

***Taragak Pulang* Song: A Translation Study of Minangkabau-English**

Muhamad Saiful Mukminin¹, Libra Dui Putra²
Master of Linguistics, Universitas Gadjah Mada¹²
muhamadsaifulmukminin@mail.ugm.ac.id*

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Abstract. The present research aims to analyse the translation techniques, methods, and underlying ideologies used in translating the Minangkabau song *Taragak Pulang* into English. The research adopts a qualitative descriptive approach grounded in translation theory. The data consists of the lyrics of *Taragak Pulang* in Minangkabau and their English translation. Data collection was conducted through direct observation and note-taking, focusing on key aspects of the song and its translation. Data analysis follows an interactive model, which includes data reduction, data presentation, and conclusion drawing/verification. The results show that the translation of this song employs various translation techniques, including established equivalence, adaptation, modulation, reduction, generalisation, amplification, particularisation, and transposition. The established equivalence technique is the most dominantly applied technique to ensure clarity of the song's lyrics in the target language. In this case, the translation method is oriented toward the target language, utilising eight translation techniques. From the perspective of translation ideology, the analysis suggests that the translation of this song tends toward domestication, which involves adapting the source text to make it more suitable within the cultural and linguistic context of the target language.

Keywords: *Taragak Pulang, Translation Techniques, Translation Methods, Translation Ideologies*

INTRODUCTION

Translation plays a vital role in introducing local cultures to the international community (Li & Yi, 2023). Through translation, literary works, oral traditions, and various forms of local cultural expression can become accessible to a global audience with diverse languages and backgrounds. This process involves not merely translating text but also transferring the meanings, values, and cultural nuances embedded within the works. As a bridge between cultures, translation helps broaden global understanding of the uniqueness of local cultures (Katan & Taibi, 2021). For example, translating folklore, poetry, or traditional prose can showcase the philosophies of life, customs, and local wisdom that form the community's identity. In this context, translators act as cultural mediators, ensuring that the original message remains authentic and comprehensible in the target language (Baumgarten et al., 2008). Initially, translation can serve as a medium for preserving local culture, including that of the Minangkabau.

The preservation of Minangkabau culture has become increasingly important amidst the dominance of globalisation. One effective way to sustain this cultural heritage is through the translation of traditional Minangkabau songs. These songs not only carry beautiful melodies but are also rich with values, philosophies, and moral messages unique to the Minangkabau community (Fraser, 2015). Translation enables learners and cultural enthusiasts from other countries to understand the historical and social contexts behind each lyric (Cronin, 2013). Moreover, translating traditional Minangkabau songs plays a crucial role in safeguarding the culture for future generations. When these songs are translated, they are documented in various languages, making them more accessible and easier to study (Minors, 2013). This effort helps ensure that the cultural identity of the Minangkabau people remains alive despite the ever-changing times. Through translation, the profound meanings and beauty of these songs can be introduced to an international audience (You, 2023).

Minangkabau songs can be translated into various languages, including English. English serves as an international language widely used across diverse fields such as education, business, diplomacy, and technology (Kurniawan, 2024; Pennycook, 2017). With over 1.5 billion speakers worldwide, both native and non-native, English plays a vital role in bridging cross-cultural and international communication (Lee, 2020). In the context of culture, English is often employed to introduce local traditions to a global audience. Translating artistic works, such as music, literature, and films, into English enables the uniqueness of a culture to be understood by people worldwide. This effort promotes cultural diversity and enriches intercultural dialogue. (J-lalite: Journal of English Studies Vol.6, No.1, June, 2025: page 208-220)

The song *Taragak Pulang* is one of the traditional Minangkabau songs that tells the story of a person's longing for their hometown and the desire to return to their place of origin. This song depicts feelings of melancholy and love for one's homeland, as well as the life journey that takes someone far from their village. The profound message in this song is related to the strong connection between personal identity and one's place of origin. The translation of this song into English allows listeners from diverse cultural backgrounds to understand the meaning and emotions embedded in the lyrics. The translation can be found through the subtitle feature on YouTube, which makes it easier for an international audience to appreciate and

understand the cultural values of Minangkabau presented in the lyrics. In this way, *Taragak Pulang* helps to introduce Minangkabau culture to a broader global audience, while simultaneously preserving and safeguarding this cultural heritage.

In analysing the Minangkabau-English translation, several translation theories are required. The application of translation theories commonly used as the basis for analysis includes translation techniques, methods, and ideologies (Mukminin et al., 2023). Translation techniques encompass various strategies to address the challenges in translating texts. There are 18 types of translation techniques, namely: (1) adaptation, (2) amplification, (3) borrowing, (4) calque, (5) compensation, (6) description, (7) discursive creation, (8) established equivalence, (9) generalization, (10) linguistic amplification, (11) linguistic compression, (12) literal translation, (13) modulation, (14) particularization, (15) reduction, (16) substitution, (17) transposition, and (18) variation (Molina & Albir, 2002). Next, Newmark's (1988) the translation method provides two main approaches, SL-oriented and TL-oriented. In the context of song translation, the TL-oriented method is more likely to allow the translator to preserve emotional and cultural nuances. In contrast, SL-oriented translation is suitable for maintaining fidelity to the original language structure. Finally, translation ideology discusses two main approaches: domestication and foreignization. Domestication tends to prioritise the target reader by adapting the text to make it more easily understood, while foreignization focuses on preserving the original cultural elements (Venuti, 1995).

Research examining translation with English as the target language has been conducted by several scholars. Aziez, Nababan, and Djatmika (2024) explores how Javanese-English translation techniques are applied to speech acts in the short film *Tilik*, focusing on the implicature within the dialogues and its influence on pragmatic shifts. Susanto, Nababan, and Santosa's (2024) research aims to identify the types of Face Threatening Acts found in the Indonesian-English translation of the novel *Bumi Manusia* and to analyse the translation techniques as well as the level of translation accuracy. Anis and Arifuddin (2023) examined the translation techniques of thematic and rhematic structures in the Arabic-English translation of *Al-Hikam Aphorism*. Research that uses the song *Taragak Pulang* as the object of study has previously been conducted by several scholars. Putra and Fauzi (2024) discuss the use of figurative language in the lyrics of the song *Taragak Pulang*. Handayani (2024) studied the meaning of the lyrics of the song *Taragak Pulang* using a semiotic approach. Uswar and Harahap (2024) investigates the results of the SFL (Systemic Functional Linguistics) study on the experiential and textual functions in the Minangkabau Song Lyric *Taragak Pulang*.

This study aims to analyse the translation techniques, methods, and underlying ideologies in translating the Minangkabau song *Taragak Pulang* into English. This research fills a gap in the study of the translation of traditional songs, particularly Minangkabau songs, which have not been widely analysed in the context of language and cultural translation. Although previous studies have focused more on linguistic or literary aspects, few have examined the translation techniques, methods, and cultural ideologies involved. The novelty of this research lies in its approach, which combines the analysis of translation techniques, the methods applied, and the translation ideologies in the context of traditional songs. This study is expected to contribute to enriching the study of cultural translation and traditional songs, as

well as providing new insights into how cultural songs can be translated while maintaining their meaning and cultural values. Its benefits include expanding the understanding of the translation of cultural works and providing guidance for translators in choosing the appropriate techniques and methods for translating traditional songs into foreign languages.

RESEARCH METHOD

This research adopts a qualitative descriptive approach, focusing on analysing the translation techniques, methods, and underlying ideologies used in translating the Minangkabau song *Taragak Pulang* into English. The study is grounded in translation theory (Molina & Albir, 2002; Newmark, 1988; Venuti, 1995), particularly examining the interplay of linguistic and cultural elements within the source and target languages. By utilising a combination of textual and contextual analysis, this research identifies the translation techniques, methods, and ideologies employed. The data for this study comprises the lyrics of the Minangkabau song "Taragak Pulang" and its English translation. The data collection involves selecting key parts of the song and its translation, followed by identifying the translation techniques applied to each part.

Data is gathered from the YouTube channel Vandejka Music, specifically from the video titled '*Taragak Pulang (Lirik)*', through direct observation and note-taking. The analysis of the data follows the interactive model proposed by Miles & Huberman (1994), which includes data reduction, data display, and conclusion drawing/verification. This model is used to systematically categorise the translation techniques, assess their application, and interpret the underlying methods and ideologies influencing these decisions. By analysing both the linguistic choices and the cultural implications, the research reveals how translation techniques are influenced by method and ideological considerations, such as the desire to preserve cultural meaning or adapt it for the target audience. The findings are presented in a narrative format, supported by examples and a frequency chart.

RESULT AND DISCUSSION

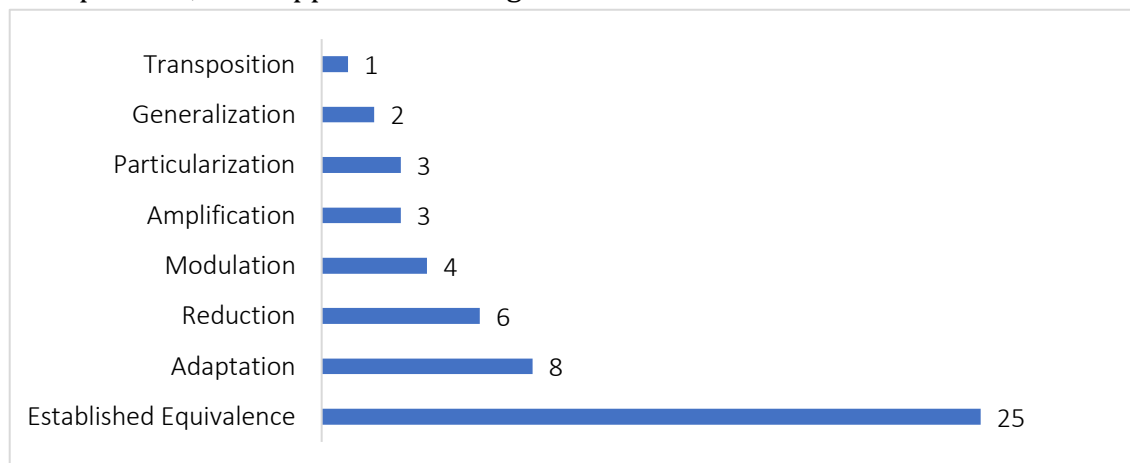
The lyrics of the song *Taragak Pulang* used in this study were obtained from the YouTube channel Vandejka Music, with the lyrics taken from the subtitle feature available on the platform. The results of this study present the lyrics of "*Taragak Pulang*" in the Minangkabau language, along with their English translation. Below are the complete lyrics of the song *Taragak Pulang*, along with their translation:

Minangkabau Version (SL)	English Version (TL)
<i>Alah batahun rantau manjadi labuahan hiduik</i>	For years living abroad
<i>Tabayang kampuang tampek bamain maso dulunyo</i>	I remember my village
<i>Rindu manahun manyeso diri</i>	Longing for the past becomes more and more torturous
<i>Siang jo malam samakin laruik</i>	Day and night
<i>Mandayo badan pulang ka kampuang nan denai cinto</i>	Tempt myself to return to the village I love

<i>Oh, mandeh kanduang, usah risaukan denai di siko Kok lai untuang suratan Tuhan ka bakeh ambo Di hari rayo nan ka tibo denai pulang jo minantu bundo Jo oto baru, kileknyo rancak, sirah warnanyo</i>	Oh mother, don't worry about me here If there is good luck, God has destined it for me On the coming Eid day I will return with your son-in-law In a new red car
<i>Oi, dunsanak, marilah kito pulang ka kampuang basamo Oi, dunsanak, marilah kito pulang ka kampuang basamo-samo</i>	Dear relatives, let's go home together Dear relatives, let's go home together

Translation Techniques of *Taragak Pulang*

In this study, an analysis was conducted on the translation of the song *Taragak Pulang* from Minang to English, with a focus on the translation techniques applied to each part of the lyrics. The findings from this analysis show the various techniques used to address the cultural and structural differences between the two languages. These techniques include established equivalence, adaptation, modulation, reduction, generalisation, amplification, particularisation, and transposition, each applied according to the context and the communicative needs



between the languages. The diagram below presents examples of the application of these translation techniques in the song's lyrics:

Figure 1. Findings of Minangkabau-English Translation Techniques in Taragak Pulang

The figure provided illustrates the results of an analysis of the translation techniques employed in the Minangkabau-English translation of the song "Taragak Pulang." The chart illustrates the frequency of different translation techniques used in the translation. The most frequently used technique is *Established Equivalence*, with 25 occurrences, indicating that the translator often relied on standard or commonly accepted equivalents in the target language. This suggests that the translation prioritised preserving familiar expressions or terms that were widely

recognised in English, helping to maintain clarity and understanding. The second most frequent technique is *Adaptation* (8 occurrences), which is used to make cultural or contextual adjustments for the target language audience. *Reduction* appears 6 times, likely reflecting the simplification or omission of some aspects for brevity or clarity. Techniques such as *Modulation* (4), *Particularisation* (3), and *Amplification* (3) appear less frequently, showing that the translation involved slight shifts in perspective, more detailed or specific interpretations, or additional clarifications when needed. *Generalisation* and *Transposition* are the least used techniques, with 2 and 1 occurrences, respectively, indicating fewer changes in terms of broadening meanings or changing grammatical structures.

Established Equivalent Techniques

The translation technique of established equivalence is a translation technique that utilises terms or expressions widely recognised and accepted in the target language to translate equivalent terms or expressions from the source language (Molina & Albir, 2002). In other words, it involves finding words or phrases that have become customary or conventional in the target language to replace words or phrases in the source language. Here is an example of the application of the established equivalence technique in the translation of the song *Taragak Pulang* into English:

SL : *Mandayo badan pulang ka kampung nan denai cinto*

TL : Tempt myself to return to the village I love

In translating "*kampung*" to "*village*," the technique of established equivalence is employed, where a widely understood term in the target language is chosen to replace the word in the source language. *Kampung* in Minangkabau culture has a richer and more profound meaning, referring not only to a physical village but also encompassing cultural elements, identity, and emotional attachment to one's homeland. In contrast, *the word 'village' in English has a more general and neutral meaning, referring to a small community or settlement without carrying the strong cultural or emotional dimensions. While using 'village' as an established equivalent makes the meaning easier for English-speaking readers to understand, it reduces the cultural nuance and value embedded in 'kampung'.* Therefore, while this established equivalence is effective in conveying the general message, it does not fully capture the depth of meaning present in the source language. Another example of the application of the established equivalence technique can be observed in the following translation:

SL : *Kok lai untuang suratan Tuhan ka bakeh ambo*

TL : If there is good luck, God has destined it for me

In translating the word '*ambo*' to '*me*', the technique of established equivalence is applied to replace the first-person pronoun in Minangkabau with a commonly used equivalent in English. In Minangkabau, '*ambo*' refers to '*saya*' or '*aku*' and carries a distinctive nuance, often used in informal contexts with a sense of closeness or familiarity with the listener. On the other hand, "*me*" in English is a more neutral first-person pronoun, commonly used in both formal and informal contexts. While "*me*" is sufficient to convey the basic meaning of the sentence, this established equivalence reduces the emotional depth or uniqueness that "*ambo*" holds in Minangkabau. Therefore, while the translation is effective in maintaining

simplicity and clarity of meaning, the cultural nuance and closeness in *ambo* are not entirely replaced.

Adaptation Techniques

The adaptation translation technique is a method used to adjust specific cultural elements or concepts in the source language (SL) to equivalent or closely related cultural elements or concepts in the target language (TL) (Molina & Albir, 2002). In other words, we 'adjust' or 'adapt' a term or expression to better fit the cultural context and understanding of the target language audience. Here is an example of the application of the adaptation technique in the translation of the song *Taragak Pulang* into English:

SL : Oi, *dunsanak*, marilah kito pulang ka kampuang basamo

TL : Dear relatives, let's go home together

In the translation of *dunsanak* to *relatives*, the adaptation technique is applied to adjust the cultural concept in the source language (Minangkabau) to a more general and easily understood concept in the target language (English). In Minangkabau, *dunsanak* refers not only to close relatives but also to people with whom one has strong emotional bonds or closeness, almost like family. This term carries a sense of close kinship highly valued in Minangkabau society, where social connections are deeply appreciated. Meanwhile, *relatives* in English refers to family members but is more limited to extended family or immediate kin without conveying the broader social relationships that *dunsanak* implies. The use of *relatives* in this translation is an adaptation to simplify the meaning for English readers, although it reduces the social closeness embedded in the word *dunsanak*.

Modulation Techniques

The modulation translation technique is a method that involves changing the perspective, focus, or cognitive category in a text (Molina & Albir, 2002). In other words, the translator alters the way a concept or idea is viewed in the source language to make it more suitable and easier to understand in the target language. Here is an example of the application of the modulation technique in the translation of the song *Taragak Pulang* into English:

SL : *Denai pulang jo minantu bundo*

TL : I will return with your son-in-law

In translating "minantu bundo" to "your son-in-law," the modulation technique is applied by adjusting the perspective or the way information is conveyed to fit the target language better. In Minangkabau, "*minantu bundo*" refers to the relationship between a mother and her son-in-law, with "*bundo*" meaning mother, emphasising closeness and respect within the family. However, in English, the phrase *your son-in-law* sounds more natural, as it directly addresses the person being spoken to, using 'your' to refer to the listener. This modulation shifts the perspective from directly mentioning the mother to referring to the son-in-law from the listener's point of view. The technique alters the sentence's structure to convey the same meaning, but in a way that is more natural in English. Despite the change in perspective, the core meaning remains intact, making the translation more straightforward to understand in the context of the target language's culture.

Reduction Techniques

The reduction translation technique is a method that involves simplifying or reducing information from the source text into the target text (Molina & Albir, 2002). In other words, the translator removes certain parts of the text that are considered unnecessary or irrelevant to the translation's context. Here is an example demonstrating the use of the reduction technique in translating the song *Taragak Pulang* into English:

SL : *Siang jo malam samakin laruik*

TL : Day and night

In the translation of "*samakin laruik*" to *day and night*, the reduction technique is applied by omitting information or details from the source language to create a shorter and more straightforward expression in the target language. In Minangkabau, "*samakin laruik*" describes a situation that becomes increasingly worse or chaotic over time, with a reference to both day and night. This phrase conveys a more detailed sense of change occurring throughout the day. However, in English, *day and night* are used as a more concise and general equivalent, without explicitly mentioning the worsening or intensifying situation. The phrase refers to the passage of time, without conveying the same sense of change in state as in Minangkabau. Thus, the reduction technique eliminates additional elements to produce a translation that is shorter and easier to understand in the target language.

Amplification Techniques

The amplification translation technique is a method that involves adding information or details in the target text that are not explicitly present in the source text (Molina & Albir, 2002). In other words, the translator enriches the text with additional information to provide the reader with a more precise and deeper understanding.

SL : *Tabayang kampuang tampek bamain maso dulunyo*

TL : I remember my village

When translating 'kampuang' to my village, the amplification technique is applied by adding the possessive pronoun 'my' in the target language. In the Minangkabau source text, *kampuang* refers to 'village', without the explicit mention of ownership or a possessive relationship. The phrase implies a personal connection to the village, but this connection is not directly stated. However, in the English translation, *my* is added before the *village*, which amplifies the meaning by explicitly showing the personal connection between the speaker and the village. This addition clarifies the emotional or personal attachment to the village, which might not be immediately apparent in the source language. Thus, the amplification technique helps provide a more comprehensive understanding of the speaker's emotional connection to the village, making it easier for the reader.

Particularization Techniques

The particularisation translation technique is a method that involves changing a general or broad term or concept into something more specific or detailed in the target language (Molina & Albir, 2002). In other words, the translator narrows the meaning of a word or phrase to make it more appropriate for a specific context in

the target language. Here is an example demonstrating the use of the particularisation technique in translating the song *Taragak Pulang* into English:

SL : *Alah batahun rantau manjadi labuahan hiduik*

TL : For years living abroad

In the translation of *rantau* to *abroad*, the particularisation technique is applied by changing a broader term into a more specific one in the target language. In Minangkabau, '*rantau*' refers to a broader concept, namely the land of migration or a place far from one's hometown, where people go to seek a living or work. This concept encompasses both domestic and international contexts, depending on the specific situation. However, in English, *abroad* has a narrower and more specific connotation, referring specifically to places outside one's home country. Therefore, the use of '*abroad*' as the translation of '*rantau*' narrows the broader meaning in Minangkabau to a more specific concept in English. This particularisation technique is used to align the meaning with what is more easily understood in the cultural and contextual context of the target language's readers.

Generalization Techniques

The generalisation translation technique is a method that involves simplifying the meaning or concept from the source language into a broader or more general form in the target language (Molina & Albir, 2002). In other words, the translator broadens the meaning of a word or phrase to encompass a wider understanding. Here is an example demonstrating the use of the generalisation technique in translating the song *Taragak Pulang* into English:

SL : *Oi, dunsanak, marilah kito pulang ka kampuang basamo*

TL : Dear relatives, let's go home together

In the translation of "*kampuang*" to "*home*", the generalisation technique is applied by changing a more specific term into a broader form in the target language. In Minangkabau, *kampuang* refers specifically to one's hometown or village, which has a very particular meaning related to a person's place of birth or upbringing. This word also carries deep cultural connotations, tied to identity and cultural roots. In contrast, in English, *home* is a broader, more general term, which not only refers to a hometown but can also mean any place where someone lives or feels comfortable, regardless of whether it is their place of birth or somewhere else. The use of "*home*" in the translation broadens the meaning of *kampuang* to encompass a more general concept, aligning with the more flexible understanding of 'home' in English. Thus, this generalisation technique is used to adapt the meaning to a broader cultural and linguistic context that aligns with the understanding of the target language readers.

Transposition Techniques

Transposition is a translation technique that involves changing the grammatical category in a sentence or phrase to achieve meaning equivalence in the target language. In simple terms, transposition alters the form of a word (e.g., from a noun to a verb) or the sentence structure to align with the rules of a different language (Molina & Albir, 2002). Here is an example demonstrating the use of the transposition technique in translating the song *Taragak Pulang* into English:

SL : *Oh, mandeh kanduang, usah risaukan denai di siko*

TL : Oh mother, don't worry about me here

In the translation, the transposition technique is applied to the phrase "*mandeh kanduang*" and its translation, *mother*. In the Minangkabau source text, "*mandeh kanduang*" refers to one's mother. However, it carries a specific cultural nuance, as "*kanduang*" can refer to a beloved or respected mother figure in the local context. This phrase, although specific, is translated simply as 'mother' in English. This is an example of transposition, where the structure and form of the phrase are altered to fit the target language's conventions. The term "*mandeh kanduang*" is more formal or affectionate in Minangkabau, whereas "*mother*" in English is more neutral and common. The translation changes the specific term into a broader, more general category while still preserving the intended meaning of referring to one's mother. Thus, transposition here shifts from a specific cultural expression in the source language to a general term that is commonly understood in the target language. It ensures the meaning is maintained while adapting to the grammatical and lexical norms of English.

Translation Methods and Ideology of *Taragak Pulang*

This study analyses the translation of the lyrics of the song *Taragak Pulang*, which is originally in the Minangkabau language, into English. In this research, eight translation techniques were identified in accordance with Newmark's (1988) translation method theory. These techniques were all chosen to preserve the meaning of the lyrics accurately while ensuring smoothness in the target language. Each of these techniques is expected to adjust the structure and nuances of the Minang language to make it more comprehensible to English-speaking listeners or readers. In this case, the selection of translation techniques prioritises the suitability with the target language context rather than maintaining specific elements from the source language. This approach tends to facilitate better understanding among international audiences.

From the perspective of Venuti's (1995) translation ideology theory, the analysis results indicate that the translation ideology of the song *Taragak Pulang* leans towards domestication, which aims to adapt the source text to be more accepted and understood within the cultural and linguistic context of the target language. This domestication is reflected in the use of translation techniques that prioritise fluency and comprehension for English-speaking readers or listeners, without retaining elements that are too strongly tied to Minangkabau culture. This shows that the translation is not only aimed at transferring meaning but also at optimising the experience for the target audience, allowing them to enjoy the song lyrics in a way that is more familiar and readily accepted.

This study examines the translation techniques employed in translating the song "*Taragak Pulang*" from Minangkabau to English. The primary focus of this research is to analyse the translation techniques used to address the cultural and structural differences between the two languages. In this context, several techniques, including established equivalence, adaptation, modulation, reduction, generalisation, amplification, particularisation, and transposition, are applied based on the communicative needs and context found in the song lyrics. Based on the analysis, the technique of established equivalence is used most frequently, reflecting the translator's effort to maintain expressions that English-speaking readers easily understand. This study also examines how the translator adapts cultural elements

and language structures, as well as the impact of these translation decisions on the audience's understanding within the target language context.

One of the most frequently used translation techniques in the song *Taragak Pulang* is the technique of established equivalence, which refers to the use of widely recognised terms in the target language to replace terms from the source language. For example, when translating the word “kampuang” to “village,” the translator uses a term commonly understood in English to represent the concept of a village. However, the use of “village” in English does not fully capture the emotional and cultural meaning embedded in *kampuang* in Minangkabau culture. This suggests that while this technique is effective in ensuring a clear understanding for the target language audience, it results in a loss of deeper cultural nuances. This loss aligns with previous research, which shows that the equivalence translation technique often overlooks broader cultural dimensions or connotations (Peña, 2007).

The adaptation technique is also widely applied in the translation of this song, particularly when terms or cultural concepts in the source language lack direct equivalents in the target language. For example, the word “*dunsanak*,” which in Minangkabau refers to a broader sense of family relationships beyond just the nuclear family, is translated as “*relatives*” in English. While the term ‘*relatives*’ refers to family, it does not convey the more profound emotional closeness associated with the word ‘*dunsanak*’ in Minangkabau culture. This suggests that the translator needs to adjust the cultural context to make it easier for the target language audience to understand, even though this may result in a reduction in the depth of cultural meaning. Previous research by Le (2024) It also emphasises the importance of adaptation to maintain cultural relevance in the translation process.

The techniques of modulation and reduction emerge as translation methods used to simplify or change specific perspectives in the original text. In the song “*Taragak Pulang*,” the modulation technique is evident in the translation of the phrase “*minantu bundo*” into “*your son-in-law*,” which shifts the focus from directly addressing the mother to a second-person perspective. The reduction technique, on the other hand, is evident in the omission of additional informational elements, as seen in the translation of “*samakin laruik*,” which is simplified to “day and night.” The use of reduction here illustrates how the translator opts to omit information that may be irrelevant or too complex for the target language reader. This aligns with previous research by Widyastuti et al. (2023), which shows that translators often use reduction to create translations that are more concise and easier to understand.

This study reveals that the translation of the song *Taragak Pulang* involves various translation techniques chosen based on the communicative needs and cultural context of both the source and target languages. Techniques such as established equivalence, adaptation, modification, reduction, amplification, particularisation, and transposition are applied to address linguistic and cultural challenges in translating this song. While these techniques are effective in conveying the core message of the song, they also result in the loss of some deeper cultural elements, as seen in the use of more general or simpler terms in the target language. This study contributes to the understanding of translating song lyrics rich in cultural elements, highlighting the importance of a flexible approach when dealing with language and cultural differences.

CONCLUSION

The translation of *Taragak Pulang* from Minangkabau to English involves various techniques to bridge cultural and structural differences. Key techniques include established equivalence, adaptation, modulation, reduction, generalisation, amplification, particularisation, and transposition. Established equivalence is the most frequent, ensuring clarity by using familiar terms in the target language. Adaptation adjusts cultural references, while modulation alters perspectives for better comprehension. Reduction simplifies the source text, and amplification adds details to clarify meanings. Particularisation narrows broad terms, and generalisation broadens specific concepts. Transposition alters grammatical structures to conform to the target language. These techniques together preserve the song's meaning while adapting it for English speakers. The eight translation techniques applied are oriented towards the target language, aiming to maintain the accuracy of meaning and fluency in the target language. From the perspective of translation ideology, the analysis results indicate that the translation of this song tends to lean towards domestication. This implies adjusting the source text to make it more acceptable and understandable within the cultural and linguistic context of the target language.

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