

Illocutionary Speech Act Translation in Gala Bunga Matahari Song Lyrics: A Pragmatic Equivalence Analysis

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Abstract

The present study analyzes the pragmatic equivalence in translating illocutionary speech acts in the lyrics of *Gala Bunga Matahari* by Sal Priadi. This research uses a descriptive qualitative approach to examine how illocutionary speech acts in the source language (Indonesian) are maintained or altered in the target language (English). Data consists of speech units in the song lyrics and their translations obtained from YouTube's auto-translate feature, categorized into representative, directive, expressive, commissive, and declarative acts. Data collection follows the documentation method, and analysis is conducted using an interactive model: data reduction, data presentation, and conclusion drawing. Findings reveal that most speech acts maintain pragmatic equivalence, especially in assertives, directives, commissives, and expressives. However, shifts occur, such as directives changing into commissives and vice versa, altering communicative intent. Some non-equivalence arises due to grammatical differences and translation adjustments for naturalness in English. Despite these shifts, the translation largely preserves the song's core message. This study highlights the complexities of translating song lyrics while maintaining illocutionary intent, contributing to translation studies and pragmatics research.

1. Introduction

The translation of illocutionary acts in song lyrics often faces challenges in preserving the intended meaning and emotions. In song lyrics, every expression serves a specific purpose, such as conveying feelings, providing encouragement, or expressing hope (Dash & Davis, 2022; Kaunang & Simanjuntak, 2024). However, when translated into another language, differences in linguistic structure and cultural context can lead to shifts in meaning. If an emotional expression is translated more neutrally, the intended message may lose its impact. Moreover, cultural nuances embedded in certain words can be challenging to retain in another language (Hossain, 2024; Zheng et al., 2025). In the

song's context, the lyrics' beauty and connection to the melody also pose unique challenges for translators. Many song lyrics are translated by adjusting the rhythm and rhyme, sometimes resulting in the original meaning not being fully conveyed (Aronson & Box, 2021). This issue makes song lyric translation more complex than ordinary text translation.

Illocutionary speech acts, according to Searle (1969), are utterances that not only convey information but also have specific intents that influence the listener. These acts include five primary types: representatives, which state something true or false (e.g., "It's raining today"); directives, which request or command an action (e.g., "Please open the window"); commissives, which involve a commitment to future actions (e.g., "I promise to help you"); expressive, which express emotions or feelings (e.g., "I'm so happy to hear that"); and declarative, which alter the status or condition of something through speech (e.g., "I declare the meeting open"). Each type plays a distinct role in communication by adding dimensions such as requests, commitments, emotions, or changes in social status. These speech acts are crucial in shaping social interactions and ensuring that messages are conveyed according to the speaker's intent (Leech, 1993).

Pragmatic equivalence in translation concerns how the meaning and function of an utterance are preserved in the target language (Baker, 2018). Baker (2018) is a key reference in pragmatics and translation due to her concept of pragmatic equivalence, which focuses on preserving not just the lexical meaning but also the social and cultural context of an utterance. Unlike other approaches that prioritize formal or dynamic equivalence, Baker emphasizes the importance of context in maintaining the meaning, function, and intent of the original message. Her approach ensures that translations effectively convey the communicative purpose, considering cultural nuances, social relationships, and situational factors. This is particularly valuable when dealing with idiomatic expressions or speech acts, where literal translation may fail to capture the whole meaning. By integrating these contextual elements, Baker's model provides a more comprehensive and accurate translation strategy, making it especially useful for conveying both linguistic content and intended effects. This holistic approach distinguishes her theory from more traditional, structure-focused methods. If an illocutionary act is translated without considering its pragmatic aspects, a shift in meaning may occur, affecting how the receiver interprets the message (Newmark, 1988). In translation, achieving pragmatic equivalence is a significant challenge because languages have different systems and rules. Therefore, a translator must understand the function of an utterance in the source language and adjust it to the pragmatic norms of the target language to ensure the message remains accurate and effective for the audience (Nida & Taber, 1974).

Scholars have widely researched illocutionary acts. Some researchers examine illocutionary acts solely from a pragmatic perspective (Ardini et al., 2024; Fakhirah & Yanti, 2023; Giyanti et al., 2019; Husein et al., 2023; Leandro et al., 2022; Mukminin, 2024a; Nurjanah et al., 2021; Rizza et al., 2022; Satria et al., 2023; Sherry et al., 2012). Research on the song *Gala Bunga Matahari* has also been conducted by several researchers who focused solely on its lyrics without relating it to translation (Agustina et al., 2024; Azzahra et al., 2024; Miranda & Mufida, 2024; Mukminin, 2024b; A. Rahmawati et al., 2024; Ramadhani et al., 2024; Wijaya et al., 2024; Yazid & Rumilah, 2024). Meanwhile, the study of pragmatic equivalence has never been examined in the context of song lyrics (Anis et al., 2022; Naufal & Cholsy, 2024; W. Rahmawati et al., 2022; Wisudawanto, 2021). Research on song translation involving the Indonesian-English language pair has also

been widely conducted (Mukminin, 2024c, 2025; Mukminin & Iryani, 2025). Based on a review of previous studies, the study of pragmatic equivalence in translating Indonesian-English illocutionary acts in the lyrics of Gala Bunga Matahari has not yet been fully explored.

This study aims to analyze the translation of illocutionary acts in the lyrics of Gala Bunga Matahari and assess the pragmatic equivalence in the translation process. Illocutionary acts play a crucial role in conveying the speaker's intent, so any changes in translation can affect their meaning and communicative impact. Therefore, this study will identify the types of illocutionary acts present in the song lyrics and examine how each type is translated into the target language. Additionally, this research seeks to evaluate how pragmatic equivalence is maintained in song lyric translation. This equivalence encompasses meaning, context, and the emotional impact in both the source and target languages. By analyzing pragmatic equivalence, the study aims to determine whether significant shifts in meaning occur during the translation process. The findings of this research are expected to provide insights into the challenges of translating song lyrics that contain illocutionary acts.

2. Research Methods

This study employs a descriptive qualitative approach, focusing on analysing pragmatic equivalence in translating illocutionary speech acts in the lyrics of *Gala Bunga Matahari* by Sal Priadi. This approach is chosen because it allows for an in-depth exploration of the meaning and function of illocutionary acts in both the source language (SL) and the target language (TL). This study applies a pragmatic analysis model based on Baker's (2018) theory of pragmatic equivalence and Searle's (1969) theory of illocutionary speech acts to ensure objectivity. The analysis is conducted by identifying, classifying, and comparing the illocutionary forms in the original lyrics and their translation to understand how nuances of meaning are maintained or altered in the translation process. The data in this study consist of speech units in the form of the song lyrics of *Gala Bunga Matahari* and their translation. These speech units are categorised based on the types of illocutionary speech acts, such as representative, directive, expressive, commissive, and declarative, as classified by Searle. The primary data source is the original song lyrics in the source language (Indonesian) and their translated version in the target language (English), obtained from YouTube's auto-translate feature. The song lyrics were obtained from the singer's YouTube account, namely Sal Priadi (<https://www.youtube.com/watch?v=gu6rT1Jelis>). Additionally, secondary data sources include journals, books, and articles discussing the translation of illocutionary speech acts, which serve as references to support data analysis and interpretation.

Data is collected using the documentation method, which gathers the song lyrics and their translation from official sources. Once the data are collected, illocutionary speech acts are identified based on Searle's theory, followed by an analysis of pragmatic equivalence using Baker's theory. The data analysis technique in this study follows the Miles and Huberman (1994) model, which involves three main stages: data reduction, data presentation, and conclusion drawing. Data reduction is performed by selecting utterances containing illocutionary speech acts, data presentation is conducted in tables and narrative descriptions, and conclusions are drawn based on patterns of equivalence or meaning shifts observed. Data validity is ensured through theoretical triangulation and expert discussions in translation and pragmatics.

3. Result

Indonesian-English Translation of the Gala Bunga Matahari Song

The following is the translation of the song lyrics *Gala Bunga Matahari* from Indonesian to English. The table below compares the source text (ST) in Indonesian and the translated text (TT) in English. This allows for an analysis of how the meaning and nuances of the lyrics are conveyed in both languages.

Table 1. Indonesian-English Translation of the *Gala Bunga Matahari* Song

ST (Indonesian)	TT (English)
Mungkinkah, mungkinkah, mungkinkah kau mampir hari ini? Bila tidak mirip kau Jadilah bunga matahari Yang tiba-tiba mekar di taman Meski bicara dengan bahasa tumbuhan Ceritakan padaku Bagaimana tempat tinggalmu yang baru Adakah sungai-sungai itu benar-benar dilintasi dengan air susu? Juga badanmu tak sakit-sakit lagi Kau dan orang-orang di sana muda lagi Semua pertanyaan, temukan jawaban Hati yang gembira, sering kau tertawa Benarkah orang bilang ia memang suka bercanda?	Is it possible, is it possible, is it possible that you stopped by today If you don't look like me I'll be a sunflower That suddenly blooms in the garden Even though you speak the language of plants Tell me How your new home Is are the rivers really crossed by milk? And your body is no longer sick You and the people there are young again All questions find answers A happy heart you often weep Is it true that people say yes I do like to joke?
Mungkinkah, mungkinkah, mungkinkah kau mampir hari ini? Bila tidak mirip kau Jadilah bunga matahari Yang tiba-tiba mekar di taman Meski bicara dengan bahasa tumbuhan 'Kan kuceritakan padamu Bagaimana hidupku tanpamu Kangennya masih ada di setiap waktu Kadang aku menangis bila aku perlu Tapi aku sekarang sudah lebih lucu Jadilah menyenangkan seperti katamu Jalani hidup dengan penuh sukacita Dan percaya kau ada di hatiku s'lamanya, oh- oh	Maybe you, maybe you, is it possible that you stopped by today? If you don't look like me I'll be a sunflower That suddenly blooms in the garden Even though you speak the language of plants I'll tell you How is my life without her Still there every time Sometimes I cry when I need to But now I'm funnier Be fun like you said Live life with joy and believe You are in my heart forever
Mungkinkah, mungkinkah, mungkinkah kau mampir hari ini? Bila tidak sekarang Janji kita pasti 'kan bertemu lagi	Maybe is it possible, maybe is it possible that you stopped by today? Not now Promise we will definitely met again

Pragmatic Equivalence in Gala Bunga Matahari Song Lyrics Translation

The following table analyses pragmatic equivalence in translating *Gala Bunga Matahari's* song lyrics from Indonesian to English. This analysis categorises each lyric line based on the type of illocutionary act used in the ST and the TT. Through this approach, we can

identify the extent to which the pragmatic meaning in the original lyrics is preserved or shifted during the translation process.

Table 2. Pragmatic Equivalence in *Gala Bunga Matahari* Song Lyrics Translation

ST (Indonesian)	TT (English)	Pragmatic Equivalence
Mungkinah, mungkinakah, mungkinakah kau mampir hari ini?	Is it possible, is it possible, is it possible that you stopped by today	Directives – Directives (Equivalent)
Bila tidak mirip kau	If you don't look like me	Assertives – Assertives (Equivalent)
Jadilah bunga matahari	I'll be a sunflower	Directives – Commissives (Not Equivalent)
Yang tiba-tiba mekar di taman	That suddenly blooms in the garden	Assertives – Assertives (Equivalent)
Meski bicara dengan bahasa tumbuhan	Even though you speak the language of plants	Assertives – Assertives (Equivalent)
Ceritakan padaku	Tell me	Directives – Directives (Equivalent)
Bagaimana tempat tinggalmu yang baru?	How your new home?	Directives – Directives (Equivalent)
Adakah sungai-sungai itu benar-benar dilintasi dengan air susu?	Is are the rivers really crossed by milk?	Directives – Directives (Equivalent)
Juga badanmu tak sakit-sakit lagi	And your body is no longer sick	Assertives – Assertives (Equivalent)
Kau dan orang-orang di sana muda lagi	You and the people there are young again	Expressives – Expressives (Equivalent)
Semua pertanyaan, temukan jawaban	All questions find answers	Assertives – Assertives (Equivalent)
Hati yang gembira, sering kau tertawa	A happy heart you often weep	Expressives – Expressives (Equivalent)
Benarkah orang bilang ia memang suka bercanda?	Is it true that people say yes I do like to joke?	Directives – Directives (Equivalent)
Mungkinah, mungkinakah, mungkinakah kau mampir hari ini?	Maybe you, maybe you, is it possible that you stopped by today?	Directives – Directives (Equivalent)
Bila tidak mirip kau	If you don't look like me	Assertives – Assertives (Equivalent)
Jadilah bunga matahari	I'll be a sunflower	Directives – Commissives (Not Equivalent)
Yang tiba-tiba mekar di taman	That suddenly blooms in the garden	Assertives – Assertives (Equivalent)
Meski bicara dengan bahasa tumbuhan	Even though you speak the language of plants	Assertives – Assertives (Equivalent)
'Kan kuceritakan padamu	I'll tell you	Directives – Directives (Equivalent)
Bagaimana hidupku tanpamu?	How is my life without her?	Directives – Directives (Equivalent)
Kangennya masih ada di setiap waktu	Still there every time	Expressives – Assertives (Equivalent)
Kadang aku menangis bila aku perlu	Sometimes I cry when I need to	Expressives – Expressives (Equivalent)
Tapi aku sekarang sudah lebih lucu	But now I'm funnier	Expressives – Expressives (Equivalent)
Jadilah menyenangkan seperti katamu	Be fun like you said	Directives – Directives (Equivalent)
Jalani hidup dengan penuh sukacita	Live life with joy and believe	Directives – Directives (Equivalent)
Dan percaya kau ada di hatiku s'lamanya	You are in my heart forever	Commissives – Assertives (Not Equivalent)

Mungkinkah, mungkinkah, mungkinkah kau mampir hari ini?	Maybe is it possible, maybe is it possible that you stopped by today?	Directives – Directives (Equivalent)
Bila tidak sekarang	Not now	Assertives – Assertives (Equivalent)
Janji kita pasti 'kan bertemu lagi	Promise we will definitely met again	Commissives – Commissives (Equivalent)

The table shows that most of the translated lyrics of *Gala Bunga Matahari* maintain pragmatic equivalence, particularly in assertive, directive, and expressive. This indicates that the lyrics' core meaning and speech act functions are preserved in the target language. However, some shifts in speech act categories occur, particularly from directives to commissives and commissives to assertives. These shifts can alter the communicative intent, changing commands or invitations into promises or statements. Additionally, some instances of pragmatic non-equivalence indicate that the translation undergoes meaning or pragmatic function changes in specific contexts. These shifts may result from differences in grammatical structures between the source and target languages or translation strategies that adjust meaning to sound more natural in English. Although some lines experience speech act shifts, the translation retains most of the original pragmatic meaning and function. The observed shifts reflect an adaptation in translation to align with the nuances of the target language while preserving the song's core message.

Translation Pattern of Directive – directive

The translation pattern of directive speech acts into directives maintains the function of commands, requests, or invitations from the source language to the target language. In this case, the translator seeks to adjust the structure, word choice, and context to ensure that the meaning remains clear and compelling without altering the intensity or communicative intent of the original utterance. The following is an example of the translation pattern of directive speech acts into directives in the translation of the song lyrics *Gala Bunga Matahari*:

SL : *Bagaimana tempat tinggalmu*
 TL : How is your new home?

The directive speech act in the data requests information about the interlocutor's living conditions. The directive pattern is retained in its translation, "How your new home?", but its structure does not conform to English grammar rules. This may reduce the effectiveness of the speech act. This question employs an explicit directive strategy in the source language (SL), directly requesting an answer. However, in the target language (TL), the absence of the auxiliary verb (is) renders the utterance ungrammatical and potentially confusing for the recipient. A more appropriate form would be How is your new home? which maintains the directive function as a request for information.

Additionally, an alternative such as "What is your new home like?" It could be used to ensure clarity in a more natural social context. Structural errors can weaken the force of the directive speech act as the conveyed message becomes less clear. Another example of data can be observed in the directive speech act with a commanding function as follows:

SL : *Jadilah menyenangkan seperti katamu*
TL : Be fun like you said

The directive speech act in the data aims to give a command or encouragement for the interlocutor to act by their statement. In the translation “be fun like you said”, the directive pattern is retained, but there are differences in structure and nuance of meaning. In the SL, *Jadilah* is an imperative form with the suffix *-lah*, which emphasises encouragement or exhortation. *Menyenangkan* functions as the predicate, while *seperti katamu* refers to the interlocutor's statement. In the TL, *Be fun* maintains the imperative form, but “fun” is more commonly used as a noun in English rather than as a quality or action. Alternatives such as “Be enjoyable or Be as pleasant as you said”, would be more appropriate if the goal is to preserve the descriptive aspect inherent in *menyenangkan* in the SL. This translation pattern demonstrates that the directive speech act remains a directive, but there is a slight shift in meaning due to lexical choices in the TL.

Translation Pattern of Assertive – assertive

The translation pattern of assertive speech acts into assertives preserves the function of statements or claims from the source language to the target language. The translator strives to maintain the accuracy of information, structure, and nuances of meaning to ensure that the message remains factual, clear, and appropriate within the communicative context of the target language. The following is an example of the translation pattern of assertive speech acts into assertive in the translation of the song lyrics *Gala Bunga Matahari*:

SL : *Meski bicara dengan bahasa tumbuhan*
TL : even though you speak the language of plants

The assertive speech act in the data states a condition or fact. In the translation, “even though you speak the language of plants”, the assertive pattern is maintained, and there is a structural difference. In the source language (SL), the phrase *Meski bicara* lacks an explicit subject but is still understood as a topic clause. The phrase *dengan bahasa tumbuhan* indicates the means or method of communication. In the target language (TL), the structure changes with the explicit subject *you*, making the statement more straightforward in English. The verb *speak* is more appropriate in this context than a nominalised form like *speaking*. This translation pattern demonstrates that the assertive speech act remains assertive, but the linguistic structure is adjusted to align with the syntactic rules of the TL. Another example can provide a more detailed explanation of the translation pattern of assertive speech acts into assertive:

SL : *Kau dan orang-orang di sana muda lagi*
TL : You and the people there are young again

The assertive speech act in the data states a condition or fact that is assumed to be true. In the translation, “you and the people there are young again”, and the assertive pattern is retained, but there are changes in structure and clarity of meaning. In the SL, the utterance lacks the copula *adalah*, which is characteristic of Indonesian. However, in the TL, the copula is necessary to form predication in English. This makes the statement in the TL syntactically more explicit.

The phrase *muda lagi* is translated as young again, maintaining the assertive meaning related to a return to a previous state. Pragmatically, both versions state a condition without requiring a direct response, preserving their assertive function. However, this statement may have a figurative or metaphorical meaning in the SL, whereas in the TL, the more explicit structure can make it more literal. An alternative, such as "You and the people there feel young again", could be used to retain a poetic nuance. Overall, this translation pattern demonstrates that assertives remain assertives, but the TL's explicit structure can influence the listener's pragmatic interpretation.

Translation Pattern of Expressive – expressive

The translation pattern of expressive speech acts into expressive preserves the function of utterances that convey the speaker's feelings, attitudes, or emotions. The translator adjusts word choice and structure to ensure the expression remains natural, culturally appropriate and has a similar emotional impact in the target language. The following is an example of the translation pattern of expressive speech acts into expressions in the translation of the song lyrics *Gala Bunga Matahari*:

SL : *kadang aku menangis bila aku perlu*
TL : sometime I cry when I need to

The expressive speech act in the data conveys the speaker's feelings toward a particular condition. In the translation, "Sometimes I cry when I need to", and the expressive pattern is maintained, but there are some pragmatic differences. In the SL, the word *kadang* indicates irregularity in emotional experiences, which is translated as sometimes with a similar meaning in the TL. The explicit use of *menangis* expresses sadness, which is directly translated as a "cry", preserving the emotional effect. The structure *bila aku perlu* expresses the speaker's emotional need to cry, which in the TL becomes "when I need to". This phrase conveys an internal urge to cry without altering its expressive function. Pragmatically, both versions directly convey emotional expression. However, in the SL, the use of *bila* can sound more reflective than in the TL, which has a more causal nuance. However, this difference does not significantly diminish the emotional impact. Overall, this translation pattern preserves the expressive function while adjusting the structure to remain natural in the target language without losing emotional meaning.

Translation Pattern of Commissive – commissive

The translation pattern of commissive speech acts into commissives preserves the function of utterances that express the speaker's promises, offers, or commitments. The translator strives to adjust the structure and diction to ensure that the meaning, intensity, and sense of responsibility remain appropriate to the communicative context in the target language. The following is an example of the translation pattern of commissive speech acts into commissives in the translation of the song lyrics *Gala Bunga Matahari*:

SL : *janji kita pasti 'kan bertemu*
TL : promise we will definitely met again

The commissive speech act in the data expresses a commitment or certainty about meeting again in the future. In the translation "Promise we will meet again", the

commissive pattern is retained, but there are grammatical inaccuracies in the target language. In the SL, the word *janji* functions as a declaration of commitment. In the TL, "Promise" is used without an explicit subject, which can make the statement less clear in English. A more appropriate alternative would be "I promise" or "We promise" to maintain the commissive aspect. The phrase *pasti 'kan bertemu lagi* expresses certainty through the word *pasti*, which is translated as definitely in the TL. However, there is an error in the verb form *met*, which should be *met* to align with the correct tense structure. Pragmatically, both versions convey a promise, but the TL requires revision to sound natural. An alternative like I promise we will definitely meet again is more appropriate to maintain a strong and clear commissive meaning. This translation pattern demonstrates that a commissive remains commissive, but grammatical adjustments are crucial to ensuring the message's effectiveness in the target language.

Translation Pattern of Directive - Commissive

The pattern of translating directive speech acts into commissive speech acts occurs when an utterance that initially contains a request or command is transformed into a promise or commitment. This change shifts the responsibility from the listener to the speaker, causing a pragmatic shift from directing an action to expressing a willingness to act. The following is an example of the translation pattern of directive speech acts into commissives in the translation of the song lyrics *Gala Bunga Matahari*:

SL : *Jadilah bunga matahari*
TL : I will be a sunflower

The speech act *Jadilah bunga matahari* is directive because it instructs or encourages the listener to be like a sunflower. However, in the translation, "I Will be a Sunflower", the utterance shifts to a commissive speech act, as the speaker promises to become a sunflower instead. In the SL, the word *Jadilah* is an imperative form that directs the listener to take action, indicating an expectation or encouragement toward someone else. However, in the TL, using I will shift the responsibility from the listener to the speaker, transforming the command into a personal commitment. This change affects the pragmatic meaning. In the SL, the speaker may be encouraging or urging someone to embody the qualities of a sunflower, which could symbolise optimism or resilience. In the TL, however, the speaker takes on that role as if making a promise to become a sunflower. This translation pattern demonstrates a shift in speech acts from directing another person's actions to expressing a personal commitment.

Translation Pattern of Commissive - Assertive

The translation pattern of commissive to assertive speech acts occurs when an utterance that initially expresses a promise or commitment is transformed into a statement of fact. This shift removes the element of speaker responsibility and alters the pragmatic meaning from expressing a willingness to act to merely conveying a state or truth. The following is an example of the translation pattern of commissive speech acts into assertive in the translation of the song lyrics *Gala Bunga Matahari*:

SL : *Dan percaya kau ada di hatiku s'lamanya*
TL : You are in my heart forever

The speech act in *Dan percaya kau ada di hatiku s'lamanya* is commissive because it expresses the speaker's commitment or promise to always keep someone in their heart. However, in the translation "You are in my heart forever", the speech act shifts to assertive as it merely states a fact. The word *percaya* conveys belief and emotional commitment in the SL, making it closer to a commissive speech act. However, in the TL, the translation does not retain the commissive aspect but instead directly states the presence of someone in the speaker's heart as a factual condition. This shift affects the pragmatic meaning. In the SL, there is an implicit promise that the feeling will endure, whereas in the TL, the statement becomes more static, no longer emphasising the speaker's commitment. This translation pattern demonstrates a shift from a commissive to an assertive speech act, removing the element of promise and replacing it with a statement about a situation the speaker considers accurate.

4. Discussion

Pragmatic equivalence in translation refers to the preservation of the intended meaning and speech act functions from ST to the TT. In the case of the song lyrics *Gala Bunga Matahari*, an analysis of illocutionary acts demonstrates that most translations maintain pragmatic equivalence, particularly in assertive, directive, commissive and expressive categories. According to Searle's (1969) classification, assertives convey information, directives express commands or requests, and expressives communicate emotions. The table analysis indicates that a significant portion of the lyrics successfully retains the illocutionary force. However, shifts from directives to commissives and from commissives to assertives alter the pragmatic function of certain utterances. Such shifts may be attributed to syntactic differences or cultural adaptations in translation, which could affect the listener's interpretation and emotional response. While these modifications may be necessary to ensure fluency in the target language, they also highlight the complexity of achieving full pragmatic equivalence in song translation.

The translation pattern of directive speech acts into directives demonstrates consistency in preserving command or request functions. The utterance *Bagaimana tempat tinggalmu yang baru?* translated as *How your new home?* retains the directive function but lacks grammatical accuracy. The omission of the auxiliary verb 'is' weakens the illocutionary force, making the directive less effective. A grammatically correct alternative, *How is your new home?* would preserve both the pragmatic function and clarity. Another example, *Jadilah menyenangkan seperti katamu* rendered as *Be fun like you said*, maintains its directive nature but slightly shifts meaning due to lexical choice. The term 'fun' primarily functions as a noun rather than an adjective, affecting the nuance of the command. More accurate translations such as *Be as enjoyable as you said* would better align with the original meaning. These examples highlight that while directive speech acts are generally retained in translation, minor lexical and syntactic alterations can subtly influence the communicative intent.

Assertive speech acts, which function to state facts or convey beliefs, show a high degree of equivalence in translation. For instance, the phrase *Meski bicara dengan bahasa tumbuhan* is translated as *Even though you speak the language of plants*. The assertion remains intact, but structural adjustments are made to fit English syntax. The explicit subject 'you' is introduced in the translation, which enhances clarity in English while maintaining the original assertion. Another example, *Kau dan orang-orang di sana muda lagi*, is rendered as *You and the people there are young again*. Here, the addition of the copula 'are' follows English grammatical conventions, ensuring clarity while keeping the

meaning unchanged. According to Leech's (1993) theory of pragmatics, assertive statements should provide clear information without requiring a response. These examples illustrate that while structural modifications occur, the assertive function remains consistent, demonstrating a successful pragmatic equivalence in translation. However, ensuring idiomatic accuracy in the target language remains essential to preserving the naturalness of expression.

Despite the overall preservation of pragmatic meaning, some instances of non-equivalence highlight challenges in achieving a fully equivalent translation. The utterance *Dan percaya kau ada di hatiku s'lamanya* is translated as *You are in my heart forever*, shifting from a commissive to an assertive speech act. In the ST, the phrase carries a promise-like quality, while in the TT, it becomes a declarative statement. This change affects the emotional engagement of the utterance, as promises inherently involve commitment from the speaker. According to House's (2015) model of translation quality assessment, such shifts can alter interpersonal meaning, impacting the audience's reception. Similarly, minor grammatical errors, such as *Promise we will definitely met again*, where 'met' should be 'meet,' can weaken pragmatic effectiveness. These examples underscore the difficulty of balancing syntactic accuracy and pragmatic function. While translation choices often accommodate naturalness in the TT, attention to pragmatic shifts is crucial in maintaining the intended meaning and illocutionary force of the original lyrics.

5. Conclusion

The pragmatic analysis of the translation of the song lyrics *Gala Bunga Matahari* reveals that most speech acts maintain pragmatic equivalence, particularly in the categories of assertives, directives, commissives and expressives. However, some shifts in speech act categories are observed, such as from directives to commissives and from commissives to assertives. These shifts have the potential to alter the communicative intent, whether in the form of commands, invitations, or promises. Additionally, pragmatic non-equivalence is also found due to differences in grammatical structures between the source and target languages, as well as translation strategies that adjust meaning to sound more natural in English. Despite these changes, the translation largely preserves the original pragmatic meaning and function. These shifts reflect the adaptation process in translation to align with the nuances of the target language while maintaining the core message of the song.

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