

Translation Equivalence in the Song ‘*Satu Bulan*’ by Bernadya with the Arabic Version

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First Received: January 10, 2025

Final Proof Received: June 19, 2025

Abstract

This study examines the translation equivalence in the song *Satu Bulan* by Bernadya and its Arabic version *Syahr Ba'd*. Using a qualitative descriptive approach, this research aims to explore how meaning, structure, and cultural nuances are preserved or altered during translation. The data consists of the Indonesian lyrics of *Satu Bulan* and its Arabic translation. Data collection is conducted through a documentation of the two texts, focusing on key phrases, idiomatic expressions, and cultural elements. The analysis employs interactive model, encompassing data reduction, data display, and conclusion drawing. Findings reveal that most translations achieve equivalence, particularly at word, above the word, grammatical, and pragmatic levels. The translator effectively maintains word meanings and adapts sentence structures and grammatical categories to suit the target language. However, some non-equivalent translations were identified, involving shifts in meaning or loss of nuance. These imbalances are primarily influenced by cultural differences, idiomatic expressions, and structural variations between Indonesian and Arabic. Overall, the translation successfully balances linguistic accuracy and cultural adaptation, with minor deviations that reflect the complexities of cross-language equivalence.

Keywords: translation equivalence; song lyrics; *Satu Bulan*; *Syahr Ba'd*

INTRODUCTION

Translation plays a crucial role in cross-cultural communication, acting as a bridge that connects different languages and cultural perspectives. According to Machali (2009), translation is the process of transferring a text from the source language to the target language by finding an appropriate equivalent, where what is translated is the meaning intended by the author of the source text. The translation process is not merely about changing words from one language to another; it involves a complex understanding of both linguistic and cultural elements to achieve equivalence (Mukminin et al., 2023). This process requires the translator to not only master the source and target languages but also to comprehend the cultural context surrounding the text.

The concept of equivalence in translation is crucial as it ensures that the translated text produces the same effect on its readers as the original text does on the readers of the source language. A translator must manage different types of equivalence, including formal equivalence, which focuses on the message itself in both form and content, and dynamic equivalence, which aims to achieve the same relationship between the message and the receiver as exists between the original message and the source language recipient (Putranti, 2021). Bell explains (in Praftina et al., 2024) that equivalence in translation refers to the extent to which the message contained in the source language can be accurately conveyed in the target language, whether fully, partially, or not

at all. The addition of information by the translator is done to provide clarification or additional details to prevent misunderstanding, while reduction means the translator deliberately omits part of the meaning from the source language during translation. On the other hand, lack of equivalence in translation can occur when the translator makes significant changes, such as deleting parts of the source language or replacing certain elements, thus producing a meaning that differs from the original text (Pym, 2023).

The translation of literary works, especially song lyrics, is a complex activity that involves various levels of equivalence to produce a high-quality translation (Chen & Miao, 2023). This equivalence is not only related to the transfer of meaning but also to the translator's ability to create a rendition that flows musically and emotionally. Translating song lyrics shares similarities with translating poetry, as both require special attention to artistic aspects and meaning. This is because song lyrics not only carry literal meaning but also artistic elements such as rhythm, rhyme, and emotional nuance, which are difficult to preserve in translation (Amini et al., 2024). Song lyrics contain two important aspects that need to be considered: external aspects, which include syllable count, line and stanza length, rhythm, and rhyme, and internal aspects, which include word choice, style, connotation, and symbolism (Paterson, 2018; Ubeda, 2019). Both of these aspects must be carefully considered by the translator to maintain the equivalence of meaning and linguistic beauty, as translating song lyrics involves not only the linguistic aspect but also conveying the emotional and cultural messages that are intrinsic to the song.

A number of songs have undergone the process of translation from one language to another. One such song is *Satu Bulan*, popularized by the rising Indonesian artist Bernadya. This song was translated into Arabic under the title شهر بعد /*Syahr Ba'd*/ in response to the growing popularity of the original. The translation aimed to expand its audience, allowing the song to reach a wider demographic and introduce the work to a broader global audience. The song narrates the emotional journey of someone deeply longing for their loved one. It tells the story of a person whose feelings grow stronger after a month-long separation—a period long enough to make the heart restless and filled with hope. The lyrics convey a sense of loneliness while also reflecting confidence and hope in the eventual reunion with the loved one. This song combines profound feelings of longing, hopeful waiting, and the desire to reconnect after distance and time have separated the two. The song was chosen as the material object for this study because the process of translating its lyrics from Indonesian to Arabic involves challenges in preserving the emotional essence of the song (Mukminin, 2025), including themes of love, longing, and hope, which can be influenced by linguistic and cultural differences.

In the context of song lyric translation, translators often employ various strategies to maintain equivalence in conveying the intended message. Common strategies include preserving the original meaning of the lyrics, adapting the meaning to align with the target culture, ensuring the flow and rhythm, and capturing the emotions embedded within the song. Each of these strategies has its own advantages and limitations, depending on the translation goals to be achieved. One of the primary challenges in translating song lyrics is the potential loss of meaning and emotion from the original version, which can occur due to linguistic and cultural differences between the source and target languages (Andyrestu, 2024). Moreover, in the case of translating a song from Indonesian to Arabic, a unique challenge arises given the distinct linguistic systems and cultural characteristics of the two languages. This complexity is further heightened when the translation must also account for musical elements such as rhythm, meter, and sound harmony. Therefore, a systematic study is necessary to analyze the equivalence of meaning in the translation of *Satu Bulan* by Bernadya into the Arabic version.

The attempt to identify translation equivalence in the Arabic version of the song *Satu Bulan* by Bernadya is grounded in the translation equivalence theory proposed by Baker (2018). In her book *In Other Words: A Coursebook on Translation*, Baker presents a comprehensive analytical framework that begins at a basic level and becomes more complex as it expands its focus (Baker, 2018). The levels of equivalence outlined by Baker are as follows: First, "Equivalence at the word level"

which starts with a basic approach, analyzing the meanings of individual words and expressions. Second, "Equivalence above the word level" where the scope broadens slightly by examining combinations of words and phrases, considering how words interact when they combine to form conventional or semi-conventional sequences. Third, "Grammatical equivalence" which concerns grammatical categories like number and gender. Fourth, "Textual equivalence: thematic and structural" referring to the order and structure of words in conveying a message at the text level. Fifth, "Textual equivalence: cohesion", dealing with the grammatical and lexical links that connect different parts of the text. Sixth, "Pragmatic equivalence", focusing on how texts function in communicative contexts involving variables such as the author, reader, and cultural background. Seventh, "Semiotic equivalence" which extends beyond verbal expression to examine the interaction between verbal and visual elements in media like comics, films, children's literature, and concrete poetry. Lastly, "Beyond equivalence: ethics and morality" which encourages reflection on the broader ethical implications of translation choices and the impact those choices have on others.

Research on the equivalence of meaning in various discourses has been conducted in several studies. For instance, Praftina et al. (2024) focused on analyzing the equivalence of meaning between the lyrics of the song BSu (*Lead the Way*) and BSa (*Kita Bisa*), using Catford's (1978) theory of category shifts. Meanwhile, Harahap et al. (2024) focused on examining the challenges faced by machine translation systems in assisting the translation of Arabic texts on social media, particularly in terms of language and culture. Furthermore, Hasanah et al. (2024) analyzed the cultural equivalence in translations from French to Indonesian in the film *Pourris Gâtés* by Nicholas Cuche. Additionally, Andyrestu (2024) investigated the equivalence of meaning in the songs *Mine* and *Milikku* by Petra Sihombing, using Baker's theory of equivalence. These studies are relevant to the present research, particularly in terms of the common topics they address. However, a significant difference between this study and the previous ones lies in the material object selected and the theory applied. Previous studies examined meaning equivalence in the translation of songs and films using different theories, while this study specifically analyzes the equivalence of meaning in the translation of a song into Arabic using Baker's (2018) theory of equivalence. Although similar studies have analyzed the equivalence of meaning in songs, this research focuses on a different song as its subject material.

To the best of the researcher's knowledge, no study has specifically examined the translation equivalence in the song *Satu Bulan* by Bernadya in the Arabic version. However, the researcher found several studies that focus on the same material object as this research, albeit from different approaches and perspectives. One such study is by Izdihar et al. (2024) which investigates the linguistic style in *Satu Bulan*. Additionally, Puteri et al. (2024) also analyzed the linguistic style in Bernadya's songs, but their scope is broader, encompassing the entire album *Sialnya, Hidup Harus Tetap Berjalan* using a stylistic approach. Meanwhile, Rasyid (2024) focused on the representation of the female image in two of Bernadya's songs, *Satu Bulan* and *Kata Mereka Ini Berlebihan*, through the lens of Simone de Beauvoir's existential feminism, specifically examining how women are portrayed within the context of patriarchal love relationships. Although these three studies touch on the same material as this research, their primary focus is not on the study of translation within the lyrics but rather on other aspects such as linguistic style and the representation of women as reflected through the songs.

The aim of this study is to identify the meaning equivalence in the Arabic version of the song *Satu Bulan* by Bernadya and to analyze the level of translation equivalence used by the translator in the song. While there have been numerous studies discussing the translation of song lyrics or poetry, this study is relatively new, especially in the context of translating songs from Indonesian to Arabic. This study also explores more complex dimensions of translation equivalence, including aspects such as rhyme, rhythm, and the preservation of meaning, while maintaining the beauty of both the language and cultural nuances in each language. The significance of this study lies in its potential to enrich the understanding of song lyric translation, particularly in the context of different languages with distinct cultural and linguistic systems. The findings of this study are

expected to provide valuable insights for translation practitioners, especially in the translation of literary works and song lyrics. Additionally, the study outcomes can serve as an academic reference that contributes to the development of translation theory in the context of Indonesian-Arabic translation and enhances the understanding of applying Baker's theory in translation analysis.

METHOD

This study adopts a qualitative descriptive approach to analyze the translation equivalence in the song *Satu Bulan* by Bernadya and its Arabic version *Syahr Ba'd*. The qualitative method is chosen because it allows an in-depth exploration of how meaning, structure, and cultural nuances are maintained or altered in translation. The research data consists of the lyrics of *Satu Bulan* in Indonesian and its Arabic translation, *Syahr Ba'd*. Observational techniques are used to understand the nuances of the translation process and outcomes, offering insights into the translator's decisions and their impact on equivalence. Data collection is conducted by carefully examining and comparing both texts, identifying key phrases, idiomatic expressions, and cultural elements that are translated. The analysis employs Miles and Huberman's (1994) interactive model, which involves three stages: data reduction, data display, and conclusion drawing. During data reduction, relevant excerpts from the lyrics are categorized based on levels of equivalence, such as lexical, grammatical, and pragmatic. In the data display stage, findings are organized in tables and descriptive narratives to highlight translation adjustments and their effects on meaning and nuance. Conclusions are drawn by evaluating the overall effectiveness of the translation in preserving the song's essence. The results are presented narratively to offer a comprehensive and systematic explanation of how the translation balances linguistic accuracy and cultural adaptation.

RESULTS AND DISCUSSION

Before delving into the explanation of the results and discussion, the authors first presented the lyrics of two versions of the song by Bernadya titled *Satu Bulan*, which had been translated into *شهر بعد / Syahr Ba'd*. These two versions were provided to give readers a clear initial understanding of the differences and similarities between the lyrics in Indonesian and Arabic. By presenting these lyrics, readers were better able to grasp the context that was further discussed in the results and discussion section. The lyrics of both versions of the song were as follows:

Table 1

Satu Bulan Song Lyrics in Indonesian and Arabic Versions

Indonesia Version	Arabic Version
Belum ada satu bulan	لم يمر شهر بعد
Ku yakin masih ada sisa wangiku di bajumu	أنا متأكدة هناك عطري في ثوبك
Namun, kau tampak baik saja	لكنك تبدو بخير
Bahkan senyummu lebih lepas	وإبتسامك مرونة
Sedang aku di sini hampir gila	وأن أصاب بالجنون هنا
Kita tak temukan jalan	ولا نجد الطريق
Sepakat akhiri setelah beribu debat panjang	نوافق على الإنهاء بعد المناقشة
Namun kau tampak baik saja	لكنك تبدو بخير
Bahkan senyummu lebih lepas	وإبتسامك مرونة
Sedang aku di sini belum terima	وأنا هنا كنت لا أقبلها
Bohongkah tangismu sore itu di pelukku?	هل كذبت على البكاء ذلك المساء
Nyatanya pergiku pun tak lagi mengganguku	في الواقع رحيلي لا يزعجك بعد الآن
Apa sudah ada kabar lain yang kautunggu?	هل هناك أخبار أخرى تنتظرها؟
Sudah adakah yang gantikanku	هل هناك من تستبدلني؟

Indonesia Version	Arabic Version
Yang khawatirkanmu setiap waktu	التي تقلقك طوال الوقت
Yang cerita tentang apa pun sampai hal-hal tak perlu	تحدث عن أي شيء لا تحتاجها
Kalau bisa, jangan buru-buru	إن تقدر ولا تتعجل
Kalau bisa, jangan ada dulu	إن تقدر لا تفعل ذلك
Baru lewat satu bulan	لقد مر شهر واحد
Kemarin ulang tahunku tak ada pesan darimu	أمس عيد ميلادي لم تكن رسالة منك
Tak apa, mungkin kau lupa	لا بأس يمكن نسيت
Atau sudah ada hati yang harus kaujaga	أو لديك قلب لازم أن تحرسه
Sudah adakah yang gantikanku	هل هناك من تستبدلني؟
Yang kauantar-jemput setiap Sabtu	التي تأخذها يوم السبت
Yang selalu ingatkan untuk pakai sabuk pengamanmu	تذكرك دائما بارتداء حزام الأمان
Kalau bisa, jangan buru-buru	إن تقدر ولا تتعجل
Sudah adakah yang gantikanku	هل هناك من تستبدلني؟
Yang khawatirkanmu setiap waktu	التي تقلقك طوال الوقت
Yang cerita tentang apa pun sampai hal-hal tak perlu	تحدث عن أي شيء لا تحتاجها
Kalau bisa, jangan buru-buru	إن تقدر ولا تتعجل
Kalau bisa, jangan ada dulu	إن تقدر لا تفعل ذلك

Translation Equivalence of Meaning

In presenting the research findings, the authors aligned the results as answers to whether the translation equivalence of meaning in Bernadya's song *Satu Bulan* was good and accurate. The findings were presented in the form of a table accompanied by brief descriptions to explain the contents of the table. To provide a deeper understanding, the author did not only present the data in table form but also included narrative explanations that supported and reinforced the information conveyed. The table served as a visual representation of the analyzed data, while the brief descriptions provided detailed explanations of how the data related to the research problems.

Table 2

Translation Equivalence of the Song *Satu Bulan* into Arabic

Source Language (SL)	Target Language (TL)	Translation Equivalence
Belum ada satu bulan	لم يمر شهر بعد	Equivalent
Ku yakin masih ada sisa wangiku di bajumu	أنا متأكدة هناك عطرني في ثوبك	Equivalent
Namun, kau tampak baik saja	لكنك تبدو بخير	Equivalent
Bahkan senyummu lebih lepas	وابتسامك مرونة	Not Equivalent
Sedang aku di sini hampir gila	وأن أصاب بالجنون هنا	Equivalent
Kita tak temukan jalan	ولا نجد الطريق	Equivalent
Sepakat akhiri setelah beribu debat panjang	نوافق على الإنهاء بعد المناقشة	Not Equivalent
Namun kau tampak baik saja	لكنك تبدو بخير	Equivalent
Bahkan senyummu lebih lepas	وابتسامك مرونة	Not Equivalent
Sedang aku di sini belum terima	وأنا هنا كنت لا أقبلها	Equivalent
Bohongkah tangismu sore itu di pelukku?	هل كذبت على البكاء ذلك المساء	Not Equivalent
Nyatanya pergiku pun tak lagi menggangu	في الواقع رحيلي لا يزعجك بعد الآن	Equivalent

Source Language (SL)	Target Language (TL)	Translation Equivalence
Apa sudah ada kabar lain yang kautunggu?	هل هناك أخبار أخرى تنتظرها؟	Equivalent
Sudah adakah yang gantikanku	هل هناك من تستبدلني؟	Equivalent
Yang khawatirkanmu setiap waktu	التي تقلقك طوال الوقت	Equivalent
Yang cerita tentang apa pun sampai hal-hal tak perlu	تحدث عن أي شيء لا تحتاجها	Equivalent
Kalau bisa, jangan buru-buru	إن تقدر ولا تتعجل	Equivalent
Kalau bisa, jangan ada dulu	إن تقدر لا تفعل ذلك	Not Equivalent
Baru lewat satu bulan	لقد مر شهر واحد	Equivalent
Kemarin ulang tahunku tak ada pesan darimu	أمس عيد ملادي لم تكن رسالة منك	Equivalent
Tak apa, mungkin kau lupa	لا بأس يمكن نسيت	Equivalent
Atau sudah ada hati yang harus kaujaga	أو لديك قلب لازم أن تحرسه	Equivalent
Sudah adakah yang gantikanku	هل هناك من تستبدلني؟	Equivalent
Yang kauantar-jemput setiap Sabtu	التي تأخذها يوم السبت	Not Equivalent
Yang selalu ingatkan untuk pakai sabuk pengamanmu	تذكرك دائما بإرتداء حزام الآمن	Equivalent
Kalau bisa, jangan buru-buru	إن تقدر ولا تتعجل	Equivalent
Sudah adakah yang gantikanku	هل هناك من تستبدلني؟	Equivalent
Yang khawatirkanmu setiap waktu	التي تقلقك طوال الوقت	Equivalent
Yang cerita tentang apa pun sampai hal-hal tak perlu	تحدث عن أي شيء لا تحتاجها	Equivalent
Kalau bisa, jangan buru-buru	إن تقدر ولا تتعجل	Equivalent
Kalau bisa, jangan ada dulu	إن تقدر لا تفعل ذلك	Not Equivalent

Table 2 analyzed the translation equivalence of the song lyrics *Satu Bulan* into Arabic, with the aim of evaluating how well the translation preserved the original meaning from the source language (SL) to the target language (TL). Most of the translations demonstrated equivalence, meaning that the translation successfully retained the meaning, emotions, and nuances of the original text. This was important in song translation, as song lyrics often contain deep emotions, idiomatic expressions, and cultural elements that need to be adjusted to remain understandable to listeners from different language backgrounds. However, there were several parts of the translation that were considered not equivalent, where the translation experienced shifts in meaning or did not fully reflect the original intent of the text. Several factors such as cultural differences, sentence structure, and idiomatic expressions often influenced how phrases were translated, potentially altering the intended meaning or nuance.

Level of Translation Equivalence

In this section, the author explains the concept of the level of translation equivalence. This concept refers to the degree to which a translation maintains the meaning, structure, and nuances of the original text across different languages. The following table presents the level of translation equivalence of the song *Satu Bulan* into Arabic:

Table 3

The Level of Translation Equivalence of the Song *Satu Bulan* into Arabic

Source Language (SL)	Target Language (TL)	The Level of Translation Equivalence
Belum ada satu bulan	لم يمر شهر بعد	Equivalence at the word level
Ku yakin masih ada sisa wangiku di bajumu	أنا متأكدة هناك عطري في ثوبك	Grammatical equivalence
Namun, kau tampak baik saja	لكنك تبدو بخير	Grammatical equivalence
Bahkan senyummu lebih lepas	وابتسامك مرونة	Not Equivalent
Sedang aku di sini hampir gila	وأن أصاب بالجنون هنا	Grammatical equivalence
Kita tak temukan jalan	ولا نجد الطريق	Equivalence above the word level
Sepakat akhiri setelah beribu debat panjang	نوافق على الإنهاء بعد المناقشة	Not Equivalent
Namun kau tampak baik saja	لكنك تبدو بخير	Grammatical equivalence
Bahkan senyummu lebih lepas	وابتسامك مرونة	Not Equivalent
Sedang aku di sini belum terima	وأنا هنا كنت لا أقبلها	Grammatical equivalence
Bohongkah tangismu sore itu di pelukku?	هل كذبت على البكاء ذلك المساء	Not Equivalent
Nyatanya pergiku pun tak lagi mengguggumu	في الواقع رحيلي لا يزعجك بعد الآن	Pragmatic equivalence
Apa sudah ada kabar lain yang kautunggu?	هل هناك أخبار أخرى تنتظرها؟	Grammatical equivalence
Sudah adakah yang gantikanku	هل هناك من تستبدلني؟	Grammatical equivalence
Yang khawatirkanmu setiap waktu	التي تقلقك طوال الوقت	Grammatical equivalence
Yang cerita tentang apa pun sampai hal-hal tak perlu	تتحدث عن أي شيء لا تحتاجها	Equivalence at the word level
Kalau bisa, jangan buru-buru	إن تقدر ولا تتعجل	Grammatical equivalence
Kalau bisa, jangan ada dulu	إن تقدر لا تفعل ذلك	Not Equivalent
Baru lewat satu bulan	لقد مر شهر واحد	Equivalence at the word level
Kemarin ulang tahunku tak ada pesan darimu	أمس عيد ميلادي لم تكن رسالة منك	Grammatical equivalence
Tak apa, mungkin kau lupa	لا بأس يمكن نسيت	Equivalence at the word level
Atau sudah ada hati yang harus kaujaga	أو لديك قلب لازم أن تحرسه	Grammatical equivalence
Sudah adakah yang gantikanku	هل هناك من تستبدلني؟	Grammatical equivalence
Yang kauantar-jemput setiap Sabtu	التي تأخذها يوم السبت	Not Equivalent
Yang selalu ingatkan untuk pakai sabuk pengamanmu	تذكرك دائما بارتداء حزام الأمان	Grammatical equivalence
Kalau bisa, jangan buru-buru	إن تقدر ولا تتعجل	Grammatical equivalence
Sudah adakah yang gantikanku	هل هناك من تستبدلني؟	Grammatical equivalence
Yang khawatirkanmu setiap waktu	التي تقلقك طوال الوقت	Grammatical equivalence
Yang cerita tentang apa pun sampai hal-hal tak perlu	تتحدث عن أي شيء لا تحتاجها	Grammatical equivalence
Kalau bisa, jangan buru-buru	إن تقدر ولا تتعجل	Grammatical equivalence
Kalau bisa, jangan ada dulu	إن تقدر لا تفعل ذلك	Not Equivalent

Based on Table 3, the analysis of the song lyric translation showed variations in the levels of equivalence between the source language (Indonesian) and the target language (Arabic). At the word level of equivalence, most translations successfully retained the meaning of individual words.

At the grammatical equivalence level, the translations paid attention to sentence structure and grammatical categories that were similar between the two languages, although some parts required adjustments to ensure readability in the target language. Some translations showed imbalance in equivalence, where the original meaning or expression could not be directly translated, causing changes in nuance or understanding. On the other hand, pragmatic equivalence played an important role in considering cultural context and communicative situations, which sometimes required adjustments in word choice and expression to ensure appropriateness for the target audience. Overall, despite adjustments in some parts, the translation was generally effective in preserving the meaning and nuances of the original song lyrics.

Equivalence at The Word Level

Equivalence at the word level refers to the translation approach that focuses on ensuring that individual words and expressions in the source language (SL) are translated into equivalent words or expressions in the target language (TL). This concept operates on the assumption that words in both languages have direct counterparts or similar meanings, making it appear as though translation can be done by simply replacing one word with another. It is based on a relatively simple or naive approach, where the primary concern is the one-to-one correspondence of words without initially considering other factors like grammar, idiomatic expressions, or cultural context. Here is an example of equivalence at the word level in the Indonesian-Arabic translation of the song *Satu Bulan*:

SL: Baru lewat satu bulan

TL: لقد مر شهر واحد /*laqad marra shahrūn wāhid*/

The translation above demonstrates strong equivalence at the word level. In the Source Language (SL), 'baru' conveys the idea of something just happening or recently passed, while in the Target Language (TL), 'لقد' /*laqad*/ is used to emphasize completion, translating to 'already' or 'indeed.' This shift in expression maintains the temporal meaning of the original, although it is a slight adjustment in word choice. The word 'lewat' in SL, meaning 'passed,' directly corresponds to 'مر' /*marra*/ in Arabic, which similarly means 'passed.' Both words convey the passage of time, ensuring a clear lexical equivalence between the two languages. 'Satu bulan' in Indonesian directly translates to 'شهر واحد' /*shahrūn wāhid*/ in Arabic, with both expressions meaning 'one month.' The translation at the word level thus retains the intended meaning of the SL without introducing significant changes. Despite the slight variation in the use of 'لقد' /*laqad*/, the overall message is effectively preserved. The translation is successful in maintaining the fundamental meaning of each word. It is ensuring that the translation at the word level remains accurate and equivalent in both languages, effectively conveying the passage of one month in both contexts.

Equivalence Above The Word Level

Equivalence above the word level refers to the translation process that involves not just individual words, but also the relationships and meanings that emerge when words combine to form phrases, idiomatic expressions, or commonly used language sequences. This concept expands beyond the literal meaning of single words to consider how multiple words work together to convey a more complex or culturally specific idea. At this level, translators must look at how word combinations, such as fixed phrases or collocations, operate within a sentence or larger discourse context. Here is an example of equivalence above the word level in the Indonesian-Arabic translation of the song *Satu Bulan*:

SL : Kita tak temukan jalan

TL : ولا نجد الطريق /*walā najidu at-tāriq*/

The translation above illustrates the concept of equivalence above the word level, where the translation moves beyond individual words to consider the meaning formed by combining words

and phrases. In the SL, '*Kita tak temukan jalan*' can be understood as a metaphor for being lost or unable to find a solution. It's a common idiomatic expression, and its meaning is not just about finding a literal road, but it also conveys a sense of confusion or uncertainty. The TL translation, *ولا نجد الطريق /walā najidu at-ṭāriq/*, retains the literal components of the phrase while keeping the overall meaning intact. *'ولا نجد'* /*walā najidu*/ translates as 'we do not find,' and *'الطريق'* /*at-ṭāriq*/ is 'the road.' Although the structure and meaning of the phrase remain similar, the idiomatic and metaphorical implications are preserved in both languages. The TL maintains the sense of loss or being lost, even if the context or cultural nuances may differ. This demonstrates how equivalence above the word level involves ensuring that combinations of words and phrases in the translation align with the original intent, preserving both literal and figurative meaning.

Grammatical Equivalence

Grammatical equivalence refers to the alignment of grammatical categories between the Source Language (SL) and the Target Language (TL). These categories include number (singular/plural), gender (masculine/feminine), person (first, second, third), tense (past, present, future), aspect (progressive, perfective), and voice (active, passive). The goal of grammatical equivalence is to ensure that the grammatical structures of both languages correspond in a way that maintains the same meaning, while adapting the grammatical rules of each language. Here is an example of grammatical equivalence in the Indonesian-Arabic translation of the song *Satu Bulan*:

SL : *Kemarin ulang tahunku tak ada pesan darimu*

TL : *أمس عيد ملادي لم تكن رسالة منك /amsi 'idu milādi lam takun risālah minka/*

In analyzing grammatical equivalence between the source language (SL) and target language (TL), we focus on how grammatical categories such as tense, word order, and agreement are maintained or adjusted during translation. The SL sentence *Kemarin ulang tahunku tak ada pesan darimu* (Yesterday, my birthday, no message from you) conveys a past event. The tense is marked by the word *kemarin* (yesterday), and the verb *ada* (was) indicates the past. The translation into Arabic, *أمس عيد ملادي لم تكن رسالة منك /amsi 'idu milādi lam takun risālah minka/* (There was no message from you, yesterday was my birthday), employs the negated past tense *لم تكن /lam takun/* (was not) to convey the same past event. Both languages maintain the past tense through their respective verb forms, ensuring tense equivalence. However, the word order differs due to structural differences between Indonesian and Arabic. In the SL, the focus is on *tak ada pesan* (no message), while in the TL, the phrase *لم تكن رسالة /lam takun risālah/* (there was no message) is placed at the beginning of the sentence. Additionally, both languages ensure subject-verb agreement; in the SL, the verb *ada* agrees with the singular noun *pesan* (message), and the same agreement is maintained in Arabic with *كان /kāna/* and *رسالة /risālah/*. Overall, while some restructuring occurs to accommodate language-specific rules, the grammatical equivalence between the SL and TL is preserved.

Pragmatic Equivalence

Pragmatic equivalence emphasizes the importance of achieving the same effect and intention in the target text (TT) as in the source text (ST). Unlike grammatical equivalence, which focuses on word-for-word or sentence-level accuracy, pragmatic equivalence considers the broader communicative function of the text within its cultural and situational context. This theory is rooted in pragmatics, a branch of linguistics that studies how meaning is conveyed not just through words but through context, implicature, and coherence. Here is an example of pragmatic equivalence in the Indonesian-Arabic translation of the song *Satu Bulan*:

SL : *Nyatanya pergiku pun tak lagi mengganggumu*

TL : *في الواقع رحيلي لا يزعجك بعد الآن /fi al-wāqi'i rabīlī lā yuz'ijuka ba'da al-an/*

The translation above demonstrates pragmatic equivalence by preserving the intended meaning and communicative effect across languages. In the SL, the phrase expresses a realization (*nyatanya*) that the speaker's departure (*pergi*) no longer affects or disturbs the listener (*tak lagi mengganggu*). This conveys a tone of resignation or acknowledgment that the relationship's emotional impact has diminished for the other party. The TL, effectively captures this nuance by using the expression *في الواقع /fi al-wāqi'i/* 'in reality' to reflect *nyatanya*, which situates the statement within a factual or reflective context. The phrase *لا يزعجك بعد الآن /lā yuz'ijuka ba'da al-an/* 'no longer disturbs you' mirrors *tak lagi mengganggu*, maintaining the pragmatic sense of emotional detachment or indifference. While the translation aligns well with the pragmatic intent of the SL, slight cultural differences might affect how the emotional undertone is perceived by Arabic-speaking audiences. The TL maintains coherence, accurately conveying the speaker's acknowledgment of emotional change, ensuring the pragmatic effect resonates similarly with the target audience. This reflects a successful application of pragmatic equivalence by adapting the meaning and tone to the new context.

Not Equivalent Translation

Not equivalent translation occurs when the translated text fails to fully or adequately convey the meaning, structure, or context of the source text. This can result from various factors, such as cultural differences, linguistic constraints, or a lack of parallel concepts in the target language. In this context, the translation may lose essential nuances, deviate significantly from the original meaning, or misrepresent the communicative intent of the source language. Here is an example of not equivalent translation in the Indonesian-Arabic translation of the song *Satu Bulan*:

SL : Yang kauantar-jemput setiap Sabtu

TL : التي تأخذها يوم السبت /Allati ta'khubdzuḥā yawma as-sabti/

The translation above illustrates a case of not equivalent translation due to significant semantic and contextual discrepancies. In the source text, *antar-jemput* refers to a reciprocal action involving both picking up and dropping off someone, typically conveying a sense of care or routine responsibility. However, the Arabic translation 'تأخذها' /*ta'khubdzuḥā*/ reduces this meaning to 'taking her,' omitting the full concept of the action. This semantic reduction alters the intended meaning and diminishes the emotional or situational nuance conveyed in the source text. Additionally, the cultural interpretation of *antar-jemput* as a routine and thoughtful act is not captured in the Arabic rendering. In Indonesian, this phrase commonly implies a recurring, caring gesture, especially in familial or romantic contexts. The absence of an equivalent idiomatic expression in the Arabic text limits the target audience's ability to grasp the intended emotional depth. The phrase also suffers from a lack of contextual alignment. The routine nature implied by *setiap Sabtu* (every Saturday) is not emphasized in a way that mirrors the source text's intention. Thus, while the translation communicates a general idea, it fails to achieve equivalence, resulting in a significant loss of meaning and nuance.

CONCLUSION

The translation of the song lyrics *Satu Bulan* from Indonesian to Arabic *شهر بعد /Syahr Ba'd/* shows variations in the levels of equivalence. This reflects the complexity of maintaining the original meaning, emotion, and nuances between the two languages. Most of the translations achieve equivalence, particularly at the word, above the word, grammatical, and pragmatic levels. The translator successfully retained the meaning of the words and adjusted sentence structure and grammatical categories that were similar between the source and target languages. This ensures that the core ideas of the source text can be conveyed effectively in Arabic. However, some parts of the translation were found to be non-equivalent, where shifts in meaning or loss of certain nuances occurred. This imbalance is often influenced by cultural differences, idiomatic expressions, and structural variations between Indonesian and Arabic. Some phrases containing

specific cultural and emotional meanings are difficult to translate directly, resulting in slightly different interpretations. The novelty of this study lies in its micro-level analysis of equivalence in lexical, grammatical, and pragmatic aspects. This focus on Indonesian-Arabic song lyric translation is still rarely explored. The study also highlights the challenge of balancing linguistic accuracy with cultural and emotional meaning.

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