

Javanese-English Song Lyrics Translation: *Kartonyono Medot Janji* as a Case Study

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SUBJECT

Linguistics

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lyrics are oriented towards the target language with a domestication ideology. The present research enhances the understanding of how translation techniques, methods, and ideology are applied to adapt song lyrics. It provides insights into how these approaches impact the translation process from Javanese to English. The present research offers a comparative linguistic analysis between Javanese and English, particularly regarding how meaning and language structure interact in translation.

1. Introduction

Translation is a process aimed at bridging the gap between the source language and the target language, addressing differences at the levels of words, language structures, and the overall text (Santri et al., 2023). It involves more than a direct word-for-word translation; it also requires consideration of cultural context, sentence structure, and the overall meaning of the original text. Additionally, translation can be seen as an art form that converts written or spoken content from one language to another (Randa, 2022). In this view, translation involves creativity and a nuanced approach to effectively communicate the original message and its subtleties in the target language. Achieving this requires a thorough understanding of both languages and their associated cultures to ensure the translation is accessible and meaningful to speakers

Abstract

The present research aims to identify the translation techniques, methods, and ideologies used in translating Javanese-English for the lyrics of the song *Kartonyono Medot Janji*, performed by Denny Caknan. The song was re-sung in English by Hernanda Yona under the title *Kartonyono Ruins Faith*. The research method employed is descriptive qualitative with a translation-as-product approach. Data was collected by listening to both versions of the song in Javanese and English and then transcribed into written form. Data analysis includes data reduction, presentation, and conclusion drawing. The results show that in translating the lyrics of *Kartonyono Medot Janji*, the translator applied nine translation techniques: variation, established equivalence, modulation, borrowing, discursive creation, transposition, amplification, adaptation, and compensation. Based on the translation techniques used, it is evident that the translator's method and ideology for translating the song

or readers of the target language. In essence, translation goes beyond mere literal word transfer, encompassing interpretation and adaptation to faithfully convey the meaning and intent of the original text in the new language (Mukminin et al., 2024).

To effectively analyze song lyric translation, it is essential to grasp various translation theories. These theories provide frameworks or concepts that help understand and assess translation outcomes. They include translation techniques, methods, and ideologies that offer a theoretical basis (Mukminin et al., 2023). In translating song lyrics, these theories ensure that the original lyrics' meaning, nuances, and emotions are either preserved or accurately conveyed in the target language. A firm grasp of these theories enables translators to adapt the intended message to ensure it is appropriate and comprehensible to speakers of different languages. Thus, translation theories aid in the translation process and improve the quality of cross-language communication in artistic and cultural contexts like songs.

Translation techniques encompass a range of methods used to analyze and categorize how equivalent terms function in a translated text. These techniques include adaptation, amplification, borrowing, calque, compensation, description, discursive creation, established equivalence, generalization, linguistic amplification, linguistic compression, literal translation, modulation, particularization, reduction, substitution, transposition, and variation (Molina & Albir, 2002). Translation methods are generally divided into two primary orientations, often represented by a V-diagram, which either emphasize the source language (SL) or the target language (TL) (Newmark, 1988). Translation ideology, however, pertains to the evolving relationship between these two contrasting orientations—the focus on the source language versus the target language—referred to as foreignizing and domesticating translation ideologies, respectively (Venuti, 1995).

The present research examines the techniques, methods, and ideological approaches involved in translating the lyrics of the song *Kartonyono Medot Janji*, performed by Denny Caknan. *Kartonyono Medot Janji* is a Javanese-language song performed and created by Denny Caknan. Denny Caknan is a singer and songwriter specializing in Javanese pop and Koplo music. This song is his most popular track, having garnered 272 million views on YouTube since its release in 2019. Kartonyono is the name of a region in Ngawi Regency, East Java. The song “Kartonyono Medot Janji” tells the story of someone who can no longer endure their relationship and feels ready to give up due to frequent hurt and disappointment. Not wanting to remain in sadness, they decide to end the relationship at a place called Kartonyono. *Kartonyono Medot Janji* is sung in Javanese and then covered by Hernanda Yona under the title *Kartonyono Ruins Faith*. Hernanda Yona is a YouTuber who performs cover versions of Javanese songs in English.

Various scholars have explored research on translation techniques, methods, and ideologies. Mukminin et al. (2023) investigated Arabic-English translation techniques, methods, and ideologies in the novel *Al-Ajnihah Al-Mutakassirah*. Mukminin et al. (2024) focused on the techniques, methods, and ideologies of translating Arabic-Indonesian quotes from X Jubran Khalil Jubran's works.

Rahmawati and Malik (2023) analyzed the techniques, methods, and ideologies used in translating BTS songs into English-Indonesian and English-Arabic. Ismiyati et al. (2024) examined the techniques, methods, and ideologies of translating politeness strategies in English-Indonesian subtitles for the film *Vampires vs. Bronx*. Putra and Nababan (2019) explored the techniques, methods, and ideologies of translating expressive speech acts from English to Indonesian in the novel *Maze Runner: The Scorch Trials*. Several researchers have examined the song Kartonyono Medot Janji as a research object. Putri (2024) examined the diction and themes present in the lyrics of *Kartonyono Medot Janji*. Meanwhile, Santoso et al. (2024) analyzed the lyrics of *Kartonyono Medot Janji* in its Japanese version using a critical discourse analysis approach.

A review of existing research and literature reveals that there has yet to be any prior examination of the translation techniques, methods, and ideologies used in translating the Javanese song *Kartonyono Medot Janji* into English under the title *Kartonyono Ruins Faith*. The present research gaps warrant further investigation. The originality of this research lies in its focus on exploring these translation aspects that have yet to be previously analyzed in the song of *Kartonyono Medot Janji*. This research is significant as it provides new insights into the translation process of song lyrics. It also demonstrates how specific techniques, methods and ideologies can influence the translation outcomes.

2. Research methods

The present research examines the translation of the song *Kartonyono Medot Janji*, initially performed in Javanese by Denny Caknan, into English under the title *Kartonyono Ruins Faith*, performed by Hernanda Yona. The data sources for this research are videos from the YouTube platform. The primary aim of this research is to explore and describe the techniques and methods used in translating the song's lyrics and to understand the ideological aspects influencing the translation. A descriptive qualitative approach analyses how the song lyrics are translated from Javanese to English. The data analyzed consists of the song lyrics in both languages. Data collection involved recording and note-taking during the translation process and transcribing the lyrics in both languages.

Data analysis follows the interactive analysis model proposed by Miles and Huberman (1994), which includes three main stages: data reduction (simplifying and filtering information), data presentation (systematically presenting the analysis results), and drawing conclusions (interpreting and summarizing the findings). The theoretical framework used in this study includes concepts from translation techniques (Molina & Albir, 2002), translation methods (Newmark, 1988), and translation ideology (Venuti, 1995) to provide a deeper understanding of the translation approach applied. The results of this research are presented in an informal report format, detailing the findings from the data analysis and offering insights into how the song lyrics were translated and adapted into English.

3. Result

Kartonyono Medot Janji Lyrics in Javanese and English Versions

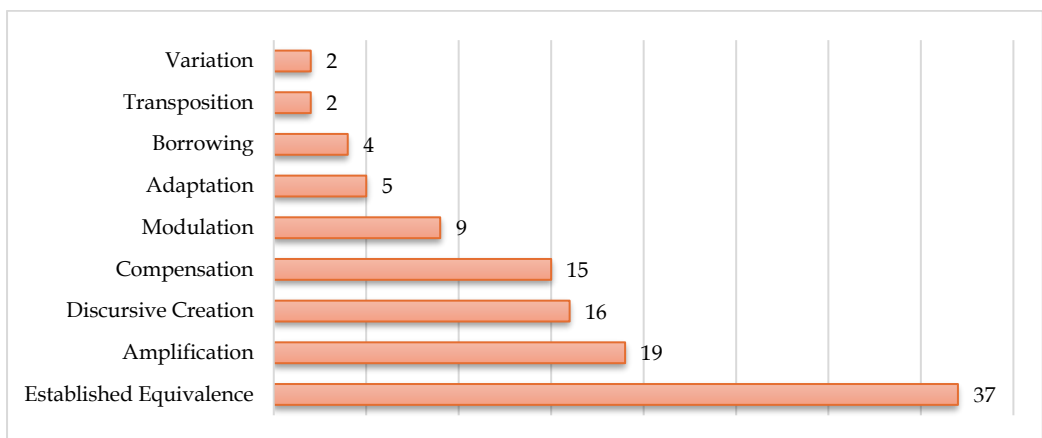
The data collection results in the form of a transcription of the lyrics of the song *Kartonyono Medot Janji* in Javanese and English versions under the title *Kartonyono Ruins Faith* are shown in the following table.

Table 1. <i>Kartonyono Medot Janji</i> Song Lyrics in Javanese and English Versions	
Javanese Version	English Version
Kok kebangeten men Sambat blas ra ana perhatian Jelas ku butuh atimu, ku butuh awak mu Kok kebangeten men	You have gone too much far Complaining that there is no attention You can see that I need your heart, and I need you around You have gone too far
Lara ati iki Tak barna karo tak nggo latihan Sok nek wis oleh ganti mu, wis ra kajok aku Merga wis tau, wis tau jeru	My heart has been broken But I let it be a lesson When someone replaces you later, I won't be surprised Cause I have felt ones, I've felt it for sure
Biyen aku jik betah, suwe-suwe wegah Nuruti kecarepanmu sansaya bubrah Biyen wis tak wanti-wanti, aja ngasi lali Tapi kenyataannya pergi	I set at your ease then, now I can't bear it The more I follow your desire the more I break my heart I warn you back then, don't you forget everything But in fact you decide to leave
Kartonyono ning Ngawi medot janji mu Ambruk cagak ku nuruti angan-angan mu Sak kabehane wis tak turuti Tapi malah blenjani	Kartonyono, A place in Ngawi ruins your faith My spire of love has broken to pieces with your illusions I've been following everything But you are leaving instead
Budalo, malah tak duduhi dalane Metu kono, belok kiri, lurus wae	Just go away I will show you the way Walk there! Turn left and go straight through this way
Ra sah nyawang sepionmu sing marai ati Tambah bebani	Don't you dare to look back cause it hurts me more It burdens me more
Biyen aku jik betah, suwe-suwe wegah Nuruti kecarepanmu sansaya bubrah	I set at your ease then, now I can't bear it The more I follow your desire the more I break my heart

<p>Biyen wis tak wanti-wanti, aja ngasi lali Tapi kenyataannya pergi</p>	<p>I warn you back then, don't you forget everything But in fact you decide to leave</p>
<p>Kartonyono ning Ngawi medot janji mu Ambruk cagak ku nuruti angan-angan mu Sak kabehane wis tak turuti Tapi malah blenjani</p>	<p>Kartonyono, A place in Ngawi ruins your faith My spire of love has broken to pieces with your illusions I've been following everything But you are leaving instead</p>
<p>Budalo, malah tak duduhi dalane Metu kono, belok kiri, lurus wae</p>	<p>Just go away I will show you the way Walk there! Turn left and go straight through this way</p>
<p>Ra sah nyawang sepionmu sing marai ati Tambah bebani</p>	<p>Don't you dare to look back cause it hurts me more It burdens me more</p>
<p>Ra sah nyawang sepionmu sing marai ati Tambah bebani</p>	<p>Don't you dare to look back cause it hurts me more It burdens me more</p>

Translation Technique

According to the findings of the researcher, various translation techniques were identified in the translation of the lyrics of the song *Kartonyono Medot Janji*, as illustrated in Picture 1.



Picture 1. Findings of Translation Techniques

Picture 1 illustrates various translation techniques used in translating the lyrics of *Kartonyono Medot Janji*. This graphic categorizes these techniques and shows their frequency of use. A total of 9 translation techniques based on Molina and Albir's (2002) taxonomy were identified. The most frequently used technique is established

equivalence, employed 37 times. Additionally, amplification was used 19 times, discursive creation 16 times, compensation 15 times, modulation nine times, adaptation five times, borrowing four times, transposition two times and variation two times. Here is the explanation and analysis regarding applying the technique of translating the lyrics of the song *Kartonyono Medot Janji*.

Variation Technique

The variation translation technique is employed by translators to adapt the source language into the target language, considering factors like linguistic style, dialects, and cultural nuances. This approach aims to deliver a translation that is precise in terms of meaning and feels natural and suitable for the intended audience. In the Javanese-English translation of the song *Kartonyono Medot Janji*, 12 instances of the variation technique were found. Below are examples of the application of this technique, along with their analyses.

SL : *Tapi kenyataannya pergi*

TL : But in fact you decide to leave

In this translation example, the variation technique is applied to the word 'pergi,' translated as 'leave' in the target language. In the context of this translation, the word "pergi" is generally translated as "to go" or "to leave" in English, referring to the act of leaving a place. However, in this translation, "pergi" is rendered as "leave" with the additional phrase "you decide to," which adds an extra dimension to the meaning of the sentence. This variation technique not only translates the word literally but also provides additional context regarding the decision made by the subject. By including "you decide to," the translation implies that the act of leaving is not merely an event but the result of a decision the subject has considered. This allows the translation to reflect the thought process or deliberation involved more deeply, making the sentence more expressive and clear in English.

Established Equivalence Technique

Established equivalence is a commonly used approach in translation, mainly when translating terms or phrases that already have widely recognised counterparts in the target language. This technique focuses on creating easily comprehensible translations for the target audience by employing familiar terms they already know. In the Javanese-English translation of the song *Kartonyono Medot Janji*, 12 instances of the established equivalence technique were found. Below are examples of the application of this technique, along with their analyses.

SL: *Mergo wis tau, wis tau jeru*

TL: Cause I have felt ones; I have felt it for sure

In translation analysis, the technique of using established equivalents is evident in translating the Javanese word “mergo” to “cause” in English. In Javanese, “mergo” is a conjunction indicating the reason or cause behind a situation or feeling. For example, in the sentence “Mergo wis tau, wis tau jeru,” the word “mergo” suggests that the mentioned feeling or experience occurs due to an underlying reason. In English, the word “cause” serves a very similar function and is also used to indicate the reason or cause of something. Therefore, in the translation “Cause I have felt ones, I have felt it for sure,” “cause” is appropriately translated as an equivalent for “mergo,” as both words direct the listener to the same understanding of the reason behind the described experience.

Modulation Technique

Modulation in translation is a technique where the translator changes the source text’s perspective, focus, or cognitive category to produce a more natural and appropriate translation for the target language. Put, modulation is the process of “adjusting” the meaning of a sentence to better align with the norms and conventions of the target language. In the Javanese-English translation of the song *Kartonyono Medot Janji*, 12 instances of the modulation technique were found. Below are examples of the application of this technique, along with their analyses.

SL: *Loro ati iki*

TL: My heart has been broken

The modulation technique is evident in the translation analysis of the phrase “Loro ati iki” from Javanese to “My heart has been broken” in English. In Javanese, “Loro ati iki” literally means “This heart is in pain,” whereas “loro” refers to pain or suffering and “ati” means heart. This expression conveys a sense of sadness or emotional suffering. However, directly translating this phrase into English does not always capture the precise nuance in cultural or everyday English usage. Therefore, the modulation technique is applied in the translation by converting the literal expression into “My heart has been broken,” which is an idiomatic and more natural phrase in English to convey the same sentiment. By using this expression, the translation not only preserves the core meaning of the sadness conveyed in Javanese but also adapts it to a more common way of speaking English. “My heart has been broken” communicates feelings of heartbreak or emotional sadness in a more idiomatic and easily understood manner for English speakers.

Borrowing Technique

The borrowing technique in translation is the simplest method where a word or phrase from the source language is directly “borrowed” and used in the target language. In the Javanese-English translation of the song *Kartonyono Medot Janji*, 12 instances of the borrowing technique were found. Below are examples of the application of this technique, along with their analyses.

SL: *Kartonyono ning Ngawi medot janji mu*

TL: *Kartonyono*, A place in *Ngawi*, ruins your faith

In the translation analysis of the sentence “Kartonyono ning Ngawi medot janji mu” into “Kartonyono, a place in Ngawi ruins your faith,” the borrowing technique is evident in the use of place names such as “Kartonyono” and “Ngawi.” This technique involves directly using words or phrases from the source language without altering or translating them into the target language. In this case, “Kartonyono” and “Ngawi” are place names that carry specific meanings and cultural contexts in Javanese. By borrowing these names directly, the translation preserves the integrity and authenticity of the information related to these locations. Kartonyono refers to an area within the Ngawi Regency, while Ngawi is a regency in East Java with geographical significance. Borrowing these names allows the translation to retain the local context that cannot be fully conveyed through a literal translation.

Discursive Creation Technique

Discursive creation is a translation technique that involves creating equivalent words or phrases not directly translated from the source language. This technique is often used to produce more engaging, creative, and culturally appropriate translations for the target language context. In the Javanese-English translation of the song *Kartonyono Medot Janji*, 12 instances of the discursive creation technique were found. Below are examples of the application of this technique, along with their analyses.

SL : *Kok kebangeten men*

TL : You have gone too far

In translating the phrase “Kok kebangeten men” as “You have gone too far,” the application of the discursive creation technique is evident. This technique focuses on shifting the meaning and context from the source to the target language, considering relevant nuances and cultural aspects. The original Indonesian phrase, “Kok kebangeten men,” contains several elements that are not directly translated. “Kok” implies surprise or astonishment, “kebangeten” refers to something that is very excessive or beyond limits, and “men” adds an informal and familiar tone to everyday conversation. The translation “You have gone too far” successfully captures the essence of the conveyed message, which is that someone has acted unacceptably or exceptionally. Although this translation omits the informal “men” and simplifies the expression of surprise, it still conveys the core meaning of the phrase in English.

Transposition Technique

The transposition technique in translation refers to altering the arrangement of words, phrases, or clauses within a sentence to produce a more natural translation

that adheres to the target language's grammar and cultural context. Simply put, it involves changing the word order to make the translation more fluent and accessible for readers or listeners in the target language. In the Javanese-English translation of the song *Kartonyono Medot Janji*, 12 instances of the transposition technique were found. Below are examples of the application of this technique, along with their analyses.

SL : *Tapi kenyataannya pergi*

TL : But in fact you decide to leave

In analysing the translation of the sentence "Tapi kenyataannya pergi" as "But in fact, you decide to leave," the application of the transposition technique is particularly evident, especially in the translation of "kenyataannya" into the phrase "in fact." The transposition technique involves altering the grammatical structure or elements from the source language to the target language to convey equivalent meaning but in a form that better aligns with the norms of the target language. In Indonesian, "Tapi kenyataannya pergi" could be translated as "But the reality is leave" or "But in reality, [someone] leaves." The term "kenyataannya" emphasises a situation's reality or truth. In English, the phrase "in fact" is used to convey the same meaning: asserting the reality or truth of the situation. The change from "kenyataannya" to "in fact" is an example of transposition, where the grammatical form and phrase structure are adjusted to make the translation more natural and effective in the target language.

Amplification Technique

The amplification technique in translation is a strategy where the translator adds information or details not explicitly present in the source text but deemed necessary to provide a more precise understanding for readers or listeners in the target language. In other words, the translator enriches the translated text with relevant additional information. In the Javanese-English translation of the song *Kartonyono Medot Janji*, 12 instances of the amplification technique were found. Below are examples of the application of this technique, along with their analyses.

SL: *Tapi malah mblenjani*

TL: But you are leaving instead

In analysing the translation of the phrase "Tapi malah mblenjani" as "But you are leaving instead," the application of the amplification technique is evident, mainly through the addition of the word "instead." Amplification involves adding extra elements in the target language to clarify or emphasise meaning that may not be fully conveyed in the source phrase. In this case, the original Javanese expression "Tapi malah mblenjani" literally translates to "But instead, [you] leave," where "mblenjani" refers to an action of leaving that is considered inappropriate or contrary to previous

expectations or plans. Adding “instead” in the English translation helps clarify the contrast between what was expected and what occurred, providing greater clarity in the English context. By including “instead,” the translation clarifies that leaving is an alternative response to what was anticipated or planned, which may not be immediately apparent from the literal translation.

Adaptation Technique

The adaptation technique in translation is a strategy where the translator alters cultural, social, or even physical elements in the source text to better align with the cultural context of the target language. This involves replacing or adjusting elements that may not have a direct equivalent or might not be relevant to the target audience. In the Javanese-English translation of the song *Kartonyono Medot Janji*, 12 instances of the adaptation technique were found. Below are examples of the application of this technique, along with their analyses.

SL : *Tak mbarno karo tak nggo latihan*

TL : But I let it be a lesson

In analysing the translation of the phrase “Tak mbarno karo tak nggo latihan” as “But I let it be a lesson,” the application of the adaptation technique is evident, particularly in the translation of the word “latihan” as “lesson.” Adaptation involves adjusting terms from the source language to ones that are more relevant or easily understood in the target language, considering cultural and contextual differences. In Javanese, “latihan” means “practice” or “training,” referring to an activity involving practical exercises or training. However, in the English translation, “lesson” conveys a broader meaning, suggesting that the experience is an opportunity to learn or gain valuable insights. Using “lesson” aligns the translation more with English norms and context, where learning from experiences is often more pertinent than simply referring to practice or training. In other words, this adaptation technique helps communicate the core meaning of the source phrase in a way that is more natural and easily understood in the target language, even though it may slightly alter the original nuance of the phrase.

Compensation Technique

The compensation technique in translation is a strategy where the translator strives to maintain the equivalence of meaning or stylistic effect between the source text and the target text despite constraints or differences between the two languages. When a particular element cannot be translated directly or literally, the translator seeks to “compensate” for this loss by adding or modifying other elements in the translated text. This approach helps preserve the overall impact or essence of the original message in the target language. In the Javanese-English translation of the song *Kartonyono Medot Janji*, 12 instances of the compensation technique were found. Below are examples of the application of this technique, along with their analyses.

SL: *Sak kabehane wis tak turuti*

TL: I have been following everything

In analysing the translation of the phrase “Sak kabehane wis tak turuti” as “I have been following everything,” the translator applies the compensation technique. This technique involves adding elements in the target language to replace information or nuances that may be lost in a literal translation from the source language. In Javanese, “Sak kabehane” means “all” or “everything,” and “wis tak turuti” means “I have followed,” suggesting that someone has adhered to or complied with all necessary or expected matters. However, the English translation, “I have been following everything,” introduces an additional dimension through the present perfect continuous tense, “I have been following.” This addition conveys that all things have been followed and emphasises that the action is an ongoing process over time. This provides additional context that is not directly implied in the Javanese sentence. The compensation technique here makes the translation more transparent and natural in English by adding a sense of continuity, allowing English-speaking readers to understand that the following is not only completed but an active and ongoing process.

Translation Method and Ideology

The present research analyses the translation of the lyrics of the song “Kartonyono Medot Janji” from Javanese to English using Peter Newmark’s (1988) translation methods theory and Lawrence Venuti’s (1995) translation ideology theory. Based on the study’s findings, it is evident that the translation of these lyrics employs a variety of nine different translation techniques. One notable technique is borrowing, where elements from the source language, such as the place names “Kartonyono” and “Ngawi,” are retained in the target language without modification, indicating a tendency towards the source language. However, most techniques lean towards the target language, including variation, standard equivalence, modulation, discursive creation, transposition, amplification, adaptation, and compensation. These techniques make the translation more natural and relevant for English readers by making necessary adjustments to ensure that the original meaning and nuances are preserved while conforming to the norms of the target language.

Based on Venuti’s translation ideology theory, the approach taken in translating these lyrics tends to favour domestication. Domestication is a strategy where the translation is adjusted to fit the target culture and language, making the text easier to understand and accept for an English-speaking audience. The techniques oriented towards the target language indicate that the translation aims to reduce the cultural and linguistic gap between the source and target languages, making it more familiar and relevant to readers. Thus, the translation of *Kartonyono Medot Janji* reflects a domestication ideology that emphasises cultural and linguistic adaptation to achieve better readability and understanding within the target context.

4. Discussion

The present research examines the application of various translation techniques in translating the song lyrics *Kartonyono Medot Janji* from Javanese to English. The present research utilises the theoretical framework of Molina and Albir (2002), which identifies nine main translation techniques, i.e. variation, established equivalence, modulation, borrowing, discursive creation, transposition, amplification, adaptation, and compensation. The research findings indicate that the translator employs these techniques to adjust the linguistic and cultural elements of the source text to the target language. The variation technique, for example, allows for the adaptation of meaning to reflect additional context in English. This can be seen in the translation of *Tapi kenyataannya pergi* to 'But you decide to leave,' which adds a dimension of decision-making to the act of leaving.

This study also aligns with findings from previous research, such as those presented by Sarah et al. (2021), Amelia et al. (2023) and Rohmah & Parnaningroem (2024), which highlight the importance of the adaptation technique for replacing cultural elements that do not have a direct equivalent in the target language. In this translation, the term *latihan* is adapted to 'lesson,' aligning with the broader cultural context of English and reflecting how adaptation can make the text more relevant and understandable for the target audience. Furthermore, the technique of established equivalence is evident in the translation of *mergo* as 'cause.' This translation demonstrates that using an established equivalent facilitates understanding. This is consistent with Volf's (2020) and Utama et al. (2024) explanation of how applying commonly known translation techniques can aid in clear and direct communication in the target language.

Modulation and transposition also play essential roles in this translation. As explained in Luke et al. (2024) research, modulation helps adjust the perspective or cognitive category of the source text to create a more natural translation in the target language. For instance, the translation of *Loro ati iki* into 'My heart has been broken' demonstrates the application of modulation to transform a literal expression into a more idiomatic phrase in English. On the other hand, the technique of transposition modifies the word order to align with the norms of the target language, such as in the translation of *Tapi kenyataannya pergi* into 'But in fact, you decide to leave,' adjusting the sentence structure to sound more natural in English.

The present research also supports Venuti's (1995) view on domestication, where the translated text is adapted to the cultural and linguistic context of the target language to reduce the gap between the source and target languages. Many of the techniques used in this translation include amplification and discursive creation. It reflects efforts to make the text more acceptable and understandable to English readers. For example, amplification to add the word 'instead' in the translation of *Tapi malah mblenjani* to 'But you are leaving instead' helps clarify the contrast between expectation and reality more clearly. The technique of borrowing is also evident in the translation of place names *Kartonyono* and *Ngawi*, which are retained in the target

language to preserve authenticity and local context. This technique supports the view that borrowing can be used to maintain elements that do not have direct equivalents in the target language, as discussed by Newmark (1988).

5. Conclusion

The present research analyses the translation techniques, methods, and ideologies used in translating the lyrics of the song Kartonyono Medot Janji from Javanese to English. The analysis is based on the translation techniques theory by Molina and Albir (2002). Nine translation techniques are applied in this process, i.e. variation, established equivalence, modulation, borrowing, discursive creation, transposition, amplification, adaptation, and compensation. Based on Newmark's (1988) translation methods theory and Venuti's (1995) translation ideology theory, this translation leans towards the target language. The techniques with a target-language orientation indicate that the translation aims to bridge cultural and linguistic gaps, making the song lyrics more accessible and acceptable to English-speaking readers. Thus, the translation of the lyrics of Kartonyono Medot Janji reflects a domestication ideology that emphasises cultural and linguistic adaptation to achieve better readability and understanding in the target language.

The present research only analyses a single set of lyrics from one song, namely Kartonyono Medot Janji. This limits the generalisation of the findings to other contexts, whether in translating songs from Javanese to English or in translating lyrics in general. The research is restricted to the Javanese-English language pair, and the results may only partially apply to other language pairs or languages with significantly different linguistic structures. Research could involve analysing more songs or texts from various genres and languages to understand better how translation techniques are applied in different contexts. Studies on translation between different language pairs, especially those with contrasting linguistic structures, enhance the understanding of how translation techniques and methods are applied across various linguistic contexts.

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