation of the song's emotional intensity while ensuring it can be understood and appreciated by Indonesian audiences. The combination of these methods supports the conclusion that cultural adaptation is not merely a technical exercise but a crucial aspect of maintaining both the emotional and cultural integrity of the song.

According to (Newmark, 1988), this method translates words from the source language while closely adhering to the contextual meaning and the writer's intention. It aims to reproduce contextual meanings while staying within the grammatical structure of the source language. Culturally sensitive terms are translated, but grammatical irregularities and word choices may be retained or allowed. Despite occasionally sounding strange and awkward, this translation method follows the meaning and goals of the text.

3. Research Method

The study employed a qualitative case study design, which involves a detailed examination of a specific system or multiple systems over time through extensive data collection from various sources (Creswell, 2013). The aim was to thoroughly analyze and describe the methods by Peter Newmark applied in translating the song "*Speechless*" to "*Bungkam*".

The methodology of this study involved a systematic analysis of the lyrics of the song "*Speechless*" and its Indonesian translation "*Bungkam*." The analysis was conducted line-by-line to ensure a detailed examination of each lyric segment. This approach allowed for a thorough comparison between the original and translated versions, highlighting specific translation choices made by Asmi Nurais.

To assess the effectiveness of the translation, several criteria were defined, including emotional impact and cultural adaptation. Emotional impact refers to how well the translated lyrics convey the feelings and sentiments present in the original song.

Cultural adaptation evaluates how effectively the translation resonates with the target audience's cultural context, ensuring that the message is both relevant and relatable.

Since this study applied qualitative descriptive research, the data was analyzed by following several steps below:

1. Coding

Coding involves labeling and categorizing the data being analyzed (Gibbs, 2007). It assigns labels to words, phrases, behaviors, visuals, and sentences (Strauss, 1990). To facilitate data analysis, the common approach is to repeatedly read and review the data, identifying and sorting units of meaning within words, phrases, and sentences. After this process, data with the same code are grouped together. Essentially, categorizing the data simplifies sorting and emphasizes the relevant information, streamlining the analysis. The Code in this study is taken from the line of lyrics, "L" means line, the number in front explains the line, then separated by a slash followed by letters and numbers that mean the structure of the song lyrics like verse, chorus, etc.

No. Line	Data Code	Source Text ST	Target Text TT
VERSE 1			
1.	1L/V1	Here comes a wave meant to wash me away	<u>Ombak laut nyaris menghempasku</u>
2.	2L/V1	A tide that is taking me under	<u>Gelombang pasang merenggut</u>
3.	3L/V1	Swallowing sand left with nothing to say	<u>Pasir putih menghalau lisanku</u>
4.	4L/V1	My voice drowned out in the thunder	<u>Guntur menggerus suaraku</u>
PRE-CHORUS 1			
5.	5L/PC1	But I won't cry, and I won't start to crumble	<u>Tapi takkan, bisa menghancurkanku</u>
6.	6L/PC1	Whenever they try, to shut me or cut me down	<u>Meski semua, mencoba membungkamku</u>

Table 1. Data Code

2. Classifying

The subsequent step was to classify the translation methods used by Asmi Nurais for translating the song into Indonesian, employing the framework developed by Newmark's translation theory (1988).

Following the organization of the code data and the subsequent alignment of translated and original versions in a row-by-row format within a spreadsheet, the next phase involves classification. This entails the addition of a column to each row of lyrics, which will subsequently be populated with one of Peter Newmark's classification methods applied to each pair of translated and original lyrics.

Example:

Data Code	Source Text	Target Text	Method
1L/V1	Here comes a wave meant to wash me away	Ombak laut nyaris menghempasku	Free Translation

Table 2. Classifying

3. Describing the Data

The concluding phase of data analysis encompassed the summarization of the classified data. This entailed a detailed examination of each translation method identified within both the English and Indonesian versions of the lyrics, as well as a comprehensive description of the steps involved in the translation process. Following the classification of each line into its respective method, a descriptive table was juxtaposed to each lyric, providing an explanatory overview.

4. Drawing Conclusions

The last step in data analysis was to draw conclusions based on the results. These results were presented with percentages and interpreted according to the data previously identified. The conclusions revealed the translation methods used in Asmi Nurais's "Bungkam," demonstrating how the translation aligned with the original version in terms of meaning and rhythm.

Upon the completion of the three preceding stages, the concluding phase involves the presentation of the data in a tabular format, detailing both the percentage and occurrence of each of the eight methods within each row. This tabular representation provides a quantitative overview of the distribution of translation methods across the analyzed lyrics.

This systematic methodology facilitated a clear understanding of the translation method employed and their effectiveness in achieving the desired emotional and cultural resonance in the Indonesian version. Overall, this methodology provided a comprehensive framework for analyzing the complexities of song translation.

4. Findings and Discussion

The results in this study were obtained from the analysis of 43 total lyrics from the songs "Speechless" to "Bungkam" which were divided into method categories and then presented in a table along with explanations.

4.1 Findings

The following table shows the percentage and total occurrence of each of the eight methods and four methods identified by Peter Newmark (1988) from the total 43 lyrics of the song "Speechless" into "Bungkam".

No.	Method Applied	Total Occurrence	Percentage
1.	Adaptation	2	5%
2.	Free Translation	16	37%
3.	Idiomatic Translation	0	0%
4.	Communicative Translation	16	37%
5.	Word-for-Word Translation	0	0%
6.	Literal Translation	0	0%
7.	Faithful Translation	0	0%
8.	Semantic Translation	9	21%
Total		43	100%

Table 3. Total Finding of Translation Method

From the distribution of four of the eight identified methods based on total occurrence and percentage in the table above, the following are the lyrics included in each of the four methods, there are Adaptation, Free Translation, Communicative Translation, and Semantic Translation.

1. Adaptation

This method is said to be the most flexible and authentic type of translation. Newmark (1988) says that this is the freest form translation. It is said to be authentic because the meaning of the translation from ST will be adjusted to the unique language or words of TL. It said flexible, because the translation focuses on authenticity, the translation is free as long as the entire message remains contained in the TT and also contains TL characteristics.

No.	Data Code	Source Text (ST)	Target Text (TT)
1.	29I/B	Try to lock me in this cage	Bui aku di sini
2.	4L/V1	My voice drowned out in the thunder	Guntur menggerus suaraku

Table 4. Finding of Adaptation Method

- Both the original and translated lyrics share the idea, a feeling of restriction or imprisonment.

Unique Indonesian Adaptation:

- ST : "Lock and cage" (cage represents confinement)
- TT : "Bui" (jail or prison)

Justification for Adaptation Translation:

- "Bui" directly translates to "jail," making the concept of confinement clearer than "cage" which can have broader meanings.
- "Cage" might not be a universally understood expression for restriction. "Bui" is a more direct and culturally relevant term for confinement in Indonesian.
- The translated phrase retains the feeling of oppression and limitation present in the original.

This lyrics show the Adaptation Translation. While the specific imagery differs (cage vs. jail), the core meaning and emotional impact are preserved.

- Both the original and translated lyrics share the idea, the speaker's voice is unable to be heard due to a loud and overpowering sound (thunder).

Unique Indonesian Adaptation:

- ST : "Drowned out" (voice is submerged by water)
- TT : "Menggerus" (to erode, to wear away)

Justification for Adaptation Translation:

- While "drowned out" is a common English expression, it might not translate directly to Indonesian. "Menggerus" creates a powerful image of the voice being eroded or worn away by the thunder, achieving a similar effect.
- While not a direct water metaphor, "menggerus" evokes a strong image of the voice being diminished, similar to the original. The imagery is culturally relevant and impactful.
- The translated phrase retains the feeling of powerlessness and being unheard present in the original.

Overall, the Adaptation Translation approach effectively conveys the core message while the specific image differs (water vs. erosion), the core meaning and emotional impact are preserved.

2. Free Translation

It was said by Newmark (1988) that the focus and aim of this method is only on the content and context of ST, regardless of structure and others. And this method can be said to be a form of paraphrasing from ST and can even add additional information or vocabulary to TT that may not be present in ST.

No.	Data Code	Source Text (ST)	Target Text (TT)
1.	3L/V1	Swallowing sand left with nothing to say	Pasir putih menghalau lisanku
2.	1L/V1	Here comes a wave meant to wash me away	Ombak laut nyaris menghempasku
3.	3L/V1	Swallowing sand left with nothing to say	Pasir putih menghalau lisanku

Table 5. Finding of Free Translation Method

1. The core message of both sentences revolves around being rendered speechless or unable to communicate.

Significant Deviation:

- "Swallowing sand" is a profound expression suggesting a physical sensation of being choked or unable to breathe, which restricts speech.
- "Pasir putih menghalau lisanku" (white sand chasing away my tongue) uses a more abstract expression, "White sand" might not directly connect to silence in ST cultures, and "menghalau" (chasing away) suggests an active force preventing speech.

Justification for Free Translation:

- The core message of being silenced is preserved, but the expression ("swallowing sand") is replaced.
- "Pasir putih menghalau lisanku" is a grammatically correct sentence that effectively conveys the message of being unable to speak in Indonesian.
- "Pasir putih menghalau lisanku" offers a more naturally appropriate image and understandable.

The translation prioritizes clear of the core message in Indonesian ("white sand chasing away my tongue") while deviating from the original, but understandable in TT. This approach aligns with the Free Translation Method.

2. Both the English sentence and the Indonesian translation convey the idea of a powerful force (wave) attempting to overwhelm the speaker. However, the way they express this concept differs significantly.

Significant Deviations:

- The English sentence uses an expression: "wave meant to wash me away." This suggests a potentially destructive force with the intent to eliminate the speaker.
- The Indonesian uses "ombak laut nyaris menghempasku" (ocean wave almost crashes into me). This creates a more literal image of a powerful wave but emphasizes the "almost" aspect, suggesting the speaker might not be completely overwhelmed.
- The English sentence uses a presentational sentence ("Here comes...") followed by a description of the wave's purpose.
- The Indonesian uses a single, more concise sentence with emphasis on the wave's action ("menghempasku") and the near miss ("nyaris").

Justification for Free Translation:

- The Indonesian sentence "ombak laut nyaris menghempasku" might be a more culturally relevant and impactful way to convey the idea of the speaker facing a powerful force in the target language.
- The "almost" aspect adds a layer of nuance, suggesting the speaker's potential resilience in the face of the challenge.
- The Indonesian sentence is shorter and avoids the presentational structure, potentially achieving a more direct and impactful statement.

So, "Ombak laut nyaris menghempasku" is a more natural way to express this concept in Indonesian and the emphasis on the "almost" crash reflects a cultural understanding of resilience that might resonate better with the Indonesian audience although some things its word and structure are different.

3. The core message of both sentences revolves around being rendered speechless or unable to communicate.

Significant Deviation:

- "Swallowing sand" is a profound expression suggesting a physical sensation of being choked or unable to breathe, which restricts speech.
- "Pasir putih menghalau lisanku" (white sand chasing away my tongue) uses a more abstract expression, "White sand" might not directly connect to silence in ST cultures, and "menghalau" (chasing away) suggests an active force preventing speech.

Justification for Free Translation:

- The core message of being silenced is preserved, but the expression ("swallowing sand") is replaced.
 - "Pasir putih menghalau lisanku" is a grammatically correct sentence that effectively conveys the message of being unable to speak in Indonesian.
 - "Pasir putih menghalau lisanku" offers a more naturally appropriate image and understandable.
4. The translation prioritizes clarity of the core message in Indonesian ("white sand chasing away my tongue") while deviating from the original, but understandable in TT. This approach aligns with the Free Translation Method.

3. Communicative Translation

Based on Newmark (1988), this method focuses on translation based on its social function, which means that the translation discussion is clear, natural and concise, does not appear to be translated, so fluency, readability and communication function are maintained and conveyed in the TT.

No.	Data Code	Source Text (ST)	Target Text (TT)
1.	14L/C1	'Cause I know that I won't go speechless	Sebab ku takkan pernah <i>Bungkam</i>
2.	15L/V2	Written in stone, every rule, every word, centuries old and unbending	Beribu aturan yang mengekang, betapa sulit kutembus
3.	8L/C1	You can't keep me quiet	Takkanku membisu

Table 6. Finding of Communicative Translation Method

- Both the original and translated lyrics convey the core message of the speaker's unwavering determination to speak their mind.

Justification for Communicative :

- "Sebab ku takkan pernah *Bungkam*" is a natural and grammatically correct sentence in Indonesian. This ensures the message resonates with the Indonesian audience, achieving a clear communicative effect
- It utilizes "sebab" (because) to introduce the reason behind the speaker's resolve, and "takkan pernah *Bungkam*" (will never be silenced) directly conveys the speaker's unwavering determination.
- This phrasing aligns better with how this concept would be naturally expressed in Indonesian, ensuring clarity and effective communication for the target audience.
- The Indonesian translation effectively conveys the message using fewer words. This maintains the intended impact and emotional weight within the song's flow.

The translation prioritizes clear communication and a natural-sounding expression for the Indonesian audience. "Sebab ku takkan pernah *Bungkam*" effectively conveys the core message of the speaker's resolve to speak their mind. This aligns with the principles of Newmark's communicative translation method.

- Both versions convey the idea of being restricted by ancient and inflexible rules. "Written in stone" is replaced with "mengekan" (restricting), capturing the essence of the rules and "Centuries old and unbending" is condensed into the idea of difficulty in overcoming them.

Justification for Communicative :

- The original lyric uses vivid imagery ("written in stone") and emphasizes the age and rigidity of the rules ("centuries old and unbending"). Then, translation: "Beribu aturan yang mengekan" (Thousands of restrictive rules) focuses on the quantity and constricting nature of the rules. Because, the translation captures

the core idea of oppressive and longstanding restrictions without needing a literal translation of "written in stone." This prioritizes clarity for the Indonesian audience.

- The translation uses "ribuan" (thousands) to emphasize the vast number of rules, even though the original doesn't specify a quantity. This aligns with the idea of feeling overwhelmed by the restrictions.
- The original uses a longer sentence structure. Meanwhile, the translation: "Beribu aturan yang mengekang, betapa sulit kutembus" condenses the message and adds an emotional impact with "betapa sulit kutembus" (how difficult it is for me to break through), highlighting the speaker's frustration and defiance. Because the Indonesian sentence structure is more natural-sounding and directly expresses the speaker's struggle against the rules.

"Beribu aturan yang mengekang, betapa sulit kutembus" exemplifies communicative translation by focusing on the core message of oppressive rules, using natural Indonesian language, and effectively conveying the emotional weight of the struggle against those restrictions.

3. Both the original and translated lyrics convey a strong message of defiance against being silenced.

Justification for Communicative:

- A literal translation like "Kamu tidak bisa membuatku diam" might be grammatically correct but sounds less natural in Indonesian.
 - "Takkan ku membisu" is a more natural and impactful way to express the idea:
 - "Takkan" emphasizes the speaker's strong negation of being silenced.
 - "Membisu" directly translates to "being silent," clearly conveying the outcome the speaker rejects.
 - This phrasing aligns better with natural Indonesian sentence structure and cultural expression.
 - "Takkan ku membisu" is a concise and grammatically correct sentence in Indonesian.
 - It avoids the awkwardness of directly translating "you can't keep" and focuses on the speaker's own action of "not being silent."
 - This structure creates a stronger emphasis on the speaker's defiance and determination and this ensures the message resonates with the Indonesian audience, achieving a clear communicative effect.
 - The Indonesian translation effectively conveys the defiance using fewer words. This maintains the intended impact and emotional weight within the song's flow.
4. The translation prioritizes clear communication and a natural-sounding expression for the Indonesian audience. While there's a slight shift on the external force trying to silence the speaker ("you"). The Indonesian translation focuses on the speaker's determination ("I will not"). Still, this is a minor shift that doesn't affect the core message. This aligns with the principles of Newmark's communicative translation method.

4. Semantic Translation

This translation method is must take more account of the aesthetic value (that is, the beautiful and natural context and meaning of the SL text) so that no word-play or repetition jars in the TT version, but this method is more flexible on grammatical structure.

Data Code	Source Text (ST)	Target Text (TT)
24L/C2	Speechless	<i>Bungkam</i>
26L/C2	I cannot be broken	Takkan aku remuk

Table 7. Finding of Semantic Translation Method

For data 24L/C2, both “*Speechless*” and “*Bungkam*” share the central idea of being unable to speak or express oneself.

Justification for Semantic Translation :

- The conciseness and sound of “*Bungkam*” might contribute to a more aesthetically pleasing delivery in the target language.
- Contextually, “*Bungkam*” also adapts the context of the song *Speechless*, although it is different if translated literally, where “*Speechless*” might carry connotations of surprise or shock, but these are not inherent to the word itself and can be conveyed through context and “*Bungkam*” directly translates to “silenced” or “muted,” effectively capturing the core meaning of “*Speechless*.”

The translation “*Speechless*” into “*Bungkam*” effectively applies Newmark's semantic translation method. It prioritizes conveying the core meaning and sticking to ST in context while using a natural and concise word in Indonesian.

Then for data 26L/C2, both sentences express the idea of being unbreakable or resistant to destruction.

Justification for Semantic Translation:

- “Broken” in the original sentence suggests a state of being physically shattered or fractured. Then “Remuk” in Indonesian translates to “crushed” or “pulverized,” which evokes a stronger image of destruction compared to “broken.”
- This shift in emphasis might be seen as a compromise on the exact meaning in favor of a more impactful and aesthetically fitting word choice in Indonesian. “Remuk” creates a stronger image and potentially resonates better with the target audience.
- And the grammatical structure was changed, but still kept the core context and meaning broken.
 - Original: Subject (“I”) + Auxiliary verb (“cannot”) + Main verb (“be broken”). Emphasizes the state of “not being broken”
 - Translation: Negation particle (“Takkan”) + Subject pronoun (“aku”) + Main verb (“remuk”). Shifts the focus to the subject (“aku”) who “will not be broken”
 - Original: Uses a helping verb (“cannot”) to create a negative construction.
 - Translation: Uses a negation particle (“Takkan”) placed before the subject pronoun for emphasis.

It prioritizes conveying the core meaning while potentially incorporating aesthetic considerations by using a more impactful word choice in the target language.

4.2 Discussion

Based on the result above, there are 4 methods were identified from 8 methods by Peter Newmark that were used by Asmi Nurais in translating the 43 lines of "*Speechless*" lyrics into "*Bungkam*" for the Indonesian version. In the Source Language (SL) category, only one method, Semantic Translation, was applied. In Peter Newmark's V diagram (1988), this method occupies the bottom position, indicating it is the best and easiest to understand. In the Target Language (TL) category, Asmi Nurais employed three methods: Adaptation, Free Translation, and Communicative Translation. Among these four methods, Free Translation and Communicative Translation were most frequently used, each applied to 16 lyric lines. Adaptation was used the least, applied to only 2 lines.

Then, when examining the translation methods used in various songs, it becomes evident that different approaches can significantly affect how the song is received by the target audience. For instance, studies such as those by Bell (2018) and Tseng (2020) indicate that adaptation and communicative translation are commonly employed in the translation of iconic songs like "Let It Go" from Disney's *Frozen*. These methods allow for lyrics to be reimagined to align with the cultural and emotional context of the target audience while maintaining the song's core message. In such cases, translators often alter specific phrases or incorporate local expressions, ensuring that the emotional resonance of the song remains intact for diverse audiences.

In contrast, the translation of "*Despacito*" demonstrates the effectiveness of combining semantic translation and free translation methods. As highlighted in Desblache L. (2019), this approach is necessary to preserve the song's rhythmic structure and sensual undertones while making the lyrics culturally adaptable to different audiences. The flexibility inherent in these methods enables the translator to remain faithful to the original meaning while ensuring that the song maintains its appeal and singability in various languages.

By comparing these methods across different songs, studies like Low P. (2017) and Bell (2018) provide evidence that the choice of translation strategy directly influences the overall effectiveness of the translation. Each song presents unique linguistic and cultural challenges, and the translator's method must strike a balance between remaining true to the original lyrics and adjusting to the cultural nuances of the target language.

Therefore, discuss idioms and metaphors and even cultural references from this study. The translation of idioms, metaphors, and cultural references is particularly crucial in this regard. According to Leung (2020), idiomatic expressions often carry deep cultural significance that does not always have a direct equivalent in another language. For example, translating an idiom like "spill the beans" into a culturally relevant phrase requires finding an expression that resonates similarly within the target audience. When dealing with songs like "*Speechless*," which are rich in emotional and metaphorical content, such translation choices are critical.

Metaphors also pose unique challenges in song translation, as described by (Xia Chen (2019)). Metaphors may carry specific meanings tied to a culture's values or experiences, making it essential for translators to find equivalent expressions that evoke similar emotional responses in the target culture. The translation of metaphors in

"Speechless" involves preserving their emotional essence while ensuring that they remain culturally appropriate for Indonesian listeners.

Cultural references in song lyrics can significantly influence the listener's connection to the song. In the translation of songs like "Speechless," careful consideration of these cultural elements is necessary, as described in Jones (2020). If a reference is not widely recognized in the target culture, it may be replaced with a more familiar equivalent or provided with additional context to enhance understanding (Purnomo & Baharuddin, 2018). This ensures that the translated song remains both meaningful and accessible to the target audience.

5. Conclusion

In conclusion, this study has revealed key findings regarding the translation methods employed by Asmi Nurais in adapting the song "Speechless" into the Indonesian version "Bungkam." The analysis highlighted the predominant use of Free and Communicative Translation methods, which allowed for a more relatable and emotionally resonant rendition of the original lyrics. These methods facilitated the preservation of the song's core themes while ensuring that the translation effectively connected with the Indonesian audience.

For future research, it would be valuable to explore audience reception of translated songs, examining how listeners perceive and engage with the emotional and cultural aspects of the translations. Understanding audience reactions can provide deeper insights into the effectiveness of different translation strategies and their impact on cross-cultural communication (Low L. , 2021).

However, this study is not without limitations. The focus was primarily on one song, which may restrict the generalizability of the findings to other musical translations. Expanding the scope to include a broader range of songs and genres could yield more comprehensive insights into the complexities of song translation. Overall, this research contributes to the field of musical translation studies and opens avenues for further exploration in understanding the dynamics of translating music across cultures.

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