

## CHALLENGES OF TRANSLATING FIGURATIVE LANGUAGE IN 'HOW FAR I'LL GO': TRANSLATABILITY VS. UNTRANSLATABILITY

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Article Info	Abstract
<b>Article History</b> Received: October 2024 Revised: November 2024 Published: January 2025	<i>Translatability and untranslatability have been significant issues in song translation, particularly regarding figurative expressions. The present study aims to investigate the translatability and untranslatability of figurative language found in the song lyric "How Far I'll Go" and its translated version, "Seb'rapa Jauh Ku Melangkah". It also examines the translation techniques employed by the translator to address these issues. This qualitative study was conducted in the light of Kennedy's (1979) classification of figurative language and the application of Molina &amp; Albir's (2002) translation techniques. The finding of the study revealed two types of figurative language translation: translatability and untranslatability. Translatability was found in the translation of personification and hyperbole, while untranslatability was found in the translation of lyrics featuring alliteration, symbolism, and assonance. To address these translation challenges, the translator employs several techniques: particularization, amplification, and reduction were used to translate the personification and hyperbole. In contrast, amplification and particularization were applied to tackle the untranslatability present in alliteration, symbolism, and assonance. The untranslatability issue arises due to several factors: linguistic and cultural untranslatability, that can result in meanings from the source language being not equivalent or are unknown in the target language. To address untranslatability, the translator often needs to make creative decisions to capture the core meaning and message of the source text while considering the linguistics, cultural, and stylistic context of the target text. Song translation is a complex process that involves more than just the ability to transfer meaning, but also creativity and cultural sensitivity.</i>
<b>Keywords</b> Translation; Song lyrics; Translatability; Untranslatability; Figurative Language;	
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### INTRODUCTION

The study of translation has become a significant aspect of exploring how linguistic and cultural elements are transferred between languages. Differences in structure, meaning, and culture can pose significant challenges in translation (Fitria, 2022). Translators often face difficulties in finding equivalence when translating cultural items from a source text to its target (Simanjuntak, Barus, & Resmayasari, 2020). The difficulty might be caused by cultural differences in terms of ideology, beliefs, and values (Mashhadi, 2021). The process of translation often encounters notable challenges related to translatability and untranslatability, two key concepts in translation theory. These concepts have been a source of controversy in translation studies and theories (Abdelkarim & Alhaj, 2024). Translatability refers to the ability to accurately transfer meaning from one language to another. In contrast, untranslatability highlights the limitations that may make such a transfer challenging or even impossible, often due to words or expressions that lack a counterpart in another language (Abdelkarim & Alhaj, 2024). It is one of the issues in translation theory that highlights the challenges of transferring

meaning across linguistic and cultural boundaries due to the complexity of the process when different languages and cultures are involved.

Factors such as the translator's ability, linguistic factors, and cultural factors play a significant role in determining how well a text can be translated (Hussein & Ilhami, 2023). The translator must be able to understand the material to be translated from the source text to the target text with the aim of analyzing and conveying its meaning, the message in the source text should be conveyed in the same way in the target text (Jupri, Rahman, Hassan, & Manu, 2024; Tanveer & Parveen, 2024; Safira & Zaman, 2023). If the target language does not correspond with the source language's linguistic features and items, then it is considered untranslatable (Catford, 1965). Adawiyah & Firdausi (2023) argued that the problem with untranslatability is that the equivalence of a word or a text cannot be found in the target language. Their study deals with the untranslatability of metaphor in song translation. They noted that the typologies of Bahasa Indonesia and English are different. Undeniably, due to this reason, the translation loss is caused by the inability to find the equivalent in the target language. Mashhadi (2021) stated that knowing the cultural differences between the source language and target language is as important as recognizing the literary devices in the original work. In translating literary devices, the translator should consider to what extent a translation should be a faithful one.

A song is a particularly complex form of literary work (Carpi, 2020), that contains layers of meaning, expression, emotion, and ideology. As Low (2013) emphasizes, translating a song involves not just conveying words, but also ensuring that aspects like singability, sense, rhythm, and rhyme are preserved. It is challenging for translators due to the complex poetic and musical elements (Amini, et al., 2024). Translating song lyrics is one of the complicated translation processes because it requires a deep understanding of both the source and target languages (Fadli, Baharuddin, & Wardana, 2023). A translator should maintain the balance of three criteria in song translation: singable, meaningful, and natural translation (James, Sean, & Amini, 2018; Jing & Amini, 2019), and must be careful not to introduce new information or thoughts into the target text (Batubara, et al., 2023). The challenge of translating songs is compounded by issues of untranslatability, where certain words, phrases, or concepts in the source language lack direct equivalents in the target language. Catford (1965) describes untranslatability as the situation where equivalence of a word or a text in the source language cannot be found in the target language due to the absence of corresponding features.

The subtleties of language in song lyrics pose significant challenges for translators (Amini, et al., 2024), particularly with figurative language. Translation involves more than just conveying words, it also requires understanding and negotiating cultural differences. Translating figurative language is always challenging due to its complex nature. The translation process must account for various factors, as the outcome can be either figurative or literal, depending on the context of the target language. Figurative expressions such as metaphors and idioms often have meanings tied to their original culture, making them difficult to translate directly. Lawrence Venuti notes that the difficulty in translation comes from finding equivalent meanings for culturally specific terms that may not exist in another language (Venuti, 2012). Translators have to carefully balance preserving the original meaning and adapting it for a different linguistic and cultural context.

The translation of song lyrics, particularly those featuring figurative language, presents notable challenges for translators. Figurative language often relies on subtle nuances and cultural contexts that can be difficult to convey across different languages and cultures. Kennedy (1979) identifies various types of figurative language, including metaphor, hyperbole, personification, assonance, simile, metonymy, alliteration, and symbolism. For instance, a metaphor involves describing one thing as another to highlight similarities, without using connectors like "like" or "as", whereas hyperbole is an intentional exaggeration not meant to be taken literally, used to emphasize a point. Personification attributes human characteristics to

non-human entities, while assonance refers to the repetition of vowel sounds in close proximity within words. Simile makes comparisons between two things using connectors such as “like” or “as”, and metonymy involves using a closely related term to stand in for another. Symbolism uses an object or word to represent an abstract idea (Kennedy, 1979). Translating these figurative elements requires specific technique to address their untranslatability. Molina & Albir (2002) propose several translation techniques, include adaptation, amplification, borrowing, calque, compensation, description, discursive creation, established equivalent, generalization, linguistic amplification, linguistic compression, literal translation, modulation, particularization, reduction, substitution, transposition, and variation (Firdausyiah, Hermawan, & Muniroh, 2021). These techniques are used to effectively manage the complexities involved in translating figurative language in song lyrics.

Several studies have explored the challenges of untranslatability in figurative language; While previous studies have focused more on untranslatability in certain types of figurative language, or only focused on translation strategies (Adawiyah & Firdausi, 2023; Mashhadi, 2021; Situmorang & Sihite, 2024), this study will specifically examine both translatability and untranslatability in various types of figurative language found in song lyrics. This broader approach offers a more comprehensive understanding of how figurative language can be translated in song lyrics. Furthermore, some studies (Amini, et al., 2024; Yang, 2024) have explored the challenges of translating song lyrics, but little attention has been paid to the translatability and untranslatability of figurative language in song lyrics. They stated that translating song lyrics involves many challenges; it requires a deep understanding of cultural, historical, and social factors. While some research has been conducted on the challenges of song translation, there is little published work on translatability and untranslatability of various types of figurative language and its strategy in song translation.

Based on the explanation above, this research attempts to reveal the translatability and untranslatability of figurative language in the song “How Far I’ll Go”-one of the Disney songs on the Moana movie soundtrack-and its Indonesian translation, “*Seb’rapa Jauh Ku Melangkah*”, translated by Chloe. It also examines the translation techniques employed by the translator to address these issues. To address that, the research objectives were broken down into the following two research questions: What types of figurative language that fall under translatability and untranslatability are found in “How Far I’ll Go”? and What translation techniques are used to address the translatability and untranslatability of figurative language found in “How Far I’ll Go”?

## RESEARCH METHOD

### Research Design

The present study utilised descriptive qualitative research design. It is used to obtain further in-depth information on the translatability and untranslatability of figurative language used in “How Far I’ll Go” song lyric and its translation based on the collection data and analysis of nonnumerical data to give a description of the research object (Boudah, 2010). A qualitative approach was adopted since it offers an effective way to obtain further in-depth information of the subject under study, by addressing the research objectives: identifying the classification of figurative language, examining the translatability and untranslatability of figurative language, and exploring its translation techniques. Theoretically, this study was conducted in the light of Kennedy’s (1979) classification of figurative language to provide a comprehensive framework for analyzing the translatability and untranslatability of song lyrics and the application of Molina & Albir’s (2002) translation techniques to reveal how these issues are addressed.

### Research Object and Data Collection Procedures

Data collection was conducted through the use of documents. The specific documents analyzed consisted of the song lyrics for “How Far I’ll Go”, one of the Disney songs on the

Moana movie soundtrack, and its Indonesian translation, “*Seb’rapa Jauh Ku Melangkah*”, translated by Chloe. This song contains elements of figurative language in its lyrics that are interesting to explore further, especially regarding how these figurative expressions are translated into the target language while preserving cultural, linguistic, and artistic elements, as this is one of the challenges in the process of translating song lyrics (Amini, et al., 2024). By exploring the translation challenges and strategies used in Disney songs, in this case focusing on figurative language, this study contributes to a deeper understanding of cross-cultural translation.

The data included words and phrases from both the source and target lyrics, and only the lines that contained figurative language were selected for analysis. The process began with searching for the original lyric of “How Far I’ll Go” and its translation, “*Seb’rapa Jauh Ku Melangkah*”. After locating both versions, the next step involved reading the source and target lyrics thoroughly. Following this, the data that included figurative language was identified and classified based on Kennedy’s (1979) classification. The identified figurative language was listed in a data collection sheet to display the data found, as well as the types of translation, translatability and untranslatability, and its translation techniques. Finally, the collected data was analyzed to draw meaningful insights.

Table 1  
Data Collection Sheet

No.	Source Lyric	Target Lyric	Figurative Language	Types of Translation	Translation Technique
1	<i>“See the line where the sky meets the sea, It calls me”</i>	<i>“Horizon seakan memanggil diriku”</i>	Personification	Translatability	Particularization

### Data Analysis Procedures

The collected data was analyzed by examining the translatability and untranslatability of the figurative language, with its classification adopted from Kennedy (1979), using a table to organize and display each figurative language type. Following this, the translation techniques employed by the translator to address these aspects were identified based on Molina & Albir’s (2002) translation techniques. The findings were then described and interpreted based on the emerging data. Finally, conclusions were drawn from the analysis.

Table 2  
The Indicator of Figurative Language’s Classification  
(Adopted from Kennedy (1979))

Figurative Language	Description
Metaphor	describing one thing as another to highlight similarities, without using connectors like “like” or “as”.
Hyperbole	an intentional exaggeration not meant to be taken literally, used to emphasize a point.
Personification	attributes human characteristics to non-human entities.
Assonance	the repetition of vowel sounds in close proximity within words.
Simile	comparisons between two things using connectors such as “like” or “as”.
Metonymy	the use of a word or expression with a meaning that is very similar to the actual meaning.
Alliteration	the repetition of consonant sounds.
Symbolism	the use of object or word to represent an abstract idea.

Table 3  
The Indicator of Translation Techniques  
(Adopted from Molina & Albir (2002))

Translation Technique	Description
Adaptation	Replacement of a source text's cultural element to a suitable cultural element in the target text.
Amplification	Introduction of details that are not formulated in the source text.
Borrowing	Use of a word or expression from another language.
Calque	Literal translation of a foreign word or phrase.
Compensation	Introduction of a source text element of information or stylistic effect in another place in the target text.
Description	Replacement of a term or expression with a description of its term or function.
Discursive creation	Establishment of a temporary equivalence that is unpredictable and out of context.
Established equivalent	Use of a term or expression that is recognized (in dictionaries or language in use) as the equivalent.
Generalization	Use of a more general or neutral term.
Linguistic amplification	Addition of linguistic elements.
Linguistic compression	Syntheticization of linguistic elements in the target text.
Literal translation	Translation of a word or an expression for word.
Modulation	Change of the point of view or focus in relation to the source text
Particularization	Use of a more precise term.
Reduction	Suppression of information from the source text in the target text
Substitution	Change of linguistic elements for paralinguistic elements.
Transposition	Change of grammatical category.
Variation	Change of linguistic or paralinguistic elements that affect the aspects of linguistic variation.

Note: Adopted from Molina and Albir (2002)'s Translation Techniques, cited from "An Analysis of Rhetorical Move and Translation Techniques in Undergraduate Thesis Abstracts Written in Two Languages" by Zalinda Salsabilla Firdausyiah, Budi Hermawan, and Dian Dia-an Muniroh (2021), *JOALL (Journal of Applied Linguistics and Literature)*, 6(2), p. 295.

To achieve the validity and trustworthiness, this study applied theoretical triangulation by implying multiple theories from books, papers, journals, and online resources to analyze and interpret the data.

## RESEARCH FINDINGS AND DISCUSSION

### Research Findings

The analysis of figurative language in the lyrics of "How Far I'll Go" and its Indonesian translation, "Seberapa Jauh Ku Melangkah", uncovers a variety of expressive techniques used to enhance the song's lyrical and emotional appeal. Specifically, five types of figurative language are identified: personification, hyperbole, alliteration, symbolism, and assonance, as highlighted in Table 4 of the study. Each type serves a distinct artistic purpose, contributing to the depth and richness of the lyrics, while also posing unique challenges in the process of translation. Personification, which attributes human characteristics to non-human entities, creates vivid imagery and emotional resonance in the original text. Hyperbole, an exaggerated statement not meant to be taken literally, emphasizes the emotional stakes and aspirations of the protagonist. Alliteration, the repetition of consonant sounds, and assonance, the repetition of vowel sounds, lend a musical and rhythmic quality to the lyrics, enhancing their auditory appeal. Symbolism, on the other hand, uses objects, characters, or ideas to represent deeper meanings, adding layers of interpretation to the song.

According to Fitria (2022), translators aim to preserve both the form and meaning of figurative language, requiring careful consideration and creativity. Techniques such as

modulation, transposition, or equivalence might be applied to ensure the target text resonates emotionally and aesthetically with its audience. In doing so, the translator seeks to retain the artistic integrity of the original work while adapting it to the cultural and linguistic context of the target language. Overall, the analysis underscores the intricate interplay between creativity and fidelity in translating figurative language, as well as the crucial role of these techniques in maintaining the expressive and emotive power of the lyrics across languages.

Table 4  
Figurative Language, Types of Translation, and Translation Techniques in the  
Song Lyric “How Far I’ll Go” and its Translation “*Seb’rapa Jauh Ku Melangkah*”

No.	Source Lyric	Target Lyric	Figurative Language	Types of Translation	Translation Technique
1	“See the line where the sky meets the sea, It calls me”	“Horizon seakan memanggil diriku”	Personification	Translatability	Particularization
2	“And it seems like it’s calling out to me, so come find me”	“Dan bagaikan memanggil namaku, temukanku”	Personification	Translatability	Amplification
3	“I’ve been staring at the edge of the water ‘Long as I can remember, never really knowing why”	“Telah lama kutatap tepian air Sejak dari dahulu Tanpa tahu mengapa”	Hyperbole	Translatability	Amplification
4	“And no one knows, how far it goes”	“Tak ada yang tahu seberapa jauh”	Hyperbole	Translatability	Reduction
5	“If the wind in my sail on the sea stays behind me”	“Jika angin laut membawaku berlayar”	Alliteration	Untranslatability	Amplification
6	“Every turn I take, every trail I track”	“Setiap tindakan, setiap langkahku”	Alliteration	Untranslatability	Amplification
7	“The line where the sky meets the sea, It calls me”	“Horizon seakan memanggil diriku”	Symbolism	Untranslatability	Particularization
8	“See the line where the sky meets the sea, it calls me”	“Horizon seakan memanggil diriku”	Assonance	Untranslatability	Particularization

The findings above show that the translation of figurative language from the source text to the target text found in song lyrics includes translatability and untranslatability. In the translation process, each translatability and untranslatability uses a special translation technique that makes the translation results acceptable in the target language or lyrics. Each figurative language translation has its own challenges because there are patterns and elements that cannot be brought into the target language, this makes them translatable and untranslatable. Some figurative language translations in song lyrics produce patterns that are not the same as the figurative language in the source lyrics.

## Discussion

### *Translatability of Figurative Language*

Some lyrics of the song “How Far I’ll Go” that contain translatable figurative language are shown in Table 5. The category of translatable figurative language is for song lyrics that contain figurative language in the source lyrics and are translated with the same pattern and form to the target lyrics (Elnesil & Elnadeef, 2023). The types of figurative language whose translation results are included in translatability are personification and hyperbole. These two figurative

languages are used in the lyrics of the song “How Far I’ll Go” and translated into the target lyrics using several translation techniques: particularization, amplification, and reduction. With these techniques, the translation results in the target lyrics maintaining the same figurative language as the source lyrics. Further explanation can be seen below.

### **Personification**

Personification is often used in songs to create a more vivid image in the lyrics. There are two instances of personification. This can be found in the third and sixth stanza. The lyric “*See the line where the sky meets the sea*” uses personification to make the listeners visualize scenes and emotions more vividly by attributing human characteristics to non-human elements. In the target lyric, this line is translated as “*Horizon seakan memanggil diriku*”. The translator still uses personification when translating the source lyric to the target lyric by using a non-human element to convey human characteristics. The same case happens in the lyric “*And it seems like it’s calling out to me, so come find me*”. The source lyric translated as “*Dan bagaikan memanggil namaku, temukanaku*”. In this context, Moana expresses that the ocean is calling out to her. The ocean here visualizes human nature. The personification in the source lyric is translated in the same pattern of personification in the target lyric.

From the discussion above, we can see that the source lyrics containing personification are translated into the target lyrics with the same form and figurative elements. Therefore, it can be concluded that the personification used in the lyrics is included in the figurative language that is translatable because the meaning, information, and figurative language elements present in the source lyrics are effectively conveyed to the target lyrics, or in other words, there is no lexical or cultural gap that can cause it to be untranslatable (Adawiyah & Firdausi, 2023).

### **Hyperbole**

Hyperbole is commonly used in song lyrics to emphasize emotions or create a dramatic effect in the lyrics. There are two lines that employ hyperbole; in the first and third stanza. The lyric “*I’ve been staring at the edge of the water, ‘Long as I can remember, never really knowing why*” contains hyperbole because this lyric means Moana exaggerates how long she’s been gazing at the ocean. It shows how Moana has had a desire to explore the sea since she was young, and translated to the target lyric as “*Telah lama kutatap tepian air, Sejak dari dahulu, tanpa tahu mengapa*”. This translation still uses the same pattern of hyperbole figurative language in the source lyric. A similar case also occurs in the lyric “*And no one knows, how far it goes*”, which is translated as “*Tak ada yang tahu seberapa jauh*”. It also maintains the form of hyperbole. Hyperbole used in the lyrics is translated from the source lyrics to the target lyrics with results that still use figurative language elements. In addition to the meaning being transferred well without experiencing radical change (Elnesil & Elnadeef, 2023), the figurative language form of the source lyrics is also maintained in the target lyrics. Therefore, it is included in the translatable figurative language.

### **Untranslatability of Figurative Language**

Table 8 shows lyrics containing figurative language and their translation to the target lyrics. The category of untranslatable figurative language is for lyrics whose translation results no longer contain the same patterns and elements as the source lyrics. This happens because of the inability to translate words, phrases, clauses, or sentences, which in this case are the figurative language, from the source lyrics to the target lyrics (Adawiyah & Firdausi, 2023).

Alliteration, symbolism, and assonance found in the lyrics of “How Far I’ll Go” are types of figurative language that are untranslatable because the translation results in the target lyrics do not contain the same figurative language as the source lyrics. This happens because the equivalent words or text cannot be found in the target language. These figurative languages are translated into the target lyrics using two translation techniques: amplification and

particularization. These translation techniques are used with the aim of filling lexical and cultural gaps in the translation of song lyrics (Sankaravelayuthan & Vidyapeetham, 2020). Therefore, even though the target lyrics do not contain the same figurative language patterns and elements as the source lyrics, they still produce a translation that contains the same meaning and information as in the source text, and can fulfill one of the rules in song translation; can be sung (Harsono, 2020, as cited in Fitria, 2022). Further explanation can be seen below.

### **Alliteration**

In order to create a stylistic impact, alliteration usually occurs when a consonant sound is repeated at the beginning of a word or a group of closely spaced words. There are two data that use alliteration; in the second and third stanza. The lyric *“If the wind in my sail on the sea stays behind me”* exemplifies alliteration by repeating the /s/ sound three times in the words, *sail*, *sea*, and *stays*. The use of alliteration here makes the song catchier. These three words phonetically as /seɪl/ /si:/ /steɪ/ links the words *sail*, *sea*, and *stays*. In the target lyric, this lyric is translated as *“Jika angin laut membawaku berlayar”*. The second line, *“Every turn I take, every trail I track”*, also contains alliterations, repeating the /t/ sound four times, and is translated as *“Setiap tindakan, setiap langkahku”*. The translated lyrics do not maintain the alliteration. The translator does not translate the source lyric to the target lyric in the same form; alliteration pattern.

It will be difficult to translate alliteration because it is difficult to find the same pattern from the source lyrics to the target lyrics (Adawiyah & Firdausi, 2023). That is why alliteration is generally untranslatable. In the explanation above, the alliterative structure is lost, highlighting the challenges of translating figurative language. This challenge requires the translator to find a way so that the translated song lyrics can still create lyrics that adapt the content of the source lyrics in a way that aligns with the cultural and emotional expectations of the target audience (Amini, et al., 2024). Therefore, *“If the wind in my sail on the sea stays behind me”* and *“Every turn I take, every trail I track”* are translated without containing alliteration elements. This is not only because there is no equivalent in the target language, but also because of the impossibility of expressing the lyrics into the target language with the same form of alliteration (Adawiyah & Firdausi, 2023).

### **Symbolism**

Symbolism is used to express an abstract idea using an item or words. *“The line where the sky meets the sea”* symbolizes the horizon from Moana’s perspective. It is a symbolism because it uses objects that represent the horizon. This figurative language is translated to the target lyrics as *“Horizon seakan memanggil diriku”*. However, the target lyric no longer employs symbolism as a figurative device. The symbolism in the source lyric, *“The line where the sky meets the sea”*, is translated literally in the target lyric with *“Horizon”*. As a result, there is a loss of symbolic meaning in the target lyric, highlighting the untranslatability of figurative language. The symbolism in the source lyrics is no longer used in the target lyrics. This can be caused by several factors, one of which is the adaptation of lyrics from the source language while maintaining the original composition of the song: rhythm and tune, because song translation is not just imitating the source text, but also creating a version that functions effectively in the target language (Amini, et al., 2024). This process requires adaptation and creativity to achieve the purpose of the translation: transferring meaning and being singable.

### **Assonance**

Assonance creates distinctive sound effects by repeating vowel sounds in words that are close to each other, without paying attention to the consonants that may separate them. The following is the use of assonance that can be found in *“How Far I’ll Go”*. The words *see*, *meets*, and *sea* have the same /i:/ sound, which is transcribed phonetically as /si:/, /mi:t/, and /si:/. This assonance is translated from *“See the line where the sky meets the sea, it calls me”* to *“Horizon*

*seakan memanggil diriku*”. The translator does not preserve the assonance in the target lyric, opting instead for a shorter translation that lacks the sound effects created by the repeated vowel sounds. The untranslatability of assonance occurs because there is no equivalent assonance pattern and the impossibility of transferring the same rhythmic pattern to the target lyrics. This is due to the linguistic differences between the source language and the target language (Adawiyah & Firdausi, 2023). Therefore, the translator chooses to translate it in another form, as long as it has the same meaning as the source text.

### **Translation Techniques for Translatability and Untranslatability of Figurative Language**

#### *Translation Techniques for Translatability of Figurative Language*

Several techniques proposed by Molina & Albir (2002) are employed in translating the translatability in “How Far I’ll Go”. Translatability is evident in the personification and hyperbole used in the lyrics. In the personification example, “*See the line where the sky meets the sea, It calls me*” is translated as “*Horizon seakan memanggil diriku*”. The translator uses the particularization technique; using a more concrete and specific term in the target lyric. This technique is used to change more general elements in the source language into more specific elements in the target language (Molina & Albir, 2002). In this case, the lyric “*the line where the sky meets the sea*” is translated into “*Horizon*” to specify the abstract concept in the source lyrics by rewriting it. This is done to achieve a meaningful equivalent in the target text while maintaining its musical elements: melody and rhythm (Fitria, 2022).

Another personification is found in the line “*And it seems like it’s calling out to me, so come find me*” which translates as “*Dan bagaikan memanggil namaku, temukan ku*”. Here, the translator uses amplification technique since there is the addition of the word “*nama*” in the target lyric to provide more detail, clarifying the message in the target lyric. This technique is used to *add* additional information in the target language that is not present in the source language (Molina & Albir, 2002), with the aim of clarifying or providing additional context needed to make the meaning in the target lyrics easier to understand for readers or listeners.

Furthermore, the third example which uses hyperbole figurative language is translated using amplification technique. This technique is used to translate the lyric “*I’ve been staring at the edge of the water*” as “*Telah lama kutatap tepian air*”. The addition of the word “*lama*” enhances *detail* in the target lyric for clarity. This technique is used to clarify or provide additional context needed to make the meaning in the target lyrics more understandable to the reader (Molina & Albir, 2002), and to maintain the rhythm and tone of the original music (Low, 2013, as cited in Amini et al., 2024). Furthermore, “*Long as I can remember*” is translated into “*Sejak dari dahulu*” by paraphrasing it. The translator rewrites the phrase to clarify the context of the source lyrics while maintaining the figurative language features.

Lastly, the hyperbole in “*And no one knows, how far it goes*” is translated as “*Tak ada yang tahu, seberapa jauh*” by using reduction technique. The translator eliminates the words “*and*” and “*it goes*” to create the translation more precisely and maintain the poetic and rhyming side of the source lyric so that it is not lost. This technique allows the translator to eliminate certain elements that are considered unimportant or unnecessary to be maintained in the translation (Molina & Albir, 2002). This happens because there are differences in the linguistic structure between the source language and the target language so that the translator adjusts it while still paying attention to the musical elements: melody and rhythm (Fitria, 2022), so that the translation results can be sung.

#### **Translation Techniques for Untranslatability of Figurative Language**

In translating song lyrics, a special strategy is needed that can handle untranslatability while still transferring the form and meaning of the source lyrics to the target lyrics (Fitria, 2022). Several techniques proposed by Molina & Albir (2002) are employed in translating the untranslatability in “How Far I’ll Go”, as follows:

Untranslatability is found in the translation of alliteration, symbolism, and assonance. In the case of alliteration, the lyric *“If the wind in my sail on the sea stays behind me”* is translated as *“Jika angin laut membawaku berlayar”*, using the amplification technique. The translator clarifies information that is implicit in the source text to make the message become clearer (Molina & Albir, 2002). However, the translation result does not contain alliteration in the target lyrics, which indicates untranslatability. It is often difficult to maintain the exact effect of alliteration in the translation. It is supported by Adawiyah and Firdausi (2023) who stated that it is difficult to find the same pattern of alliteration from the source language to the target language. In this case, the alliteration is found in the repetition of the /s/ sound in *“sail”*, *“sea”*, and *“stays”*. However, when translated into Indonesian as *“Jika angin laut membawaku berlayar”*, the translator does not preserve the alliteration. This falls under linguistic and cultural untranslatability; two types of untranslatability (Catford, 1965). However, by applying the amplification translation technique, the translator overcomes this untranslatability by using equivalent expressions in order to adapt complex poetic and musical features (Amini, et al., 2024).

Furthermore, untranslatability is also found in the use of symbolism. *“The line where the sky meets the sea, It calls me”* is translated as *“Horizon seakan memanggil diriku”*, employing the particularization technique; using the term that is more concrete and specific in the target language (Molina & Albir, 2002), since the lyric *“the line where the sky meets the sea”* is defined as *“Horizon”*. However, this choice removes the symbolic quality in the target lyric. This occurs because of gaps in language differences which cause some words to not be translated in the same pattern as the source lyrics (Adawiyah & Firdausi, 2023). However, the translator handles the untranslatability by creating a version that functions effectively in the target language using the particularization technique.

The last untranslatability is found in *“See the line where the sky meets the sea, it calls me”* which uses assonance and is translated to the target lyric as *“Horizon seakan memanggil diriku”*. The form of assonance in the source text which contains repetition of the same or similar vowel sounds in adjacent words is not found in the target lyric. This occurs due to differences in vowel sounds or the absence of equivalents in the target language due to differences in phonology with the source language; linguistic untranslatability (Adawiyah & Firdausi, 2023). In addition, linguistic rules are also an additional factor in untranslatability because sometimes, to maintain fluency and clarity in the translation, the translator has to change the sentence structure or choose different words, which can eliminate the assonance found in the source text. To deal with this untranslatability, the translator employs the particularization to create a target lyric that can be sung without losing the original meaning of the source lyric.

From the explanation above, it can be concluded that the challenges in translating figurative language in song lyrics can be caused by linguistic and cultural untranslatability. The process of translating song lyrics has its own challenges compared to other translations, because in addition to having to transfer the original meaning, it must also pay attention to musical elements such as melody, rhythm, and tone of the original song (Amini, et al., 2024). Therefore, a translator is required to be able to handle this challenge by applying various translation techniques in order to create singable translation results as one of the goals of song translation.

## CONCLUSION

Based on the analysis, there are two types of figurative language translation found in the song lyrics *“How Far I’ll Go”* which were translated to Indonesian *“Seb’rapa Jauh Ku Melangkah”*, namely translatability and untranslatability. Translatability is found in translating personification and hyperbole, while untranslatability is found in the translation of lyrics that use alliteration, symbolism, and assonance. For translatable figurative language, such as personification and hyperbole, techniques like particularization, amplification, and reduction

are utilized. Meanwhile, amplification and particularization are used to tackle the untranslatability present in alliteration, symbolism, and assonance. The untranslatability occurs due to several factors such as differences in vowel sounds between the source language and the target language, as well as cultural and background differences between the source language and the target language so that it may not have the same meaning or is unknown in the target language culture. In dealing with this untranslatability, the translator often has to make creative decisions to capture the core meaning and message of the source text while considering the linguistic, cultural, and stylistic context of the target language. Therefore, it is important for translators to have creativity and cultural sensitivity to translate songs. This study has limitations in analyzing in depth the translation quality of translated figurative language. Future research can develop this study by examining the translation quality of translatable and untranslatable figurative language in song lyrics.

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