

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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