Exploring Translation Strategies in Nursery Rhymes from Pinkfong YouTube Channel

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KEYWORDS	ABSTRACT
cultural context, nursery rhymes, translation strategies	This study delves into the intricate process of translating nursery rhyme lyrics, focusing on the adaptation of various nursery rhymes. The aim is to unravel the translation strategies employed to convey the essence of the original lyrics within different linguistic and cultural contexts. Drawing on a qualitative approach, the analysis explores both strategic and non-strategic translation strategies. The findings reveal nuanced decisions made by translators in capturing the emotional depth, rhythmic patterns, and cultural nuances of the source texts, as well as adaptations to rhyme schemes and wordplay specific to nursery rhymes. These results showcase how translators creatively navigate linguistic and cultural challenges to preserve the accessibility, educational value, and enjoyment of nursery rhymes in the target language. Notably, the analysis of nursery rhymes highlights the unique translation strategies used to balance literal meaning with musicality, rhyme, paraphrase, and audience engagement key aspects. Additionally, the study sheds light on the unique challenges translators face in this genre, where factors such as rhyme, meter, and cultural relevance significantly influence the translation process. This study contributes to the understanding of the challenges and creative choices involved in translating nursery rhymes, particularly in the context of diverse cultural backgrounds.

INTRODUCTION

This study examines the translation of nursery rhymes, focusing on how cultural and linguistic elements are preserved across languages. Music and lyrics play a vital role in expressing cultural identities and values, as seen in nursery rhymes, which often convey themes of play, learning, and cultural traditions (Bennett, 2017). The study examines translations of nursery rhymes from Indonesia and English-speaking countries, highlighting the challenges of preserving meaning, rhythm, and cultural relevance in translation. The research emphasizes the unique complexities of translating songs, particularly nursery rhymes, which require balancing linguistic accuracy with musicality. Translators must consider factors such as singability, melody, rhythm, and cultural adaptation, often employing strategies like literal translation, paraphrasing, or modification to align the lyrics with the original musical structure (Akerstorm J., 2009). Rhyming and idiomatic expressions may also need adjustment to resonate with the target audience, ensuring the emotional and cultural essence of the original is preserved (Eco, 2001).

As a case study, the Indonesian nursery rhymes "*Cicak-Cicak di Dinding" and "Pok Ame-Ame"* serve as examples to explore various translation strategies. Its simple lyrics allow for a focused analysis of how linguistic and cultural nuances are negotiated during the translation process. The study examines how word-for-word translation, paraphrasing, and metaphorical adaptation impact the preservation of meaning, rhythm, and cultural significance in the translated version. By investigating these translational challenges, the research contributes to the broader field of translation studies, offering insights into the art of translating culturally rich and emotionally resonant texts. It underscores the importance of translation in fostering cross-

cultural understanding and highlights how nursery rhymes, as a universal form of expression, bridge linguistic and cultural divides through music.

Translation of Song

Song translation is a complex process that involves more than simply translating words. It requires balancing linguistic accuracy with musical elements such as rhythm, rhyme, melody, and emotional tone. Unlike standard text translation, song translation must ensure the lyrics fit the original musical structure while remaining meaningful and singable in the target language. Scholars like Lefevere (1975) and Åkerström (2009) highlight strategies such as paraphrasing, addition, and omission to preserve the song's original intent and appeal. Cultural adaptation is important in song translation to ensure the lyrics resonate with the target audience. Since metaphors, idioms, and cultural references from the source language often lack direct equivalents, they are replaced with culturally appropriate alternatives. This adaptation helps retain the song's emotional impact and relevance, aligning it with the target audience's values and experiences. Without such adjustments, the translation may lose its meaning or fail to connect with listeners in the new cultural context.

Translation Strategies of Song

Translating song lyrics requires specialized methods that address linguistic, musical, and cultural challenges. Åkerström (2009) outlines ten strategies for this task, divided into two main types: non-strategic and strategic. Non-strategic strategies focus on factors like word count and the alignment of syllables with words. To examine strategic approaches, this study applies frameworks from Åkerström (2009) and Lefevere (1975). Nine strategies are analyzed, including word-for-word translation, adding or omitting words, using metaphors, creating rhymes, paraphrasing, incorporating English words, literal translation, and interpretive methods. These strategies highlight the complex and creative nature of lyric translation where translators must balance accuracy with musicality and cultural relevance. Since direct translation is often impossible, the focus is on ensuring the audience's understanding and emotional connection to the song.

METHOD

The material for this study comprises the lyrics of various children's songs translated from Indonesian to English. The analysis focuses on the translation of these lyrics from the original language to the target language, exploring the nuances and adaptations made in the process. A qualitative approach is employed to dissect the translation strategies utilized, with a keen emphasis on both strategic and non-strategic methods. The study aims to unravel the intricate decisions made by the translators in conveying the emotional depth and cultural subtleties present in the original compositions. Grounded in the theoretical frameworks proposed by Åkerström (2009) and Lefevere (1975), the research explores the methods employed to translate the lyrics while ensuring the preservation of meaning, rhythmic integrity, and cultural resonance. By employing these frameworks, the study aims to elucidate how translation strategies are applied to maintain the aesthetic and cultural appeal of the song, thereby making it accessible and engaging for a wider audience across linguistic boundaries.

RESULTS AND DISCUSSION

This section presents the findings from an academic analysis of the Indonesian nursery rhymes *"Cicak-Cicak di Dinding" and "Pok Ame-Ame"* as featured on the Pinkfong YouTube channel. The study critically examines the translation strategies implemented in the adaptation of this nursery rhyme into a different linguistic and cultural context.

Word Count

In the selected nursery rhyme "Cicak-Cicak di Dinding," which consists of 5 lines, the focus is on comparing the word count between the original Indonesian lyrics and the translated version. Preliminary findings show a consistent trend where the target line shows an increase in word count when compared to the source line. For a more detailed illustration, we present an example from line 1 of the song:

SL: "Cicak-cicak di dinding (4 words)

TL: "There's a lizard called cicak" (6 words)

In this particular example, the word count analysis shows a slight increase in the target line compared to the source line. While the source line consists of 4 words, the translated version consists of 6 words. This slight increase in word count may reflect the translator's decision to retain the essence of a lizard on the wall while adjusting the linguistic form to fit the target language conventions. This analysis shows a careful balance between maintaining the core meaning of the original lyrics and adapting the form to ensure coherence and cultural relevance in the translated version.

Word vs. Syllable Count

Table 1. Word vs. Syllable Count on "Cicak-Cicak di Dinding" rhymes.

Line	Source Lyrics		Target Lyrics	
	Syllables	Words	Syllables	Words
1	7	4	7	6
2	7	3	6	3
3	7	3	7	4
4	1	1	1	1
5	5	3	4	3
TOTAL	27	14	25	17

Table 1 shows that the number of syllables in the source lines and target lines are slightly different in their number. On the contrary, the number of words in the target lines is significantly decreased. The analysis of syllables vs. words is illustrated through the presentation and discussion of the following selected example.

Table 2. Word vs. Syllable Count on *"Pok Ame-Ame"* rhymes.

Line	Source Lyrics		Target Lyrics	
	Syllables	Words	Syllables	Words
1	6	3	3	3
2	7	3	6	4
3	5	2	4	3
4	5	2	5	3
5	12	6	11	8
6	14	7	12	12
7	12	6	11	8
8	14	9	12	12
9	5	3	3	2
10	5	3	4	3
11	5	3	3	3
12	1	1	1	1
TOTAL	91	48	75	62

Table 2 shows that the number of syllables in the source lines and target lines are slightly different in their number. On the contrary, the number of words in the target lines is significantly decreased. The analysis of syllables vs. words is illustrated through the presentation and discussion of the following selected example.

Table 3. Translation Strategies on *"Cicak-Cicak di Dinding"* and *"Pok Ame-Ame"* rhymes.

No.	Types of Translation Strategies	Frequency	Percentage
1.	Use of Paraphrase	6	32%
2.	Word-For-Word	4	21%
3.	Literal Translation	2	10%
4.	Use of Rhymes	3	16%
5.	Addition of Word	1	5%
6.	Ommision of Word	3	16%
Total		20	100%

From the data in the table above, there are 6 types of translation strategies based on the theory proposed by by Åkerström (2009) and Lefevere (1975), there are paraphrase accounts for the largest proportion of

strategies at 32%, word-for-word accounts for 21% of the data, literal translation accounts for 10% of the data, use of rhymes accounts for 16% of the data, the addition of word accounts for 5% of the data, and omission of word accounts for 16% of the data. Paraphrases dominate the analysis, highlighting the importance of flexibility and fidelity in the translation process. Meanwhile, the limited use of the addition of words suggests that strict adherence to the original text is less effective in maintaining the rhyme's musical and poetic essence.

The following section are analyzing several results in more detail.

Excerpt 1

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Use of Paraphrase

SL: "Cicak-cicak di dinding."

TL: "There's lizard called cicak."
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The phrase *"Cicak cicak di dinding"* (literally "Cicak on the wall") is paraphrased into *"There's a lizard called cicak."* The paraphrase strategy involves rephrasing the original text to convey the same meaning in a different form. In this example, the original repetitive structure "*Cicak cicak di dinding*" (literally 'Gecko gecko on the wall') is restructured into a complete English sentence "*There's a lizard called cicak*." While the core idea is preserved (the presence of a cicak), the sentence structure and form are altered to suit the target language This rephrasing helps maintain the song's lyrical flow and makes it more comprehensible to English-speaking children.

Excerpt 2

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Word-For-Word

SL: "Datang seekor nyamuk."

TL: "One mosquito flies by."
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The phrase *"Datang seekor nyamuk"* is rendered as *"One mosquito flies by"* through the application of a word-for-word translation strategy, which preserves the lexical structure and fundamental meaning of the original lyrics. In this approach, each element of the source language is directly adapted into the target language with minimal alteration, ensuring that the essence of the original sentence remains intact. Specifically, the verb *"comes"* is translated as *"flies by"* to more accurately depict the movement of the mosquito, while *"seekor nyamuk"* is translated as *"one mosquito"* following its literal meaning.

Excerpt 3

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Literal Translation

SL: "Hap!"

TL: "Hap!"
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In the context of nursery rhymes, the use of the interjection *"Hap!"* plays a significant role in creating a lively and engaging atmosphere, capturing the audience's attention through its auditory appeal. The retention of this original form through literal translation ensures the preservation of rhythm, musicality, and the interactive nature of the lyrics in the target language. Furthermore, as *"Hap!"* lacks an equivalent in English that effectively conveys its simplicity and phonetic impact, the translator's decision to directly adapt the term

is justified. This literal translation approach is particularly suitable since *"Hap!"* functions as an onomatopoeic interjection, a universally recognizable feature that transcends linguistic boundaries.

Excerpt 4

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Use of Rhymes

SL: "Pok ame-ame, belalang kupu-kupu"

TL: "Clappity clap, stompy stomp, jump, jump, and jump"
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The lyrics *"Pok ame-ame, belalang kupu-kupu"* are translated into English as *"Clappity clap, stompy stomp, jump, jump, and jump"* using rhymes to maintain a similar rhythm and sound. This translation replaces the original meaning of *"belalang kupu-kupu"* with simple, action-based commands that are easy for children to understand and follow. Words like *"clap,"* *"stomp,"* and *"jump"* emphasize movement, encouraging physical participation, which is essential in children's musical experiences. Rather than focusing on a direct translation, the adaptation prioritizes rhythm and actions that engage children, such as clapping and jumping.

Excerpt 5

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Addition of Word

SL: "Ayo kita nari bersama doo doo doo doo doo"

TL: "Let's have fun and dance all day doo doo doo doo doo"
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The phrase *"Let's dance together doo doo doo doo doo"* was translated as *"Let's have fun and dance all day doo doo doo doo doo"* using an addition strategy to increase excitement and emotional engagement in English. While keeping the invitation to dance, the added phrases *"have fun"* and *"all day"* broaden the message, making it more engaging and lively. These additions aim to make the lyrics more appealing and culturally relevant for English-speaking audiences, enhancing the sense of fun and rhythm in the children's song. This approach preserves the original mood while adapting to the expectations of the target audience.

Excerpt 5

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Ommision of Word

SL: "Tepuk ke samping"

TL: "Clap, clap, clap"
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The translation of "Tepuk ke samping!" to "Clap, clap, clap" in the song *Pok Ame-Ame* demonstrates the use of word omission to adapt the lyrics for the target language's rhythm and musicality. The descriptive words were removed to ensure a smoother flow and clarity in the translated lyrics, accommodating differences in syllable structure between the source and target languages. By focusing on the core message, "clap," the translation preserves the essence of the action, which remains clear through the song's context and accompanying physical movements.

CONCLUSION

The analysis of translation strategies used in the Indonesian nursery rhymes *"Cicak-Cicak di Dinding"* and *"Pok Ame-Ame"* reveals the translator's deliberate effort to balance linguistic accuracy with cultural and

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contextual adaptation. The findings highlight the application of various strategies, including paraphrase, word-for-word translation, and literal translation, each chosen to suit the specific linguistic and cultural demands of the target audience. Overall, the study demonstrates that the translation of *"Cicak-Cicak di Dinding" and "Pok Ame-Ame"* is not merely a linguistic transfer but a creative process that involves reshaping the text to suit the target language's cultural and linguistic norms. The findings underscore the importance of adapting nursery rhymes in ways that preserve their entertainment value, cultural essence, and accessibility for the target audience.

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