

Bilingual Harmony: A Study of Aesthetics, Culture and Translation Methods in the Song 'Rayuan Pulau Kelapa' into Chinese

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ABSTRACT

This study analyzes the method of translating the classic Indonesian song Rayuan Pulau Kelapa into Mandarin with the title 美丽的故乡印度尼西亚 *Měilì de gùxiāng Yìndùníxīyà* with the main focus of the research being to maintain the essential meaning, aesthetics and cultural nuances of the original song in the target language. Through a comparative analysis between the original text and its translation, this study identifies the translation techniques used to adapt Indonesian cultural values into the Chinese context by considering the beauty of the lyrics and the rhythm of the song. The results show that song translation involves deep cultural adaptation and has important implications in enriching the understanding of cross-cultural artistic expression as well as the cultural identity of both languages.

INTRODUCTION

The song *Rayuan Pulau Kelapa* is an iconic example that reflects Indonesia's rich culture and history. Titled 美丽的故乡印度尼西亚 (*Měilì de gùxiāng Yìn dù ní xī yà*) in Mandarin, the song seeks to introduce Indonesian culture to Chinese audiences. This song, as Juslin & Laukka (2003) point out, serves as a medium of emotional expression that has a close connection with the social and cultural context (Juslin & Laukka, 2003).

This analysis of song translation methods aims to explore how Indonesian culture is translated and received by the Chinese community. Cross-language song translation is not just about transferring words, but also communicating the same meaning, nuances, and emotions as the original language. As Mualem & Lavidor (2015) explain, music in translation serves to express deep emotions and hidden meanings in the original and target languages (Mualem & Lavidor, 2015). This study explores the various translation methods used to adapt song lyrics and melodies into Mandarin Chinese, preserving the meaning, aesthetics, and cultural and historical context contained in the songs. A quantitative approach with semantic, literal, and free translation methods will be used to analyze this process, paying attention to the congruence between the original text and its translation (Anis et al., 2021). The semantic method makes it possible to capture deeper meanings, while the literal method preserves the original words, and the free method gives freedom to adapt to the target cultural context.

It is important to understand that song translation is not just a transfer of words, but also a communication of emotions, meanings, and nuances from the culture of origin to the target culture. As explained by Dabre et al. (2020), the challenge in song translation involves developing a system that not only translates words, but can also understand the cultural context and linguistic conventions of the target language (Dabre et al., 2020). Therefore, this research will consider the differences in language structure, vocabulary, and cultural conventions that affect how songs are understood by listeners from different cultures. In addition, the cultural and historical context of *Rayuan Pulau Kelapa* will be the main focus to ensure that the message and values contained in the song are preserved. The song is not only a work of art, but also part of Indonesia's rich cultural heritage, which must be understood and respected in the translation process.

However, despite existing research on interlingual song translation and techniques, there remains a lack of focused studies that examine nationalistic or patriotic songs like *Rayuan Pulau Kelapa*, especially through an integrated analysis that combines aesthetic, cultural, and semantic perspectives. Most previous studies tend to prioritize either linguistic or technical translation methods without thoroughly exploring how emotional nuances and cultural identity are maintained or transformed during the translation process. Moreover, few studies consider how such translations are received by audiences from differing cultural backgrounds, such as Mandarin-speaking listeners. This gap

underscores the need for a deeper, multidimensional approach to song translation that balances fidelity, expression, and cultural adaptation.

This research also draws on previous studies on song translation and interlanguage translation methods. The study by Aronson & Box (2021) on translation from Chinese to Indonesian provides insight into the challenges faced in translating songs between two different cultures. In addition, Agy & Anggraeni (2020) revealed the technique of translating Indonesian song lyrics into Mandarin on their YouTube channel, which serves as a reference for understanding how song translation can be done with attention to distinctive cultural elements (Agy & Anggraeni, 2020). This research aims to present a new understanding of the process of translating *Rayuan Pulau Kelapa* into Mandarin and its impact on the listener experience. With this approach, it is expected to contribute to enriching the understanding of cross-cultural song translation and artistic expression.

THEORETICAL REVIEW

This study is grounded in several theoretical frameworks relevant to translation studies and intercultural communication. The core translation methods—semantic, literal and free translation—are examined within the framework of *translation theory* (Newmark, 1988), which emphasizes both fidelity to the source text and adaptability to the target culture. Semantic translation aims to preserve the nuanced meaning and emotional depth of the source text; literal translation emphasizes word-for-word accuracy; while free translation prioritizes the communicative impact and cultural appropriateness in the target language.

The study also draws upon *intercultural communication theory* (Hall, 1976; Ting-Toomey, 1999), particularly the notion that language and cultural symbols are deeply intertwined. Music as a form of cultural text is not merely linguistic but aesthetic and emotional, requiring a sensitive approach to translation that maintains both form and feeling.

In addition, the concept of *functional equivalence* in translation (Nida, 1964) is employed to assess how well the translated song version maintains the same function, emotional effect, and cultural meaning in the target language context. This is particularly relevant for national songs that carry strong symbolic significance and identity markers. Based on these theoretical foundations, the following hypotheses are proposed:

1. **H1:** Semantic translation method more effectively preserves the emotional and cultural meanings of the original song lyrics compared to literal and free translation methods.
2. **H2:** Free translation method results in higher audience acceptability and cultural resonance among Mandarin-speaking listeners due to its adaptability to the target cultural context.

3. **H3:** Literal translation method demonstrates the lowest level of communicative effectiveness, especially in conveying emotional nuances and cultural symbols embedded in the original lyrics.

These hypotheses will be tested through comparative analysis of the translated lyrics, using a qualitative-quantitative framework to evaluate the fidelity, aesthetic quality, and cultural transmission of each translation method. Audience reception data will also be used to assess the impact of each translation strategy on listener understanding and emotional response.

The literature review in this study is classified into four areas of previous research, namely: 1) theory and method of song translation; 2) technical analysis and translation of song lyrics; 3) cultural challenges in translation and 4) ideology of translation in songs. The following is the explanation.

1. Theory and Method of Song Translation

Song translation involves complex linguistic and musical aspects. According to Molina and Albir (2002), there are two main categories in translation: methods and techniques. Methods include orientation towards the source or target language, while techniques are the specific procedures used in the translation process. In the context of song translation, techniques such as literalization, adaptation and discursive creation are often applied to preserve the original meaning and feel of the song.

2. Analysis of Translation Techniques of Song Lyrics

Research by Agy and Anggraeni (2020) analyzed the translation techniques of Indonesian song lyrics into Mandarin on YouTube channels. The results show the use of literal, linguistic amplification, and adaptation techniques to maintain the meaning and rhythm of the song. This study emphasizes the importance of compatibility between the original text and the translation to ensure the quality of song translation. Name of theory here.

3. Cultural Challenges in Song Translation

Suharto (2023) in his research discusses musical and lingual issues in the translation of song lyrics. He highlighted that cultural differences and language structures can affect the interpretation and reception of songs by the target audience. Translators need to consider cultural and social contexts to produce effective translations that suit the target audience.

4. Translation Ideology in Songs

A study by Akhidna and Endrayanto (2022) analyzed the ideology and techniques of translating the song "Indah Cintaku" into Mandarin. They found that the translators used techniques such as adaptation and discursive creation with a domestication orientation, which is to adapt the song to the target culture to increase audience acceptance.

The following chart shows the flow of the song translation process from Indonesian to Chinese, starting from the original song, the translation techniques used, to the final translation adapted to the culture of the target audience.

Harmony of Two Languages

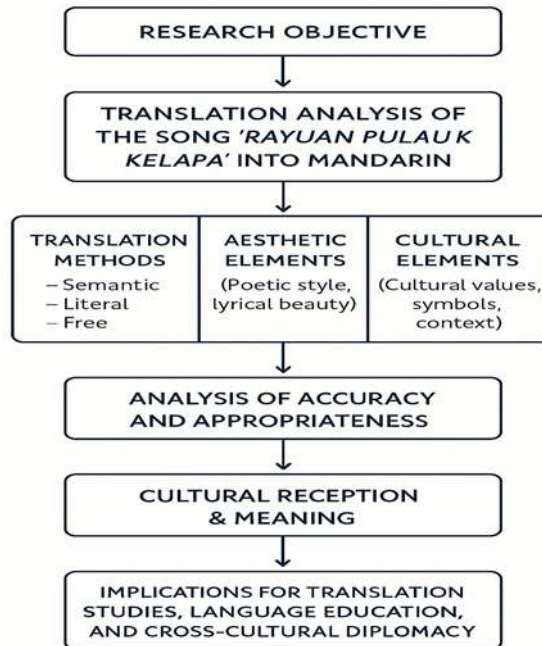


Figure 1. Conceptual Framework

METHODOLOGY

This research methodology adopts a qualitative approach with a qualitative descriptive method. The data used comes from the translation of the lyrics of the song "*Rayuan Pulau Kelapa*" into Mandarin which can be accessed through the following link <https://youtu.be/kWqTeAHfqU?feature=shared>. The analysis technique applied involves identifying the translation methods, techniques and ideologies used in translating the song lyrics. The research focuses on evaluating the accuracy, acceptability and readability of the translation, while taking into account relevant linguistic and cultural aspects. The analysis process was conducted in depth by transcribing, categorizing, and discussing the translations. Furthermore, the collected data is critically analyzed by referring to relevant translation theories. This research method makes it possible to gain an in-depth understanding of the process of translating the song "*Rayuan Pulau Kelapa*" into Mandarin as well as to gain insight into its impact on the message, meaning and cultural resonance of the song in the intended language and cultural context. In terms of the translation process, the data analysis steps of this research are as follows: 1) the researcher presents the data in the form of the translation of the lyrics of the song *Rayuan pulau kelapa*, (2) the transcript of the translated text of the song lyrics is read and listened to repeatedly, then categorized in relation to the research objectives, (3) from these data findings, the researcher then critically analyzes them by providing explanations and discussions that rely on theoretical arguments referred to; (4) the next step is to make conclusions based on the existing research findings.

RESULTS

This research was conducted through three main steps: first, data collection which involved observation of the song “Rayuan Pulau Kelapa” in Indonesian and its translation into Mandarin, as well as analysis of the lyrics and cultural context of both languages. Second, data analysis was conducted using the commensurate method to compare the translation techniques used, such as literal, adaptation, and discursive creation. Third, the presentation of the results is in the form of a narrative describing the main findings, including an understanding of the translation techniques chosen to preserve the meaning and nuances of the original songs. The results of this study are expected to provide insights into cross-lingual song translation and its impact on target audiences in China. The following table summarizes the steps taken in the research to analyze the translation of songs into Chinese.

Table 1. Steps of Translation Analysis

Step	Description
1. Data Collection	Collect data through observation of the song “ <i>Rayuan Pulau Kelapa</i> ” in Indonesian and its translation into Mandarin. Analyze the lyrics and cultural context of both languages.
2. Data Analysis	Analyze using the pairing method to compare the translation techniques (literal, adaptation, and discursive creation) used.
3. Presentation of Results	Present the results in the form of a narrative describing the main findings, including the application of translation techniques that preserve the meaning and nuances of the original song.

DISCUSSION

This section analyzes the data and classifies it based on the type of translation method presented in the form of a data table.

Table 2: Semantic Translation Method

Source Text (T _{su})	Target Text (T _{sa})
Tanah airku Indonesia	美丽的故乡印度尼西亚 <i>měilì de gùxiāng yìn dū nì xī yà</i>

The phrase “Tanah airku Indonesia” has emotionally and culturally rich connotations in Indonesian, but has no direct equivalent in Chinese. Therefore, the translator chose to use the phrase “美丽的故乡 *měilì de gùxiāng*” which literally means “beautiful homeland.” This is a freer translation as it replaces the phrase “homeland” with “birthplace” and adds the attribute “beautiful” to express the same meaning in the target language. Free translation allows the translator to capture the nuances and expressions of the original song in the target language more accurately, ensuring that the translation retains its appeal and communicates

the same feelings to Chinese listeners. The phrase “美丽的故乡 *měilì de gùxiāng*” was chosen to describe the beauty and emotional attachment to the motherland, which is in line with the conventions and cultural norms in Chinese. This ensures that the translation remains relevant and acceptable to Chinese listeners who may have different cultural understandings. Free translation allows the translator to choose words that match the flow of the music and rhythm of the song. By using the phrase “美丽的故乡 *měilì de gùxiāng*” the translation maintains the melodic flow and feel of the original song, ensuring that the translation remains true to the artistic and aesthetic qualities of the original song. By using free translation, the translator is able to capture the essence and meaning of “tanah airku Indonesia” more broadly and creatively in Chinese, ensuring that the translation still conveys the same message and feeling as the original song.

The translation uses a semantic approach, adding the descriptive element “美丽的 *měilì de*” meaning beautiful to enrich the visual and emotional imagery. Besides maintaining the original meaning, the translator also adapts to Chinese culture, where the concept of the word 故乡 *gùxiāng* is very strong as a symbol of warmth, identity and cultural roots.

This shows the harmony between the two cultural values through creative translation. The semantic method is also found in the following table 3:

Table 3. Semantic Translation Method

Source Text (Tsu)	Target Text (TSa)
Negeri elok amat ku cinta	是我们伟大民族的故乡 <i>shì wǒmen wěidà mínzú de gùxiāng</i>

The translation method used is semantic translation method. In this case, the translator pays attention to the meaning conveyed in the original sentence and tries to preserve that meaning in the target language. This process involves a deep understanding of the meaning of words, phrases, and sentences and finding appropriate equivalents in the target language so as to preserve the message. Thus, the translation seeks to achieve semantic congruence between the original and the translated text. The process involves understanding the meaning of each word in the original sentence “the beautiful country I love so much” and finding an appropriate equivalent in Chinese that has a similar meaning. Then, the appropriate grammatical structure is also considered to produce a grammatical sentence in Chinese. In this example, the sentence “beautiful country I love so much” is translated as “是我们伟大民族的故乡 *shì wǒmen wěidà mínzú de gùxiāng*” in Chinese. The translation process is carried out by paying attention to the meaning and nuance of the original sentence to achieve semantic and grammatical conformity in the target language.

The translation applies the semantic method, adapting the meaning of individual love into an expression of collective love for the nation. The target sentence has a nationalistic feel typical of Chinese culture, emphasizing the

strength and identity of the nation. Although the personal aesthetic nuances are removed, the meaning is deepened with national sentiment, in accordance with the Chinese cultural context that values collective values. The semantic method is also found in the following table 4:

Table 4. Semantic Translation Method

Source Text (Tsu)	Target Text (TSa)
Berbisik bisik, raja Kelana	带来了人们劳动的歌声 <i>Dài láile rénmen láodòng de Geshēng</i>

The translation of “Berbisik bisik, raja Kelana” to “带来了人们劳动的歌声 *Dài láile rénmen láodòng de geshēng*” uses semantic translation because it tries to convey the general meaning of the source sentence, although it uses different expressions or phrases in Chinese. In the translation: “Whispering” is interpreted more broadly as soft or subtle sounds around. In the context of translation, the phrase may be associated with the sounds of work or activity, which is then interpreted as “带来了 人们劳动的歌声 *Dài láile rénmen láodòng de geshēng*” meaning “carrying the singing of people's work” or more loosely “the sounds of people's work”. The phrase “wandering king” is interpreted as a figure who wanders or explores almost the entire region. In translation, it can be translated more generally as “人们 *rénmen*” meaning “people” which implies a crowd when doing activities collectively. In addition, the semantic translation method is also found in the data in Table 5 below:

Table 5. Semantic Translation Method

Source Text (Tsu)	Target Text (TSa)
<i>Memuja pulau, nan indah permai</i>	美丽的椰子岛和平又富饶 <i>Měilì de yēzi dǎo, hépíng yòu fùráo</i>

In the semantic translation, the sentence “Memuja pulau, nan indah permai” is changed to “美丽的椰子岛和平又富饶 *Měilì de yēzi dǎo, hépíng yòu fùráo*” in its entirety. The word “worship” has been expanded to “美丽的 *Měilì de*” while the word “island” has been translated to “椰子岛 *yēzi dǎo*” and the word “nan” has been changed to “和 *hé*” and the word “beautiful” has been translated to “平又富饶 *hépíng yòu fùráo*”.

Culturally, “椰子岛 *yēzi dǎo*” emphasizes Indonesia's tropical identity. It maintains a symbolic representation of Indonesian culture in the eyes of Chinese audiences - that Indonesia is synonymous with beaches and coconut trees. The addition of “peaceful and prosperous” in the phrase “和平又富饶 *hépíng yòu fùráo*”. It implies the image of Indonesia as a land of peace and prosperity in the Chinese audience's point of view as a form of adaptation of target cultural values. The translation of “Worshipping the island, beautiful and peaceful” into “美丽的椰子岛和平又富饶 *Měilì de yēzi dǎo, hépíng yòu fùráo*” shows the use of semantic translation

method by paying attention to visual aesthetics, singing prosody and positive cultural adaptation.

This translation demonstrates the use of semantic methods, by shifting the poetic metaphor of the “traveling king” to a concrete representation of the “song of the people's work”. This choice reflects a difference in cultural orientation: from nature and symbolism to social and productive meaning. While the beauty of the poem is diminished, the power of collective meaning is strengthened, making the lyrics more contextualized for Chinese audiences.

Literal Method

The literal translation method prioritizes the linguistic equivalence of the source language into the target language. In literal translation, the translator tries to transfer all the words and phrases in the source language into the target language, without changing or adjusting the meaning. The following table presents the data of literal translation method.

Table 6. Literal Translation Method

Source Text (Tsu)	Target Text (TSa)
Tanah tumpah darahku yang mulia	在这块劳动人民的土地上 <i>zài zhè kuài láodòng rénmín de tǔdìshàng</i>

Phrase “Tanah tumpah darahku yang mulia” translate Into “在这块劳动人民的土地上*zài zhè kuài láodòng rénmín de tǔdìshàng*”, the translator uses the literal translation method. The words “land” and “noble” are translated into “土地*tǔdì*” and “劳动人民的*láodòng rénmín de*” which means “people who work in the fields” in English. The word “noble” in Indonesian is usually translated as “value” or “valuable”, but in this context the translator uses the word “劳动人民的*láodòng rénmín de*” to describe that the land is land that is needed by the people who work. This is an example of literal translation which prioritizes linguistic equivalence in the source language into the target language.

The source text “My glorious homeland” implies nationalism and sacrifice for the motherland. This phrase is full of emotion and historical value. In the target text “在这块劳动人民的土地上 *zài zhè kuài láodòng rénmín de tǔdìshàng*” which means “in the land of the working people”, there is a literal translation but with a shift in meaning. Heroic nuances are replaced with images of collectiveness and hard work, reflecting Chinese cultural values that emphasize togetherness and productivity. The aesthetics in the Chinese version are more neutral and informative. Although the connotative meaning is reduced, this adaptation allows the audience to understand the message according to their cultural context. The literal translation method is also found in the data presented

in the following table:

Table 7. Literal Translation Method

Source Text (Tsu)	Target Text (TSa)
Tanah airku, Indonesia	亲爱的故乡印度尼西亚 <i>Qīn'ài de gùxiāng yìndùníxīyà.</i>

The translation of “Tanah airku, Indonesia” into “亲爱的故乡印度尼西亚 *Qīn'ài de gùxiāng yìndùníxīyà*”, that the method used is literal translation by considering the meaning of the whole sentence and selecting appropriate vocabulary in Chinese. In the translation, the phrase “My homeland” is translated as “亲爱的故乡 *Qīn'ài de gùxiāng*” which literally means “beloved homeland” or “beloved birthplace”. It reflects a sense of closeness and affection towards the homeland. The noun “Indonesia” translates to “印度尼西亚 *Yìndùníxīyà*” which is a direct transliteration of the word “Indonesia” into Chinese characters.

The source text “Tanah airku, Indonesia ” expresses a strong emotional connection and national identity. In the target text “亲爱的故乡印度尼西亚 *Qīn'ài de gùxiāng yìndùníxīyà*” the translation is literal but with the addition of the word “亲爱的 *Qīn'ài de*” (beloved), which strengthens the sense of affection. The aesthetic element is present in the choice of soft and poetic diction. Culturally, the concept of 故乡 *gùxiāng* means hometown is very close to the feeling of nostalgia in Chinese tradition, bridging emotions between cultures and strengthening the resonance of meaning between the two versions. The following data contains the literal translation method.

Table 8. Literal Translation Method

Source Text (Tsu)	Target Text (TSa)
Melambai-lambai, nyiur di pantai	海岸的椰树林随风飘动" <i>Hǎiàn de yē shùlín suí fēng piāodòng</i>

The method used in this translation is the literal translation method, with adjustments to match the target language structure. Literally, the sentence “Waving, nyiur on the beach” is translated into “海岸的椰树林随风飘动 *Hǎiàn de yē shùlín suí fēng piāodòng*” which literally means “Coconut trees on the beach move in the wind”. Literal translation is seen in the direct rendering of “nyiur on the beach” to “椰树林 *yē shùlín* meaning ‘coconut trees in the forest or on the beach’, and in the depiction with the context of ‘waving’ movement which is changed to ‘随风飘动 *suí fēng piāodòng*’ meaning “moving in the wind. There are structural adjustments, for example, in Indonesian “waving” is a more abstract and indirect description of the tree's movement, whereas in Chinese, the phrase 随风飘动 *suí fēng piāodòng* meaning “moving in the wind”, gives a stronger and more descriptive visual impression of the wind interacting with the coconut tree. This

changes the flavor slightly from a more poetic impression to a more concrete and visual one in translation.

The aesthetics in the source text imply a soft and soothing image of nature, with words like “waving” and “nyiur” giving a natural and poetic sense of movement. The Chinese translation “随风飘动 *suí fēng piāodòng*” meaning “moving in the wind” creates the same image, but with the addition of a more vibrant and dynamic visual impression. The choice of the word 飘 *piāodòng*, which has the meaning of “moving”, reinforces the compelling visual impression.

In a cultural context, the coconut tree is an iconic symbol in Indonesia, often associated with tropical beaches and beautiful nature. In Chinese culture, coconut trees may not be as popular in the Indonesian context, but the use of “海岸的椰树林 *Hǎi'àn de yē shùlín*” meaning “coconut trees on the beach” still manages to communicate a similar tropical image. This cultural difference can be understood in translation, which retains the essence of nature and beauty in both cultures.

Free Method

In the free method, the translator takes the liberty to convey the meaning of the source sentence in a way that suits the target language. The following data contains the free translation method:

Table 9. Free Translation Method

Source Text (Tsu)	Target Text (TSa)
Yang kupuja sepanjang masa	流下过反侵略的鲜血 <i>liú xiàguò fǎn qīnlüè de xiānxiě</i>

The translation of “Yang kupuja sepanjang masa” to “流下过反侵略的鲜血 *liú xiàguò fǎn qīnlüè de xiānxiě*” can be understood as an example of the use of free and semantic methods. Rather than literally translating every word, the translator chooses to convey the same message or theme by using descriptions or phrases that may not have a direct equivalent in the target language. In this case, “Yang kupuja sepanjang masa” is interpreted more freely as “the fresh blood once shed in fighting the colonizers”. The translator chose this expression because it contains a deep meaning of sacrifice and struggle, which can be understood by readers in the target language. The semantic method emphasizes on conveying the meaning or essence of the source sentence even if it involves changes in sentence structure or the use of different vocabulary in the target language. In this translation, the translator focuses on conveying the general meaning or theme contained in the source sentence. Although the source sentence “The one I adore for all time” and its translation “流下过反侵略的鲜血 *liú xiàguò fǎn qīnlüè de xiānxiě*” have different structures and vocabulary, they share a similar theme of respect for something that is honored or adored for all time. In this case, the translator chose to use an expression that conveys the same essence as the source sentence, despite using different vocabulary.

The source text “The one I adore for all time” conveys a deep sense of love and adoration for the motherland. But in the target text “流下过反侵略的鲜血 liú xiàguò fǎn qīnlüè de xiānxiě” which translates as “once shed blood against colonization”, there is a free translation that shifts the emotional focus to historical-political. The aesthetics in the Chinese version emphasize heroism and collective struggle. Culturally, it reflects the typical Chinese patriotic narrative that emphasizes resistance to oppression. Although the original meaning changes, the emotional impact remains strong through a relevant approach for the target audience. The free translation method is also found in the following table data:

Tabel 10. Free Translation Method

Source Text (Tsu)	Target Text (TSa)
Pulau melati pujaan bangsa	让我们衷心赞美你呀" <i>Ràng wǒmen zhōngxīn zànměi nǐ ya</i>

On source text (Tsu) "Pulau melati pujaan bangsa," in English, has a very distinctive connotation, with "jasmine" as a flower symbolizing highly appreciated beauty and beauty. "Pulau melati pujaan bangsa" represents the deep love of the people of Indonesia toward its homeland. Target text (Tsa) "Plotted plotted plotted plotted for the most part" Though there is no direct equivalent of "the island of jasmine" in Chinese culture, this translation places greater emphasis on a complimentary expression with the word 赞美 zànměi means "proprietary" which reflects appreciation and respect. This phrase introduced a more general and acceptable idea of praise within the Chinese cultural context but lost the symbolic element of "jasmine island" in the original text.

Phrase on source text (Tsu) "The island of jasmine people" uses a poetic element that links "jasmine" with beauty, purity, and honor. Furthermore, the word "nation's sweetheart" denotes emotional connection and pride toward the fatherland. Aesthetically, this sentence has a strong sentimental and emotional appeal. While target text (Tsa) "Unconscious unconscious unconscious unconscious" was more declarative and focused on invitations to praise. Though not having symbolic beauty of "jasmine," the use of the word "timeless," which has meaning "wholeheartedly" adds emotional depth to the compliment. This translation emphasizes a sincere and sincere feeling, though missing deeper symbolism from the original text.

In Indonesian culture "Pulau melati pujaan bangsa" is a metaphor for a beautiful homeland with "jasmine" as a symbol of purity and beauty appreciated by the Indonesian people. This sentence carries the connotation of nationalism and love of the state. In Chinese culture there is no direct link between "the island of jasmine" and the symbol of nationalism. Instead, this translation focuses on the value of praise by using "heartfelt commendation "(praising), which emphasizes more on sincere appreciation. However, no cultural symbol has been specially substituted for "jasmine island," but an invitation to "praise wholeheartedly" is

enough to represent reverence and a love for our homeland. Free translation methods are also found in the following chart data:

Tabel 11. Free Translation Method

Source Text (Tsu)	Target Text (TSa)
Tanah airku aman dan makmur	可爱的故乡印度尼西亚 Kě ài de gùxiāng yìndùníxīyà

The translation of "Tanah airku aman dan makmur" into "可爱的故乡印度尼西亚 可爱的故乡印度尼西亚" is an example of the free translation method. In this example, the word "可爱的 kě'ài de" which means sweet or "lovable" in English to describe "safe and prosperous" from the sentence "my homeland is safe and prosperous". The word "可爱的 Kě ài de" is a word commonly used to describe something soft and pleasant, which fits the desired meaning of "safe and prosperous". Then the word "故乡 gù xiāng" which means "hometown" or "homeland" in English to describe "my homeland". The word "故乡 gùxiāng" is a word commonly used to describe a place of origin or residence. The word "印度尼西亚 yìn dū nì xī yà" to say "Indonesia" in Mandarin.

The source text "Tanah airku aman dan makmur" emphasizes the ideal state of the country in terms of stability and prosperity. In the target text "可爱的故乡印度尼西亚 Kě ài de gùxiāng Yìndùníxīyà - beloved homeland Indonesia), there is a shift in meaning from descriptive to expressive. This free translation emphasizes affection and emotional closeness. Aesthetics are reflected through gentle and loving expressions. Culturally, the use of 故乡 gùxiāng meaning hometown and 可爱 Kě ài meaning beloved creates a strong nuance of warmth and nostalgia, which fits with the values of affection in Chinese culture. The following table presents the following free translation method data:

Tabel 12. Free Translation Method

Source Text (Tsu)	Target Text (TSa)
Pulau kelapa yang amat subur	带给人民和平与富饶 Dài gěi rénmin héping yǔ fùráo

The translation method used is a free method, where the translator does not translate lexically or literally, but transforms the meaning into a broader concept and is oriented towards the recipient (target language-oriented). The phrase "Pulau kelapa yang amat subur" contains geographical descriptions and symbols of tropical nature, as well as connotations of the richness of the Indonesian homeland which is full of life. In Mandarin, "带给人民和平与富饶 Dài gěi rénmin héping yǔ fùráo" abstracts this meaning: it is no longer about coconuts or soil fertility in concrete terms, but its impact on the people, namely bringing peace 和平 héping and prosperity 富饶 fùráo. The translator leaves the original form (and

emphasizes the function and implicit message (function and meaning). This is very common in song translation, because the text must adapt to the target culture while also resonating emotionally and ideologically for the audience.

In the source text "Pulau kelapa yang amat subur", there is a strong element of tropical natural aesthetics, with visual images of coconuts as a symbol of fertility and beauty of the Indonesian homeland. This poetic nuance contains gratitude and admiration for natural wealth. In the Chinese target text "带给人民和平与富饶 *Dài gěi rénmin héping yǔ fùráo*" means bringing peace and prosperity to the people, the aesthetic elements shift into a more reflective, abstract expression, emphasizing the values of collective harmony and prosperity, in line with Chinese culture that upholds social welfare. The translator maintains the beauty of the message through a gentle and emotionally evocative language style, even though he does not directly mention natural elements as in the original text.

CONCLUSIONS AND RECOMMENDATIONS

Based on the results of the analysis of eleven subtitle data of the song "Rayuan Pulau Kelapa" translated into Mandarin (version: <https://youtu.be/kWqTeAHfqU?feature=shared>) with validation by a native Mandarin speaker, Cui Jian 崔健, it was found that three translation methods explained by Dr. Rudi Hartono, S.S., M.Pd – namely the semantic, literal, and free translation methods – were used in the translation process. The results show that the semantic translation method is the most dominant method used. This method is considered the most appropriate because it is able to capture the nuances and aesthetic beauty of the source text without being too tied to the structure of the target language. Meanwhile, the literal method is rarely used, only appearing in two of the twelve data analyzed. Aesthetically, semantic translation allows the preservation of the rhythm, poetic imagery, and emotions of the original lyrics, so that the beauty and harmony of the song are still felt in the target language. In terms of culture, the translation results also show a sensitive adaptation to Chinese cultural values, such as harmony and prosperity, without eliminating the meaning of Indonesian nationalism and love for the homeland. These findings imply that in translating songs, especially those laden with cultural and emotional meanings, a semantic approach is more effective in maintaining the essence of the message and the artistic beauty of the song. Its implementation can be applied in the practice of translating other works of art across cultures, including in teaching translation, training translators and producing multilingual content based on culture.

FURTHER STUDY

Here are some potential further research that is relevant and interesting to be developed by examining how Mandarin people understand, feel, and interpret Indonesian cultural values through translated songs. The potential title

is "Perceived Aesthetics: Mandarin Cultural Reception of the Translation of the Song 'Rayuan Pulau Kelapa'"

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