

Ye et al., 2023). Hence, the relatively low results of “Very Good” suggest that the challenge to achieve all dimensions of the Pentathlon Principle at the same time whereas the prevalent result of “Good” ratings imply that the majority of song translation focuses on achieving practical performability instead of perfect equivalence.

CONCLUSIONS AND SUGGESTIONS

This study aimed to analyze the subtitling strategies applied by Yusril Yudane to translate 13 videos of Indonesian *Dangdut* songs into English on TikTok. In addition, this study examined the singability of the translated lyrics according to Low’s (2017) Pentathlon Principle. The findings indicate that the song translation process in Yusril Yudane’s songs tends to focus on meaning mediation instead of linguistic transfer. The findings show that expansion, transfer, and paraphrase are the most dominant strategies whilst resignation and deletion were the least used strategies. The results suggest that the translator emphasizes clarity, cultural accessibility, and audience comprehension instead of using direct translation, allowing the translator to balance linguistic and cultural gaps to create implicit meanings, emotional nuances, and culturally specific references more accessible to English-speaking TikTok users. In regard to singability, most translated lyrics can be categorized into “Good” category, showing that the translation results obtained a functional balance, sense, naturalness, rhythm, rhyme, and singability despite the challenges to achieve truly optimal singability across all dimensions.

The results of this study imply that translating *Dangdut* lyrics for English-speaking audience requires more than semantic transfer but also cultural mediation and audience accessibility. Therefore, the translator does not only act as a linguistic mediator but a cultural interpreter that decides which aspects of Indonesian culture can be accessed to international audiences. In this context, although expansion improves comprehensibility, this strategy reforms or domesticates cultural references to suit the expectations of English-speaking audiences, raising question toward the extent in which translated lyrics represent the cultural ideas of *Dangdut* music after being adapted to international audiences. Next, this study suggests that effective song translation balances linguistic, cultural, and musical demands, highlighting the conflict among musical performability, cultural representation, and semantic accuracy. The results of this study contribute to continuous discussion about the ways local cultural products

are adapted for international viewers as they are circulated through a global digital platform.

Although this study provides valuable insights, the research subject was limited to a relatively number of Dangdut song translations created by a single translator on TikTok, making the findings less representatives for subtitling practices in other musical genres, translation contexts, or digital platforms. Additionally, the evaluation of singability depended on qualitative assessment according to the Pentathlon Principle and did not involve audience reception data or performance-based evaluation to establish how viewers assess the translated lyrics. Hence, next studies should involve audience' assessment to the translated lyrics and extend the scope of analysis by integrating larger datasets from various translators, genres, languages, and social media platforms. In addition, further studies can compare the differences or similarities in subtitling strategies to translate other genres of music as well as how cultural context impacts the strategies. These investigations can give a more insightful comprehension to song translation process in digital platforms.

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