



TRANSLATION STRATEGIES AND IDEOLOGY IN INDONESIAN VERSIONS OF *LET IT GO* AND *SHOW YOURSELF*

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Abstrak

Penerjemahan lirik lagu untuk soundtrack film animasi menuntut keseimbangan antara makna, musikalitas, dan adaptasi budaya bagi audiens sasaran agar hasilnya dapat dinyanyikan dengan baik, dipahami, serta diterima oleh penonton. Penelitian ini bertujuan untuk menganalisis strategi penerjemahan yang digunakan dalam terjemahan resmi bahasa Indonesia untuk lagu "Let It Go" dan "Show Yourself". Penelitian ini menggunakan pendekatan kualitatif deskriptif dengan menganalisis lirik asli bahasa Inggris serta terjemahan resminya dalam bahasa Indonesia. Analisis ini dilengkapi dengan data pendukung berupa kuesioner dari 50 responden dan data streaming dari Spotify sebagai indikator penerimaan audiens terhadap terjemahan tersebut. Temuan penelitian menunjukkan bahwa terjemahan resmi bahasa Indonesia berhasil mempertahankan kualitas musikal, yang dibuktikan dengan hasil positif terkait kemudahan untuk dinyanyikan, ritme, dan rima yang terdengar alami. Selain itu, analisis ideologis menunjukkan dominasi strategi domestikasi, karena penerjemah lebih mengutamakan keakraban budaya, kewajaran bahasa, dan kemudahan pemahaman bagi audiens Indonesia. Respons audiens juga mencerminkan persepsi positif terkait kejelasan makna, kesesuaian budaya, dan kualitas terjemahan secara keseluruhan. Penelitian ini menyimpulkan bahwa keberhasilan penerjemahan lagu tidak hanya ditentukan oleh kesepadanan semantik, tetapi juga oleh kemampuan penerjemah dalam menyeimbangkan aspek linguistik, musikal, komunikatif, dan budaya, sehingga lagu hasil terjemahan mampu menyampaikan dampak emosionalnya sekaligus tetap mudah dipahami dan diterima oleh pendengar di Indonesia.

Kata kunci: *penerjemahan lagu, Prinsip Pentathlon, teori Skopos, ideologi Venuti.*

Abstract

Translating song lyrics for an animated film's soundtrack requires a balance between meaning, musicality, and cultural adaptation to the target audience so that the result can be sung well, understood, and accepted by the audience. This study aims to analyze the translation strategies used in the official Indonesian translations of the songs *Let It Go* and *Show Yourself*. This study employs a descriptive qualitative approach that analyzes the original English lyrics and their official Indonesian translations. This analysis is supplemented by supporting questionnaire data from 50 respondents and streaming data

from Spotify to serve as indicators of audience acceptance of the translations. The findings indicate that the official Indonesian translations successfully preserve the musical quality, as evidenced by positive results regarding singability, rhythm, and natural-sounding rhymes. Additionally, the ideological analysis of domestication appears more dominant, as the translators prioritized cultural familiarity, linguistic naturalness, and ease of understanding for the Indonesian audience. The audience's response also indicated positive perceptions regarding clarity of meaning, cultural appropriateness, and the overall quality of the translation. This study concludes that the success of song translation is determined not only by semantic equivalence but also by the translator's ability to balance linguistic, musical, communicative, and cultural aspects, so that the translated songs can convey their emotional impact while remaining easy to understand and accepted by listeners in Indonesia.

Keywords: song translation, Pentathlon Principle, Skopos theory, Venuti's Ideology.

1. Introduction

According to the global expansion of audiovisual media and streaming platforms such as Disney+ and Netflix, the translation of song lyrics in animated films is essential and of great importance (Frater, 2021). Songs are not only used for entertainment in musical films but also as a means of expressing emotions, developing characters, and driving the plot forward (Keegan, 2014; Muhana, 2014; Haytova, 2019). Therefore, translators must preserve meaning while adapting the lyrics to the linguistic, musical, and cultural expectations of the target audience (Budi, 2022; Sibuea, Budi & Johnatan, 2023; Amaliah, 2023; Prasatyo, Gustary, & Astuti 2023; Amini et al., 2024; Leelasoorayakan et al., 2024).

Translating songs has always been a challenge amid advances in audiovisual localization, as it requires a balance of meaning, rhythm, singability, and cultural adaptation. Disney songs such as *Let It Go* and *Show Yourself* represent this complexity, as they explore themes of identity and freedom while requiring lyric translations that remain meaningful and can be sung in harmony (Low, 2005; Franzon, 2008; Wardani & Yuliasri, 2020).

To address these challenges, this study integrates three complementary perspectives: Low's (2005) Pentathlon Principle, which evaluates meaning, naturalness, rhythm, rhyme, and singability; Vermeer's Skopos theory, which emphasizes communicative purpose; and Venuti's (1995) framework of domestication and foreignization, which explains the translator's ideological choices in cultural adaptation. Previous research has examined musical quality, communicative function, or the ideology of translation separately. However, few studies have combined these three perspectives within a single analytical framework, and audience reception has received relatively little attention. This study also evaluates the translated lyrics in terms of musical quality, communicative purpose, and ideological orientation, while also examining audience responses through Spotify streaming data.

2. Research Method

This study employs a descriptive qualitative approach using translation analysis as its method. This approach was chosen because the study focuses on the interpretation of meaning, linguistic structure, and musical appropriateness in the translated song lyrics. In other words, this study places greater emphasis on understanding the phenomenon of translation than on statistical generalizations. In the context of song translation, aspects such as emotion, cultural nuances, and connection to the melody cannot be measured quantitatively, making a qualitative approach the most relevant choice.

A number of previous studies have also demonstrated the predominance of qualitative methodologies in the study of song translation. For example, Qin Jun's (2017) study used a qualitative approach to analyze song translations based on the Pentathlon Principle. Additionally, Liu's (2025) study applied Skopos theory to examine the purposes and functions of song lyric translations. Results from these studies indicate that a qualitative approach can provide a more comprehensive analysis of the relationship between language, music, and culture. Therefore, this approach is considered appropriate for use in research on song lyric translation.

The analysis in this study is based on three main theoretical frameworks. First, the Pentathlon Principle proposed by Peter Low (2005), which evaluates five key aspects of song lyric translation, including sens (meaning), naturalness, rhyme, rhythm, and singability. This theory is used to assess the extent to which the quality of the translation maintains a balance between linguistic and musical aspects.

Second, the Skopos theory, developed by Vermeer, emphasizes that every translation decision must align with the purpose of the target text. In this context, the purpose of translating song lyrics is not only to convey meaning but also to create a similar experience for the target audience, both emotionally and musically.

Third, Lawrence Venuti's Theory of Domestication and Foreignization (1995), which is used to identify translators' ideological tendencies in choosing between preserving the cultural nuances of the source text (foreignization) or adapting them to the target culture (domestication). This framework helps analyze how translators balance the aspects of acceptability and authenticity in translated song lyrics.

The primary data for this study consist of:

- The original English lyrics of *Let It Go* (2013), sung by Idina Menzel.

- The original English lyrics of *Show Yourself* (2019), sung by Idina Menzel and Evan Rachel Wood.
- The official Indonesian lyrics of *Lepaskan* (2014), adapted by Anggun and Cindy Bernadette, and sung by Anggun, Regina Ivanova, Nowela, Chilla Kiana, and Cindy Bernadette.
- The official Indonesian lyrics of *Tunjukkan Dirimu* (2021), originally written by Robert Lopez and Kristen Anderson-Lopez, performed by Mikha Sherly and Beatrix Renita Purwiasanti.

Secondary data was obtained from an online questionnaire survey consisting of 11 questions and distributed to 50 respondents, the majority of whom were between the ages of 18 and 25. The respondents had previously listened to the songs *Let It Go*, *Lepaskan*, *Show Yourself* and *Tunjukkan Dirimu*. The survey on *Let It Go* survey, 40 female respondents and 10 male respondents completed the questionnaire, while for *Show Yourself*, 38 female respondents and 12 male respondents completed the questionnaire.

The data was selected based on the popularity of the songs and the availability of official versions in various languages. Therefore, this data is expected to provide a clear picture of song lyric translation in an audiovisual context.

Table 1. Comparative Data of Song Duration and Word Count in English and Indonesian Versions

Song Title	Duration	Words
<i>Let It Go</i>	03:43	243
<i>Lepaskan</i>	03:57	192
<i>Show Yourself</i>	04:40	272
<i>Tunjukkan Dirimu</i>	04:36	156

Table 1 presents comparative data that includes the song titles, durations, and total number of words in each set of lyrics, ranging from the original English-language songs to their official Indonesian translations. The data above shows differences in both duration and total number of words. These significant differences result from the use of simplification or paraphrasing strategies in the sentence structures of the song lyrics.

3. Results and Discussion

This section presents the analysis of the official Indonesian translations and questionnaire data from respondents regarding two songs, *Let It Go* and *Show Yourself*. These insights answer the research questions posed at the beginning of this paper, describing the translation strategies used in the official Indonesian versions, their linguistic and cultural aspects, and how the songs were received by listeners. In addition to revealing the characteristics of these translations, this study also examines public perceptions regarding clarity of meaning, naturalness of language, musical appropriateness, and cultural acceptance of both songs.

3.1. Translation Strategies in the Official Indonesian Translations of the Songs *Let It Go* and *Show Yourself*

This section presents data on the translation strategies used in the official Indonesian versions of the songs *Let It Go* and *Show Yourself*. This analysis focuses on how the translators conveyed meaning while maintaining musical quality and cultural appropriateness.

Table 2. Pentathlon Analysis of Selected Lyrics from *Let It Go*

Source Lyric	Official Indonesian Translation	Pentathlon Analysis
Let it go, let it go (6 syllable)	Lepaskan, lepaskan (6 syllable)	The translation preserves the central meaning of letting go (sense) while using a natural and commonly understood Indonesian expression (naturalness). The repetition maintains the original rhythmic pattern and is easy to sing (rhythm and singability).
Conceal, don't feel, don't let them know (8 syllable)	Sembunyikan yang sebenarnya (9 syllable)	The translation preserves the core message by emphasizing concealment rather than providing a literal rendering (sense). The phrase sounds natural in Indonesian (naturalness) and fits the melody smoothly (rhythm and singability). Although some

semantic details are omitted, the emotional intention of the original lyric is maintained.

Figure 1. Respondents' perceptions of word choice and style in *Let it Go (Lepaskan)*

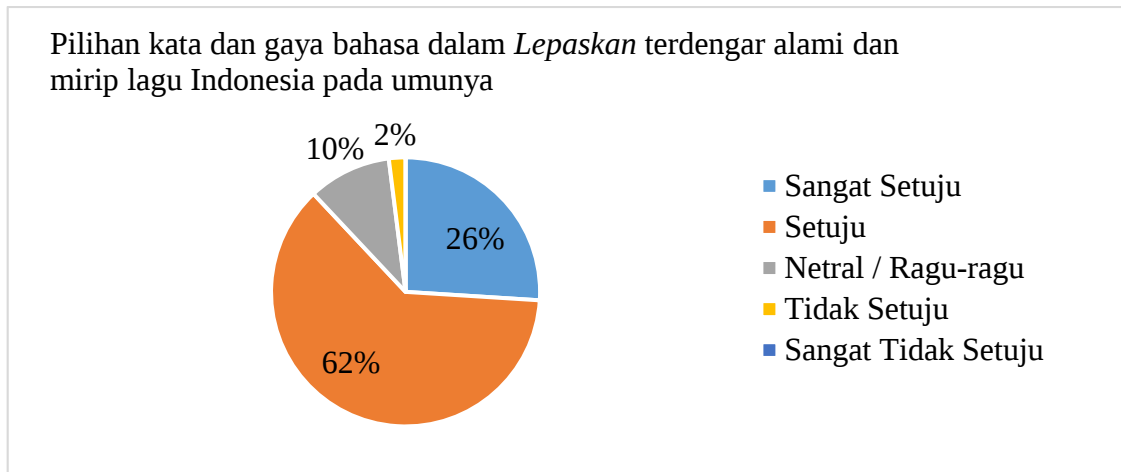


Figure 2. Respondents' perceptions of meaning accuracy in the Indonesian translation *Let it Go (Lepaskan)*

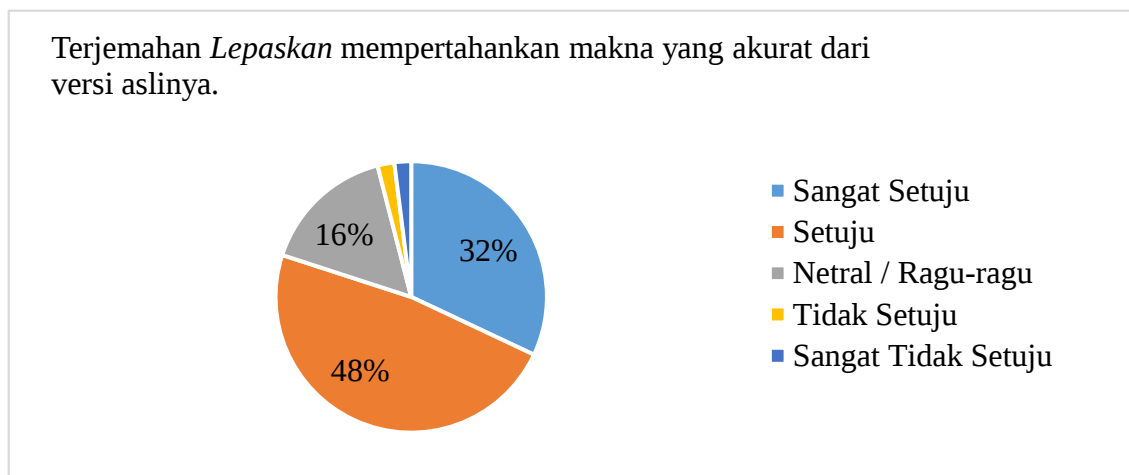


Figure 3. Respondents' perceptions of rhyme quality in the Indonesian lyrics *Let it Go* (*Lepaskan*)

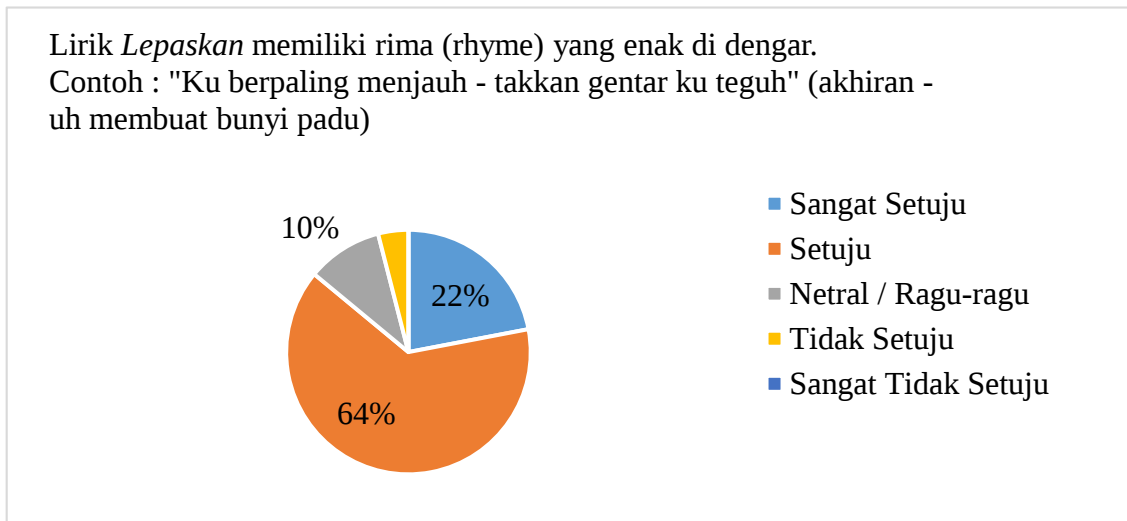


Figure 4. Respondents' perceptions of rhythmic alignment in the Indonesian lyrics *Let it Go* (*Lepaskan*)

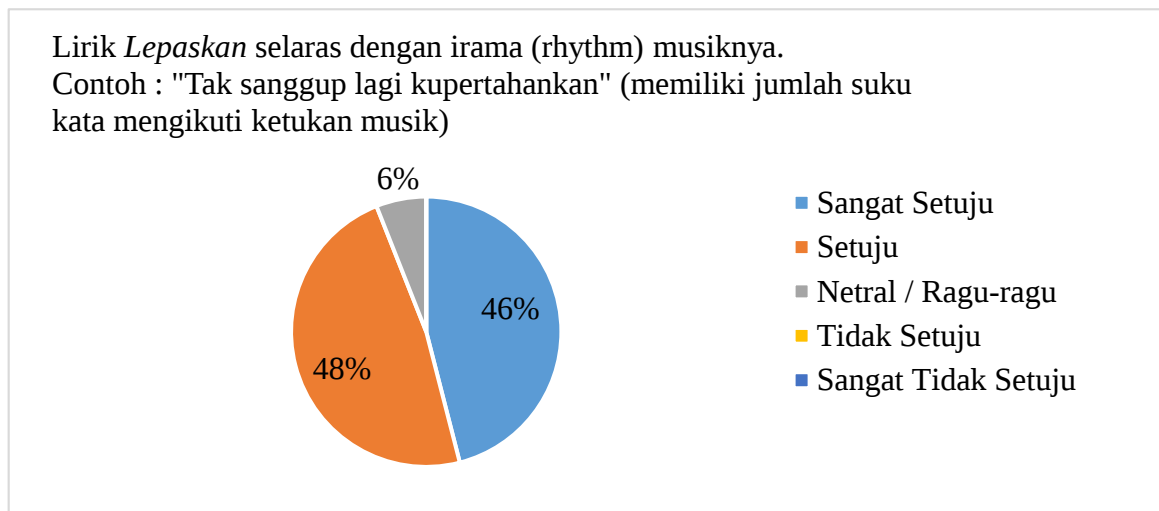


Table 3. Low's Pentathlon Principle of the Song *Let It Go*

No	Strategy	Official Indonesia (%)
1	Meaning (sense)	74%
2	Naturalness	96%
3	Rhythm	83%

4	Rhyme	93%
5	Singability	94%

The analysis indicate that the Indonesian version of *Let It Go* performs well across all five aspects of Low's Pentathlon Principle. Naturalness (96%), singability (94%), and rhyme (93%) received the highest scores, suggesting that the translator successfully adapted the lyrics to Indonesian while maintaining their musical quality. Although the score for meaning (74%) is comparatively lower, it still reflects that most respondents considered the translated lyrics understandable. This pattern suggests that the translator prioritized musical performance and audience accessibility over complete semantic equivalence.

Table 4. Pentathlon Analysis of Selected Lyrics from *Show Yourself*

Source Lyric	Official Indonesian Translation	Pentathlon Analysis
Like a dream I can reach but not quite hold (9 syllable)	Bagaikan bermimpi lalu hilang (9 syllable)	The translation preserves the central meaning of letting go (sense) while using a natural and commonly understood Indonesian expression (naturalness). The repetition maintains the original rhythmic pattern and is easy to sing (rhythm and singability).
And it feels like I am home (7 syllable)	Rasanya s'perti pulang (7 syllable)	The emotional meaning of finding one's place is successfully conveyed (sense) through a natural and concise Indonesian expression (naturalness). The translated lyric closely matches the rhythm of the original and is easy to sing, effectively maintaining rhythm, rhyme, and singability.

Figure 5. Respondents perceptions of word choice and style in *Show Yourself (Tunjukkan Dirimu)*

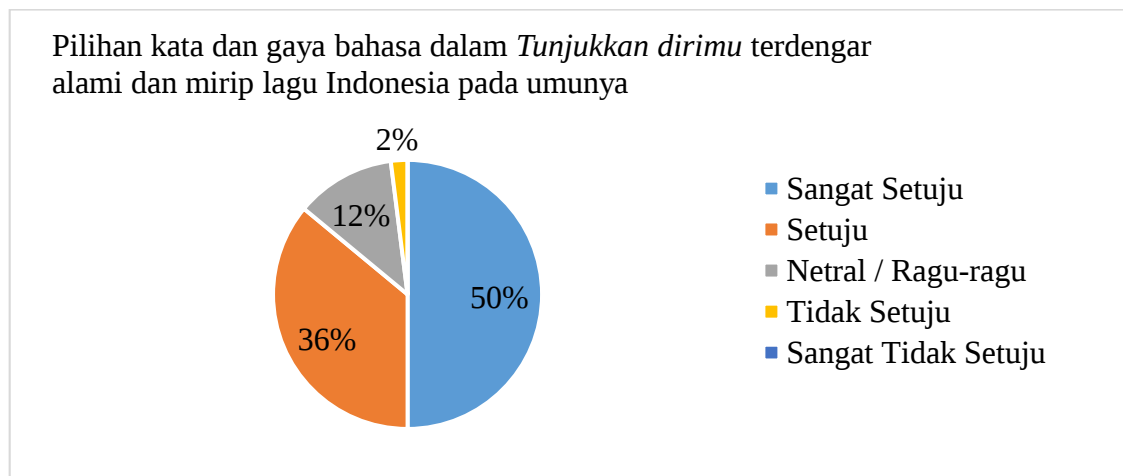


Figure 6. Respondents' perceptions of meaning accuracy in the Indonesian translation *Show Yourself (Tunjukkan Dirimu)*

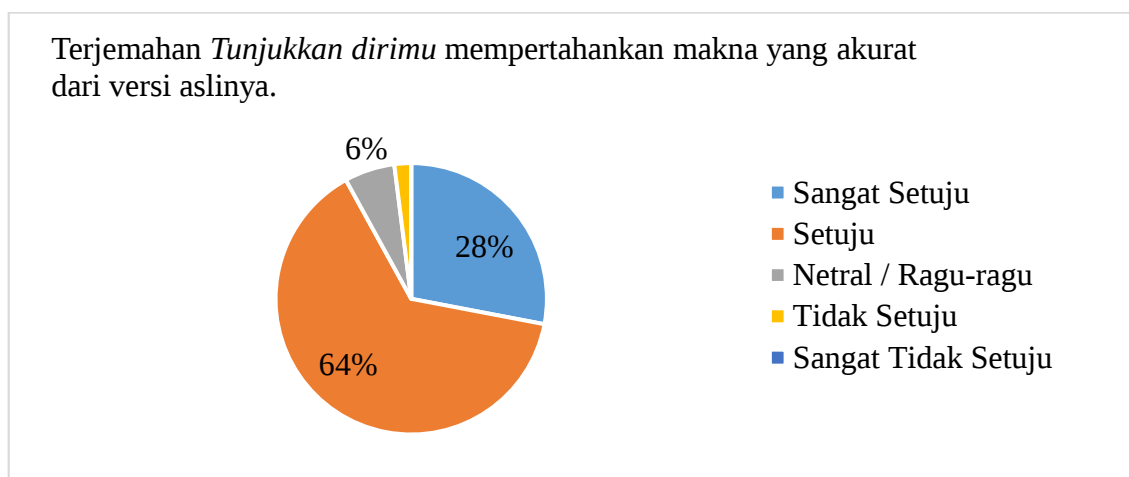


Figure 7. Respondents' perceptions of rhyme quality in the Indonesian lyrics *Show Yourself (Tunjukkan Dirimu)*

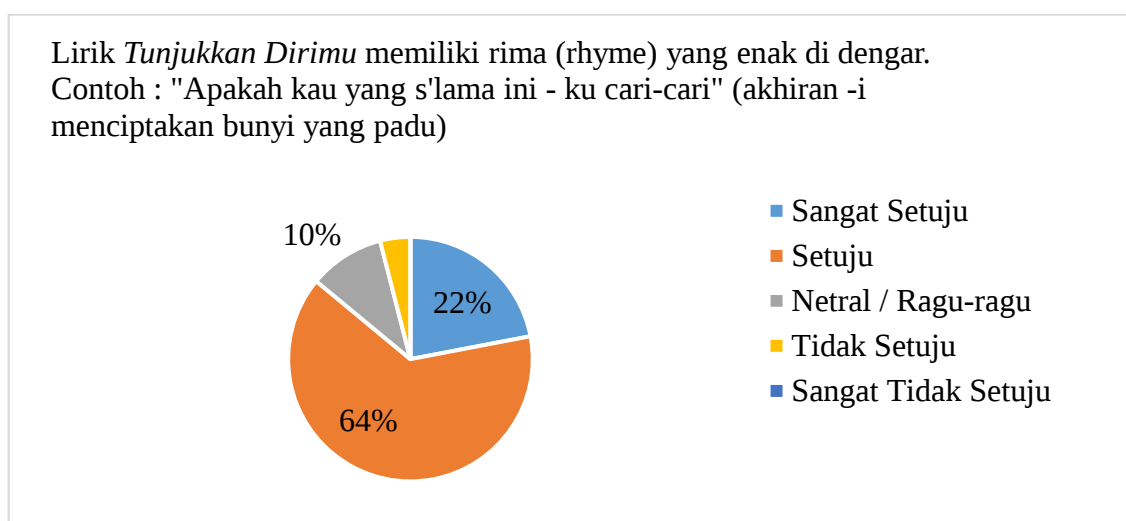


Figure 8. Respondents' perceptions of rhythmic alignment in the Indonesian lyrics *Show Yourself (Tunjukkan Dirimu)*

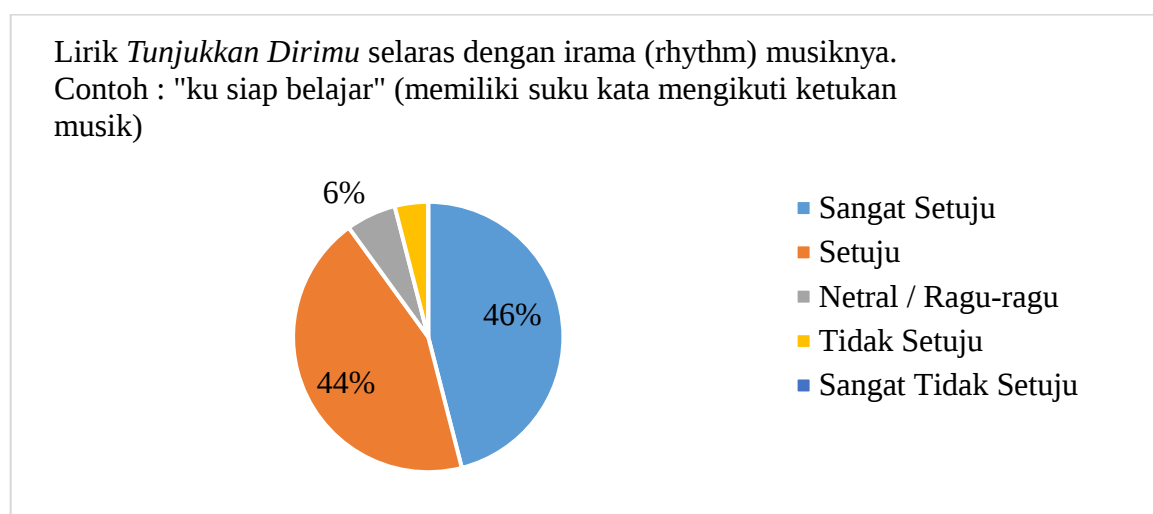


Table 5. Low's Pentathlon Principle of the Song *Show Yourself*

No	Strategy	Official Indonesia (%)
1	Meaning (sense)	85%
2	Naturalness	97%
3	Rhythm	94%
4	Rhyme	93%
5	Singability	95%

Similar results were obtained for *Show Yourself*. Compared with *Let It Go*, this song achieved higher scores in meaning (85%) and rhythm (94%), indicating a stronger balance between semantic transfer and musical constraints. The consistently high ratings for naturalness (97%) and singability (95%) also suggest that the translated lyrics successfully preserve both linguistic fluency and musical performance. Overall, The present analysis shows that the translator effectively balanced meaning with the practical requirements of song performance.

SKOPOS THEORY – Vermeer

LET IT GO - LEPASKAN

Figure 9. Respondents' perceptions of the cultural and normative appropriateness of the lyrics in *Lepaskan* within Indonesian society.

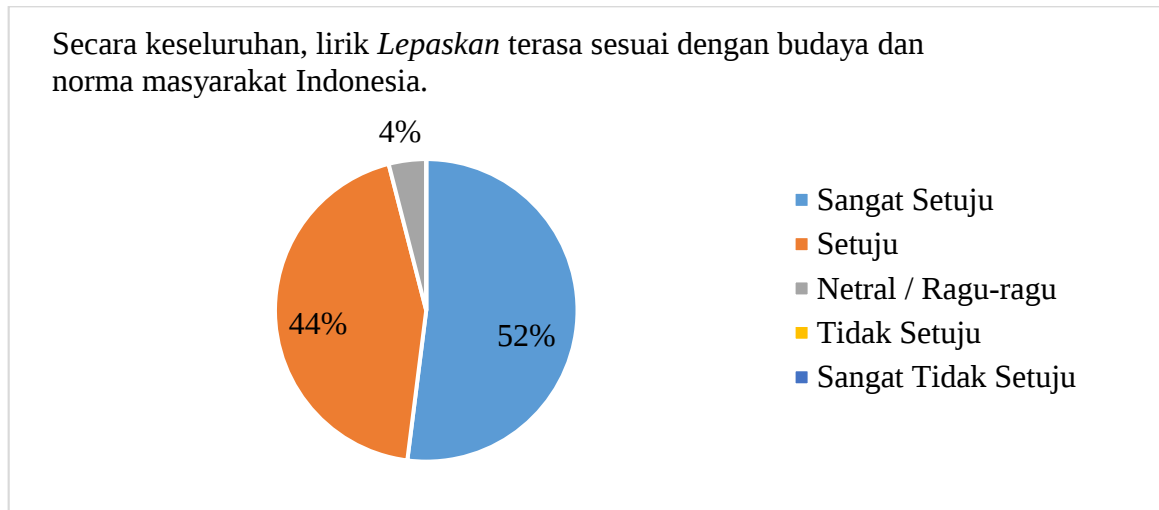


Figure 10. Respondents' perceptions of the clarity of the lyrics in *Lepaskan* and the absence of elements that could offend cultural or religious beliefs.

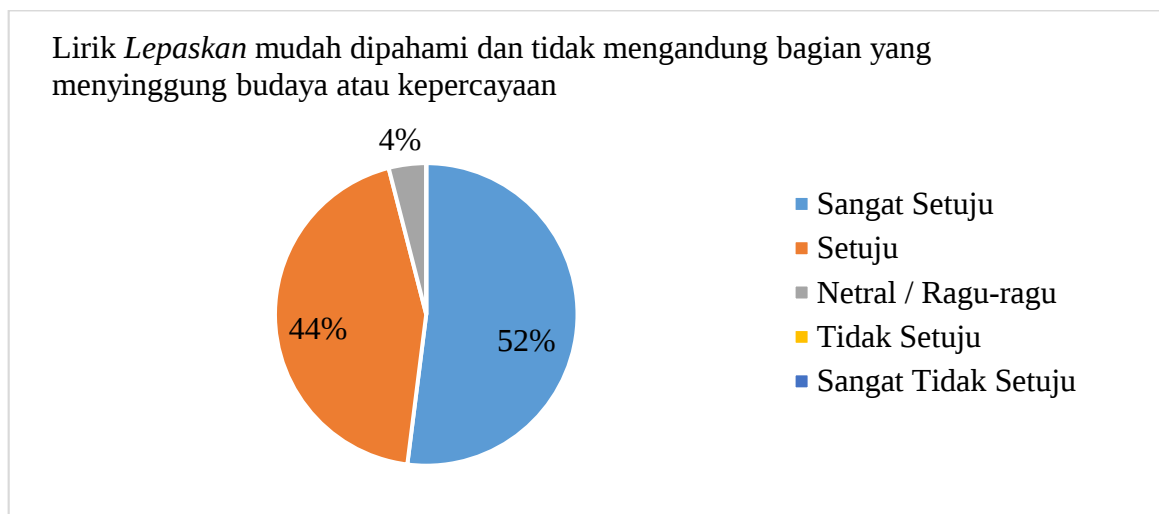


Table 6. Skopos theory of the Song *Let It Go*

No	Element	Official Indonesia (%)
1	Diction	94%
2	Cultural Acceptance	98%

SHOW YOURSELF – TUNJUKKAN DIRIMU

Figure 11. Respondents' perceptions of the cultural and normative appropriateness of the lyrics in *Tunjukkan Dirimu* within Indonesian society.

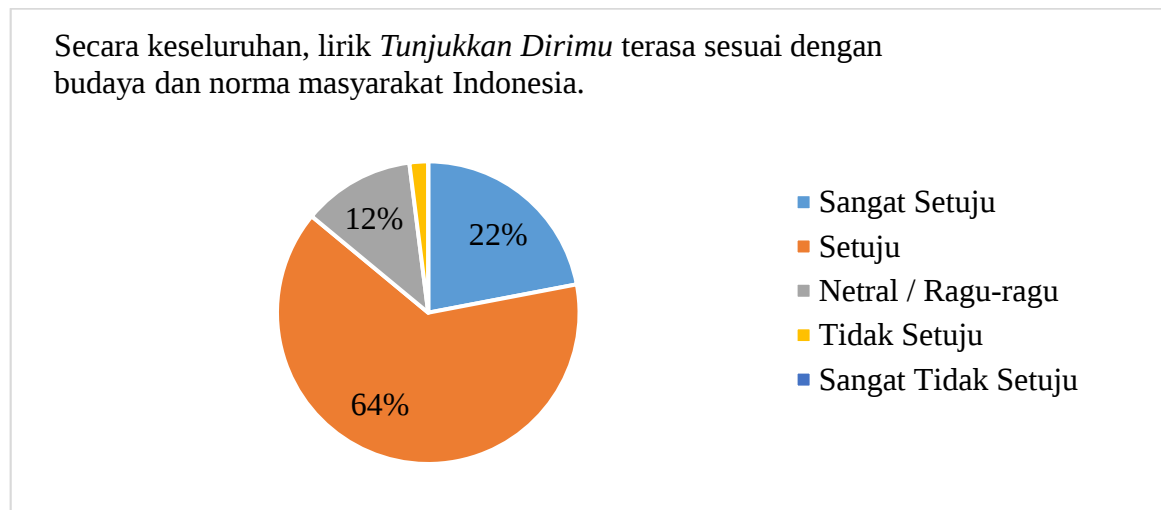


Figure 12. Respondents' perceptions of the clarity of the lyrics in *Tunjukkan Dirimu* and the absence of elements that could offend cultural or religious beliefs.

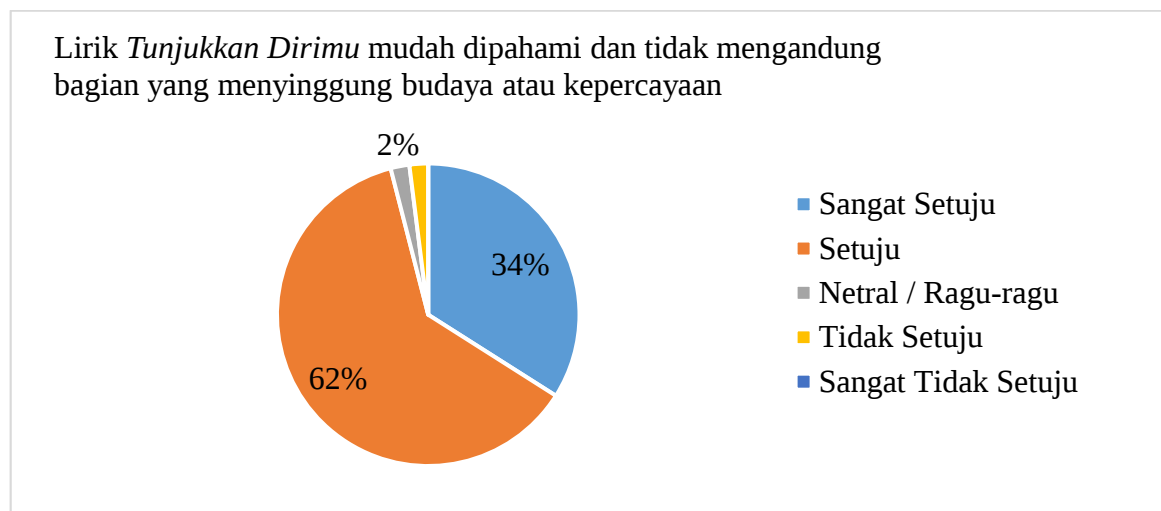


Table 7. Skopos theory of the Song *Show Yourself*

No	Element	Official Indonesia (%)
1	Diction	92%
2	Cultural Acceptance	98%

As evident from these two songs, the translations successfully fulfill their communicative purpose, as proposed in Skopos theory. The high level of cultural acceptance and positive responses from listeners indicate that the translators chose expressions that are familiar and appropriate within the Indonesian cultural context. Rather than preserving the linguistic form of the source text, these translations place greater emphasis on communicative effectiveness.

3.2. The Ideology Reflected in the Official Translations of the Songs *Let It Go* and *Show Yourself*

This subsection analyzes the ideology reflected in the official Indonesian translations of the songs *Let It Go* and *Show Yourself*, focusing on the use of the ideology of domestication. The findings demonstrate how the translator's ideological choices influence the balance between preserving the original message and achieving acceptability in the target language.

Table 8. Types of Domestication Strategies in the Indonesian Translation of *Let It Go*

Source Lyric	Official Indonesian Translation	Translation Ideology	Evidence
The snow glows white on the mountain tonight, not a footprint to be seen	Salju berkilau merenda malam, tanpa jejak terlihat	Domestication	The translator uses poetic expressions to make the text sound natural and to preserve the atmosphere for the target audience.
Be the good girl you always have to be	Jadilah seperti yang diharapkan	Domestication	This translation replaces the explicit expression “ good girl ” with a phrase that is more culturally appropriate. This adaptation preserves the intended social expectations while

avoiding a rigid,
literal translation.

Table 8 presents representative examples of domestication in the official Indonesian translation of *Let It Go*. Similar translation tendencies are also observed in *Show Yourself*, as presented in Table 9.

Table 9. Types of Domestication Strategies in the Indonesian Translation of *Show Yourself*

Source Lyric	Official Indonesian Translation	Translation Ideology	Evidence
Every inch of me is trembling	Tubuhku gemetaran	Domestication	The translator replaced that more figurative expression with a more familiar Indonesian phrase that directly conveys that emotional state.
I have always been a fortress	'Ku s'lalu menutup diri	Domestication	Instead of translating the metaphor “fortress” literally, the translator rendered it using a common Indonesian expression. This choice prioritizes clarity of communication and emotional accessibility.

Tables 8 and 9 show that domestication is the dominant translation ideology in the official Indonesian translations of the songs *Let It Go* and *Show Yourself*. In both songs, the translators consistently adapted lexical choices, expressions, and sentence structures to align with Indonesian linguistic norms and cultural expectations.

Conversely, evidence of the foreignization approach is minimal. Most culture specific expressions and stylistic features of the source text were adapted into forms more familiar to Indonesian listeners. The evidence suggests that the translators adopted a target-language-oriented approach, prioritizing audience acceptance and singability over preserving the foreign linguistic and cultural characteristics of the source text. They also considered emotional resonance while maintaining the core message of the source lyrics.

4. Discussion

The results of the analysis show that the official Indonesian translations of the songs *Let It Go* and *Show Yourself* successfully preserve the songs' main messages despite various adjustments to word choice and linguistic structure. These adjustments do not indicate a loss of meaning but are rather a consequence of the song translation process, which must account for musical constraints while maintaining the expressive power of the lyrics. Thus, the quality of a song translation cannot be measured solely based on lexical equivalence but also on the translator's ability to balance meaning and musicality, as explained in the Pentathlon Principle proposed by Low (2005).

The translation patterns observed in this study become more meaningful when interpreted through Vermeer's Skopos theory. Skopos emphasizes that every translation strategy should be determined by the intended function of the target text rather than by the formal structure of the source text. In this study, the purpose of the official Indonesian versions is not to reproduce the English lyrics word for word, but to create songs that can be understood, emotionally appreciated, and naturally performed by Indonesian audiences. Consequently, modifications in lexical choices, sentence structures, and figurative expressions should not automatically be regarded as deviations from the source text (Nuha & Farkhan, 2026). Instead, they function as purposeful decisions that enable the translated songs to achieve their communicative objective within a different linguistic and cultural environment. This perspective explains why several expressions were reformulated while the overall emotional experience of the songs remained consistent.

The translators' preference for domestication further clarifies how this communicative objective was achieved. The analysis shows that culturally familiar expressions were consistently preferred over literal renderings that might sound unnatural in Indonesian. Such decisions correspond to Venuti's (1995) concept of domestication, which seeks to reduce the cultural distance between the source text and the target audience. However, within the context of audiovisual song translation, domestication should not be understood merely as an

ideological preference. Instead, it functions as a practical consequence of the translation purpose itself. Since Disney songs are intended to engage audiences across different age groups, linguistic familiarity becomes essential for maintaining emotional accessibility and musical fluency. In this sense, ideology supports function: domestication becomes the strategy through which the intended purpose of the translation can be successfully realized. Instead, the use of foreignization in both songs was found to be very limited. This does not reflect a weakness in the translations, but rather indicates that preserving foreign elements was not a top priority in the translation process.

The audience responses reinforce this interpretation by demonstrating that the translators' decisions were generally accepted in terms of meaning accuracy, linguistic naturalness, cultural appropriateness, and singability. More importantly, these responses indicate that textual quality alone is insufficient for evaluating translated songs. Unlike written texts, songs are experienced through listening and performance; therefore, audience reception becomes an essential indicator of translation effectiveness. The consistency between the textual analysis and respondents' evaluations suggests that the translators' adaptations successfully preserved the communicative impact of the original songs while making them accessible to Indonesian listeners.

Ultimately, the official Indonesian translations of *Let It Go* and *Show Yourself* illustrate that successful song translation is achieved through functional adaptation rather than literal reproduction. Preserving every linguistic element of the source lyrics is less important than ensuring that the translated songs continue to communicate similar emotions, remain culturally accessible, and fit the musical structure of the original compositions. The interaction between Pentathlon, Skopos, and Venuti's framework demonstrates that meaning, function, ideology, and audience reception are interconnected components of translation quality. Therefore, evaluating translated song lyrics requires a multidimensional approach that recognizes translation as a communicative act shaped simultaneously by linguistic, cultural, musical, and performative considerations (Afifah, Farkhan, Supardi & Akmal, 2025).

5. Conclusion

This study examined the quality of the official Indonesian translations of *Let It Go* and *Show Yourself* by applying Low's Pentathlon Principle, Vermeer's Skopos theory, and Venuti's translation ideology. The analysis demonstrates that the translators successfully preserved the core messages of the original songs while adapting the lyrics to achieve naturalness, rhythm, rhyme, and singability in Indonesian. From the perspective of Skopos theory, these adaptations

reflect purposeful translation decisions aimed at ensuring that the translated songs effectively fulfill their communicative function within the target culture. Furthermore, the predominance of domestication indicates that the translators prioritized cultural accessibility and linguistic naturalness without substantially altering the emotional meaning of the original lyrics. These interpretations are further supported by the questionnaire results, which indicate that most respondents perceived the translated songs as meaningful, natural, culturally appropriate, and easy to sing.

This study contributes to song translation research by integrating textual analysis and audience perception within a single analytical framework. By combining Low's Pentathlon Principle, Vermeer's Skopos theory, and Venuti's translation ideology, the study demonstrates that the quality of song translation should be evaluated not only in terms of semantic equivalence but also in relation to communicative purpose, musical performance, cultural accessibility, and audience reception.

Despite these contributions, several limitations should be considered when interpreting the results. First, the analysis was limited to only two Disney songs, *Let It Go* and *Show Yourself*, which restricts the extent to which the findings can be generalized to other songs, genres, or audiovisual contexts. Second, the questionnaire involved a relatively small number of respondents, meaning that the audience perceptions reported in this study may not fully represent broader listener populations. Finally, although the qualitative analysis was conducted systematically using established theoretical frameworks, the identification and interpretation of Pentathlon aspects and translation ideology inevitably involved researcher judgment. Consequently, a certain degree of coding uncertainty cannot be entirely eliminated. These limitations suggest that the findings should be interpreted as evidence derived from the specific corpus examined rather than as conclusions applicable to all cases of song translation.

Future research is encouraged to examine a larger and more diverse corpus of translated songs across different genres, languages, and audiovisual media. In addition, involving a broader range of participants and incorporating complementary methods, such as expert evaluation, interviews, or performance based analysis, would provide a more comprehensive understanding of song translation quality and audience reception.

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