



LEXICAL EQUIVALENCE IN THE TRANSLATION OF SONG LYRICS “ HANYA RINDU” INTO “JUST MISSING YOU”

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ABSTRAK: Penelitian ini bertujuan untuk mengeksplorasi penerapan kesepadanan leksikal dalam penerjemahan lirik lagu “Hanya Rindu” oleh Andmesh Kamaleng ke dalam “Just Missing You” oleh Emma Heesters. Dengan menggunakan pendekatan kualitatif, penelitian ini menganalisis bagaimana makna dan nuansa asli dari lirik lagu tersebut tetap dipertahankan melalui teori kesepadanan formal dan dinamis yang diusulkan oleh Nida dan Taber. Hasil dari penelitian ini menunjukkan bahwa terdapat 15 data yang ditemukan, dimana 2 data atau 13,33% merupakan kesepadanan formal dan 13 data atau 86,67% merupakan kesepadanan dinamis. Dari hasil analisis ini, peneliti menyimpulkan bahwa pendekatan kesepadanan dinamis lebih dominan dibandingkan kesepadanan formal dalam terjemahan ini, hal ini membantu pendengar berbahasa Inggris untuk merasakan makna dan nuansa kerinduan meskipun ada beberapa bagian yang menimbulkan ambiguitas. Penelitian ini menekankan pentingnya kesepadanan leksikal agar terjemahan tidak hanya akurat, tetapi juga mampu menyentuh perasaan pendengar berbahasa Inggris.

Kata kunci: lirik lagu, kesepadanan lexical, makna

ABSTRACT : This study aims to explore the application of lexical equivalence in the translation of song lyrics “Hanya Rindu” by Andmesh Kamaleng into “Just Missing You” by Emma Heesters. Using a qualitative approach, this study analyzes how the original meaning and nuance of the lyrics are preserved through the theory of formal and dynamic equivalence proposed by Nida and Taber. The results of this study show that there are 15 data found, where 2 data or 13.33% are formal equivalence and 13 data or 86.67% are dynamic equivalence. From the results of this analysis, the researcher concludes that the dynamic equivalence approach is more dominant than formal equivalence in this translation, this helps English-speaking listeners feel the meaning and nuances of longing even though there are some parts that create ambiguity. This research emphasizes the importance of lexical equivalence so that the translation is not only accurate, but also able to touch the feelings of English-speaking listeners.

Keywords: song lyric, lexical equivalence, meaning

INTRODUCTION

In this increasingly globalized era, the need to know and understand everything in various fields is increasingly urgent, as is the case in the field of language. Language is a tool used by humans to understand each other through communication. Without a language, we can never be sustainable with each other. In language studies, translation is one of the important parts. Translation plays an important role in communication and interaction between cultures, communication within the scope of translation is not only





in the form of speaking directly but also in writing or through other media. According to Catford (1965 in Amri N, 2017) translation is the transfer from one form of language to another with the aim of achieving equivalence of meaning. Then Nida and Taber in Maryati (2016) also said that translation is not only about translating word by word, but also about maintaining meaning and style to remain in accordance with what was intended in the original language. So from the above definitions, it can be concluded that translation is not only transferring word by word but the most important thing is the adjustment of meaning, context and nuances contained in the original text, this is so that the meaning in the translation is in accordance with the source language and does not deviate. Translation can be applied to various types of materials and contexts, for example, written texts such as novels, poems, books, articles, documents, subtitles in movies and television shows, and most often we find today is the translation of song lyrics by singers.

We all know that song lyrics are hand-drawn words by someone which are then sung by themselves or others. According to Syafia, 2003 in Rustandi et al (2020) song lyrics are an element of language in the world of music. It is said to be a language element because song lyrics can help shape meaning in a deep context, thus making music more meaningful to the audience. Thus, song lyrics not only function as sung words but also function as conveying messages, emotions and stories and enriching the overall music elements. So, through song lyrics, writers can explore various themes ranging from personal experiences to other issues such as politics and social issues. Song lyrics can connect audiences with profound experiences and create emotional resonance. Song lyrics usually contain stories of experiences or outpourings of the author. One songwriter who is certainly very familiar to all of us is Andmesh Kamaleng.

Andmesh Kamaleng is one of the homeland artists in Indonesia who started his career by joining the Rising Star Indonesia singing talent search which was broadcast on television by RCTI channel in 2016-2017. One of the songs created by Andmesh Kamaleng and successfully watched more than 9 million times is the song “Hanya Rindu” and later translated into “Just Missing You” and covered by Emma Heesters in English. Seeing this, researchers are interested in seeing whether the meaning of the translation by Emma Heesters in English is commensurate or in accordance with the meaning in the original song in Indonesian.

Talking about meaning, meaning is the meaning of a word, phrase, sentence, symbol or of a text, be it a short or long text. In a broader context, meaning is the way we understand something through spoken or written words (Aminuddin, (2003) in Rosyidi (2007)). Therefore, in the concept of translation, meaning is the revelation of the message content of a text from one language (SL) to another language (TL), both in terms of meaning and style. The form is sometimes changed in the target language but the meaning of the source language is still well preserved. So, in the song lyrics “just missing you” translated into “just missing you”, the overall message is conveyed to the target language and the meaning is also equally talking about longing. However, it was found that some parts of the translation of the song lyrics created ambiguous meanings. The ambiguous meaning here is the loss of some meaning in the source language. This shows that the ambiguous meaning depends on how the words in the lyrics are translated. The translation of “Hanya Rindu” into “Just Missing You” can cause ambiguity due to several factors. First, the emotional context is difficult to capture, so the intensity can be lost. In addition, the unique language styles and connotations in each language make the meanings not always equivalent. The richness





of language also plays a role, where words can have multiple meanings, which can lead to confusion. Finally, the use of metaphors in songs is often not easily understood in translation, so the poetic meaning of longing can be lost. All of this means that the English translation does convey a message of longing, but without the same nuance and depth as the original Indonesian text. Thus, one of the important concepts in translation is lexical equivalence, which refers to lexical equivalence, especially when translating emotionally rich texts such as song lyrics. To analyze the lexical equivalence in the lyrics of the song “Hanya Rindu” translated into “Just Missing You,” we can use two equivalence theories proposed by Nida and Taber (1964), namely formal equivalence and dynamic equivalence. Using these two theories, we can see that although the translation of “Just Missing You” conveys a message of longing, there is ambiguity and loss of some of the deeper meanings of the original lyrics. Thus, the most important thing for a translator to do is to consider the balance between formal and dynamic equivalence.

Formal and dynamic are two different translation equivalence approaches. Formal equivalence focuses on the form and content of the translated text (Nida & Taber, (1964) in Fauzi et al, (2022)). The formal approach usually uses the closest equivalent of the source language text. This approach tries to match as close as possible to the source language if it does not find a similar meaning, so as not to cause misunderstanding of the meaning in the translation. Dynamic equivalence, on the other hand, focuses more on the meaning and emotional impact of the target language to the reader or listener. Through these two approaches, researchers will ensure that the meaning of the text in the source language is maintained in the translated text.

Previous research in 2022-2023 showed that in translating song lyrics, the meaning of the song in the target language must be in accordance or equivalent to the original language even if there are changes in the form. Because if the original meaning is shifted or lost, it can affect the understanding of the audience as well as the listeners to the meaning contained in the song lyrics (Saragih et al, (2022)). Previous researchers have explored how the use of formal and dynamic equivalence plays a role in maintaining the original meaning of the song, so that the song can be widely accessed by audiences and listeners from various countries. The results show that the equivalence of the meaning in the target language with the source language not only makes the audience and listeners in the target language understand the meaning of the song, but also enriches the cultural experience presented through music (Fauzi et al, (2022). Natsir and Saragih, (2023).

This study aims to explore the application of lexical equivalence in the translation of the lyrics of the song “Hanya Rindu” by Andmesh Kamaleng translated into “Just Missing You” by Emma Heesters. The song “Hanya Rindu” translated into “Just Missing You” was chosen as the object of research due to its popularity in Indonesia and its deep theme of longing. This provides an opportunity to explore how emotional nuances are preserved in translation. This song has a very deep meaning of longing for a loved one, namely a mother who has been away for a long time, this is the reason why the researcher chose the song “Hanya Rindu” translated into “Just Missing You” as the object of research. This study uses two approaches, namely formal and dynamic translation equivalence, to see the extent to which the translations are equivalent. With these two approaches, the researcher will analyze how the translation can retain the meaning and nuance of the original, while providing an equivalent experience for English-speaking listeners. Through this research, it is hoped that we realize the importance of paying attention to lexical



equivalence in translation by focusing on the application of formal equivalence and dynamic equivalence theories so that the resulting translation is accurate and faithful to the original text.

RESEARCH METHOD

This research uses a qualitative method. The object of this research is the lyrics of the song “Hanya Rindu” and its translation by Emma Heesters on YouTube. In collecting data, the documentation technique was used, namely researchers collected the original song lyrics and song lyrics translated into English. Then the researchers analyzed the data using the theory of Nida and Taber. There are several steps used by researchers, namely: 1.) Downloading the song “Hanya Rindu” by Andemsh Kamaleng on Andemsh Kamaleng's YouTube channel. 2.) Downloading the song “Just Missing You” translated by Emma Heesters on Emma Heesters' own youtube channel. 3.) Copying both song lyrics. 4.) then classify the song lyrics into a table. 5.) analyzing the translation results by using formal and dynamic translation equivalence by Nida & Taber. 6.) and the last step is to make a conclusion.

RESULT AND ANALYSIS

The results of this study were obtained through data collection using descriptive qualitative methods, which were sourced from Andmesh Kamaleng and Emma Heesters' YouTube channels. In the analysis, there are 15 data in the translation of the lyrics of the song “Hanya Rindu” into “Just Missing You”. The data is classified according to the equivalence theory by Nida & Taber (1964). These theories are formal equivalence and dynamic equivalence. Of the 15 data, formal equivalence is 13.33% (2 data) and dynamic equivalence is 86.67% (13 data). The data can be attached in the form of the following table.

No	The equivalence approach	Indonesian (Source Text)	English (Target Text)
1	Formal equivalence	ku lihat foto dan video	looking at photos and videos
2		Segala cara telah ku coba	I tried everything
3	Dynamic equivalence	Saat ku sendiri	When I am by myself
4		bersamamu yang tlah lama ku simpan.	That we took , I've been keeping them for so long.
5		Hancur hati ini	And with my broken heart
6		Melihat semua gambar diri, yang tak bisa ku ulang Kembali.	I see all the pictures of myself living life without you just feels so wrong.
7		Ku ingin saat ini , engkau ada di sini	I want you to be here with me I know it sound crazy
8		Tertawa bersamaku seperti dulu lagi	I miss your laugh and I miss everything we used to be
9		Walau hanya sebentar, Tuhan tolong kabulkanlah	And even if it just for a while then God please give us the



		time
10	Bukannya diri ini tak terima kenyataan	I can't deal with the reality, There's nothing left that I can do
11	Hati ini hanya rindu	Cause my heart just missing you
12	Namun semua berbeda	Nothing is the same
13	Agar aku bisa tanpa dirimu	Every way I could forget you just so I can live my life without you
14	Sulit ku menghapus kenangan bersamamu	It's hard for me to erase all of the memories I have with you.
15	Ku rindu senyum mu ibu	It's your smile that I miss from you

Table 1. Translation of *Hanya Rindu* into *Just Missing You* by Emma Heesters

Formal Equivalence in the Translation of Song Lyric “Hanya Rindu” into “Just Missing You”

The following is a detailed discussion on formal equivalence. In general, Emma Heesters only uses a few formal equivalence in the translation of her song, namely 2 data out of 15 data. the results of the analysis will be explained as follows.

SL: “Ku lihat **foto** dan **video** ”

TL : “looking at **photos** and **videos**”

The translation of “*ku lihat foto dan video*” into “*looking at photos and videos*” can be categorized as formal equivalence. In the word-by-word analysis, “ku” refers to the first subject and although it is not explicitly expressed, the meaning of the subject is maintained in context. The word “*lihat*” which means “*to see*” or “*to look*,” is translated into “*looking at*,” indicating the ongoing action of looking, thus maintaining the basic meaning. “*foto*” is translated directly to ‘*photos*,’ which is an accurate translation that preserves the original meaning. The word “*dan*” is translated to “*and*,” which is the correct direct translation. Finally, “*video*” remains “*video*” in both languages, maintaining clarity of meaning. Overall, this translation shows fidelity to the original structure and meaning, making it a good example of formal equivalence.

SL: **segala** cara telah ku **coba**

TL: i **tried everything**

In the translated lyrics, lexical equivalence focuses on fidelity to form and sentence structure, which is an example of formal equivalence. The translation of “*Segala cara telah ku coba*” to “*I tried everything*” preserves the linguistic elements of the source text. The word “*segala*” is translated into everything, which includes all things and preserves the original meaning. Although the word “*cara*” can be translated as “*ways*”, in this translation it is not explicitly stated, but the implied meaning that various ways have been tried is maintained. The word “*telah*” is implied in “*tried*”, indicating a time that has



passed, while “*Ku*” is translated as “*I*”, indicating the subject performing the action. In addition, “*coba*” is interpreted as “*tried*”, emphasizing the action of trying. Unique words such as “*everything*” and “*tried*” contribute to the formality of the translation, with everything conveying the wholeness of the effort made and tried emphasizing the seriousness of the effort. Overall, the translation manages to convey the meaning of the original lyrics in a formal and structured way, maintaining fidelity to the original meaning while emphasizing structure in a more official context.

Dynamic Equivalence in the Translation of Song Lyric “Hanya Rindu” into “Just Missing You”

In this second discussion, we will focus on the concept of dynamic equivalence according to Nida and Taber, which emphasizes the importance of maintaining the meaning and emotional impact of the original text in translation. The following is a detailed discussion of dynamic equivalence. In general, Emma Heesters uses more dynamic equivalence in the translation of her songs, which is 13 out of 15 data. Heesters uses dynamic equivalence more because this approach focuses more on emotional meaning, choosing more appropriate words and trying to maintain the content of the message. Thus, the dynamic equivalence approach allows Emma Heesters to produce a translation that is not only accurate, but also emotional and well-received

by English-speaking listeners. The results of her analysis will be explained as follows.

SL : “*Saat ku sendiri*”

TL : “*When I am by myself*”

The change from “*sendiri*” to “*by myself*” in the translation of the lyrics “*saat ku sendiri*” to “*When I am by myself*” shows a shift in meaning and nuance. While “*sendiri*” literally means “*alone*” and can have neutral connotations, “*by myself*” gives a more specific meaning, indicating awareness of the condition and often includes an element of reflection or introspection. The emotional nuances are also different; “*sendiri*” does not necessarily carry a depth of experience, whereas “*by myself*” emphasizes that the speaker may be contemplating feelings or thoughts in solitude, creating a stronger emotional connection. As such, the use of “*by myself*” puts the focus on the speaker's subjective experience of being alone, resulting in a deeper emotional resonance, where the listener senses the complexity of the speaker's mental or emotional state, rather than simply the fact that they are alone.

SL : “*Bersama mu yang telah lama ku simpan*”

TL: “*That we took I've been keeping them for so long*”

The change from “*bersamamu*” to “*that we took*” in the translation of the lyrics “*Bersamamu yang telah lama ku simpan*” to “*That we took, I've been keeping them for so long*” indicates a significant shift in meaning and nuance. While “*bersamamu*” literally means “*with you*” and emphasizes the presence of the beloved in the speaker's experience, creating a deep emotional closeness, the phrase “*that we took*” shifts the focus from shared presence to a specific action, namely the creation of memories. Thus, this translation loses the intimacy inherent in the original lyrics, making it feel more mechanical and less emotional. Furthermore, “*bersamamu*” emphasizes the shared experiences and the bond between individuals, while “*that we took*” focuses more on particular events, which can alter how listeners understand the context of those memories. As a result, this change may reduce the emotional resonance that the original lyrics intended to convey, leaving the listener feeling less connected to the speaker's experience and diminishing



the emotional impact of the lyrics.

SL : "Hancur Hati Ini"

TL: "And With my broken heart"

Dynamic equivalence in the translation of "*Hancur Hati Ini*" to "*And with my broken heart*" is clearly demonstrated through several key elements that show how meaning and emotional nuance are effectively conveyed. First, the word "*hancur*," which has a strong connotation in Indonesian, is translated to "*broken*." Although both indicate a state of a wounded heart, "*hancur*" carries a deeper emotional nuance. Second, "*ini*," a demonstrative word, is changed to "*my*," creating a shift from demonstrative to possessive form, thereby adding emotional depth and a sense of ownership over the feelings expressed. The addition of the word "*And*" at the beginning of the sentence provides additional context that indicates a connection to the previous idea, creating a more touching narrative flow. Lastly, this translation not only conveys the state of a broken heart but also immerses the reader in a broader emotional experience, allowing them to feel the speaker's sadness and vulnerability. Thus, this translation successfully communicates the nuance, context, and emotional depth characteristic of dynamic equivalence.

SL : "Melihat semua gambar diri, yang tak bisa ku ulang kembali,"

TL : "I see all the pictures of myself living life without you just feels so wrong"

The change from "*yang tak bisa ku ulang kembali*" to "*living life without you just feels so wrong*" in the translation of the lyrics "*Melihat semua gambar diri, yang tak bisa ku ulang kembali*" shows a significant shift in meaning and nuance. While the original phrase literally means "*that I cannot repeat again*" and expresses the inability to revisit certain moments with a sense of nostalgia and sadness, this translation shifts the focus to the feelings of loss and discomfort experienced by the speaker while living without their loved one. Consequently, this translation loses focus on specific memories, diminishing the emotional impact associated with appreciating precious moments. Additionally, this emotional shift makes the lyrics feel more centered on current pain rather than the beauty of past memories, thus, although it conveys deep emotions, this translation reduces the depth and beauty of the acknowledgment of those memories.

SL: Ku ingin saat ini, Engkau ada disini

TL : I want you to be here with me i know it sound crazy

The change from "*saat ini*" to "*to be here*" in the translation indicates a shift in focus from a specific moment to a broader and more enduring presence. The phrase "*saat ini*" literally means "*at this moment*," emphasizing the urgency of the speaker's desire for their loved one to be present at that specific time. However, by using "*to be here*," this translation shifts attention from a particular moment to overall physical presence, creating a longing that is not only focused on one instant but also on a more permanent relationship. This added emotional context strengthens the statement, as the speaker yearns for a deeper physical and emotional presence. Thus, this translation creates a stronger emotional bond, allowing the reader to feel the need for a more permanent presence in their life, providing a deeper and more complex meaning to the statement.

SL: "Tertawa bersamaku seperti dulu lagi"

TL : "I miss your laugh and i miss everything we used to be".

The change from "*tertawa*" to "*I miss your laugh*" in the translation of the lyrics "*Tertawa*



bersamaku seperti dulu lagi" to *"I miss your laugh and I miss everything we used to be"* shows a shift in meaning and nuance. While *"tertawa"* literally means *"to laugh"* and refers to a more general act of happiness, the phrase *"I miss your laugh"* expresses a deeper longing for the sound of the laugh of the loved one, thus emphasizing personalization in the experience. Consequently, this translation shifts the focus from the broader act of laughing to a specific longing, which may reduce the context of a more intimate togetherness. Additionally, while *"tertawa"* has a positive nuance that creates an image of joyful moments, *"I miss your laugh"* carries a strong sense of longing, creating a feeling of loss. This makes the listener feel more sadness than happiness, and thus this change can alter how the lyrics are received and understood, emphasizing the depth of longing but diminishing the joyous aspects of the remembered shared experience.

SL : "Bukannya diri ini **tak terima** kenyataan "

TL: "i **cant deal with** me the reality, there's nothing left that i can do"

The change from *"tak terima"* to *"can't deal with"* in the translation indicates a significant shift in meaning and nuance. While *"tak terima"* literally means *"not accepting,"* reflecting the speaker's rejection of reality, the phrase *"can't deal with"* suggests difficulty in confronting a challenging situation, shifting the focus from mere rejection to a portrayal of inability to adapt. This creates a deeper sense of vulnerability, where the speaker is not only rejecting reality but also feels trapped and powerless. Additionally, this change carries greater psychological implications, indicating that the speaker feels overwhelmed by the situation, thus enhancing the emotional depth of the statement. Therefore, this translation creates a more complex depiction of the speaker's struggle with an unacceptable reality, adding a new dimension that makes the statement more relatable and poignant.

SL : walau hanya sebentar, **Tuhan tolong kabulkanlah**

TL : and even if it just for a while **then god please give us the time**

The change from *"Tuhan tolong kabulkanlah"* to *"then God please give us the time"* in the translation of the lyrics shows a significant shift in meaning and nuance. While the original phrase literally means *"God, please grant this"* and reflects a profound direct request to God, the translation shifts the focus from a more general plea for fulfillment to a specific request for time. Thus, this translation may diminish the emotional depth of the initial plea, which expresses a strong and profound hope. Furthermore, this change limits the meaning of the request to only the aspect of time, losing the nuance of a broader hope. When hearing *"Tuhan tolong kabulkanlah,"* listeners feel the depth and urgency of that request, but *"then God please give us the time"* may come across as more pragmatic and less profound, thereby reducing the overall emotional impact intended in the original lyrics.

SL: "Hati ini hanya **rindu**"

TL : "Cause my heart just **missing you**

The comparison between *"rindu"* and *"missing you"* shows a significant difference in literal meaning and emotional expression. *"Rindu,"* which literally means *"longing"* or *"missing,"* encompasses deep feelings often associated with longing for someone or something beloved, as well as elements of nostalgia and sadness due to separation. As a noun, *"rindu"* stands alone and carries substantial emotional weight, while *"missing you,"* which is a common expression in English, is more straightforward and tends to be lighter, describing the speaker's emotional state more dynamically. Additionally, *"rindu"* is often



used in poetic and emotional contexts, creating a deeper resonance, whereas "missing you" is a more flexible and easily understood phrase, although it may be less capable of conveying the same depth of emotion. Thus, the change from a noun to a phrase in this translation adds an expressive element but may also reduce the emotional intensity contained in the original term.

SL : Agar aku bisa **tanpa dirimu**

TL: Every way i could forget you **just so i can live my life without you**

The change from "*tanpa dirimu*" to "*just so I can live my life without you*" in the translation of the lyrics "*Agar aku bisa tanpa dirimu*" to "*Every way I could forget you just so I can live my life without you*" shows a significant shift in meaning and nuance. While the original phrase directly means "*without you*" and creates a strong and immediate sense of loss, this translation adds a more complex context with an emphasis on trying to adapt to a new life after loss. This change reduces the simplicity and directness of the original phrase, which is more straightforward in expressing the state of being without a loved one. In addition, "*tanpa dirimu*" creates a deep sense of loss, while "*just so I can live my life without you*" gives the impression that the speaker is struggling to move on, creating a heavier and melancholic feel. While this translation manages to provide emotional depth, it also detracts from the clarity of the feeling of loss it is trying to convey, thus affecting the way listeners perceive and understand the lyrics.

SL: Namun **semua berbeda**

TL: **Nothing** is the same

The change from "*namun semua berbeda*" to "*nothing is the same*" indicates a shift in meaning and nuance. In the original lyrics, the word "*namun*" serves as a transition introducing a contrasting statement, while the translation "*nothing is the same*" eliminates that nuance, making the statement feel flatter. The word "*semua*," meaning "*all*," is changed to "*nothing*," shifting the focus away from the overall situation. Meanwhile, "*berbeda*" is translated as "*is the same*," creating confusion as it clearly contradicts the original meaning. As a result, this shift reduces the emotional depth contained in the original lyrics. Lyrics that express painful changes in a relationship become a more general statement, thereby diminishing their emotional impact. Overall, the translation "*nothing is the same*" changes the focus from a deep emotional experience to a flatter and less evocative statement. Here, the translator rendered it as "*nothing is the same*" to fit the musical rhythm, so it wouldn't sound awkward to listeners in the target language.

SL : Sulitku menghapus kenangan **bersamamu**

TL : It's hard for me to erase all of the memories **i have with you**

The change from "*bersamamu*" to "*I have with you*" in the translation of the lyrics shows a shift in meaning and nuance. "*Bersamamu*," which literally means "*with you*," emphasizes the presence of the beloved in the speaker's experience, bringing a stronger sense of closeness and intimacy. Conversely, the phrase "*I have with you*" adds an element of possession, making the sentence more complex and less direct, thus losing the simplicity present in the original lyrics. With this change, the emotional focus also shifts, where "*bersamamu*" emphasizes shared experiences, while "*I have with you*" tends to highlight possession of memories. As a result, this shift may reduce the emotional depth contained in the original lyrics, making the statement feel flatter and less evocative.

SL : "ku rindu senyum mu **ibu**"

TL : "it's your smile that I miss **from you** "



The change from "ibu" to "from you" in the translation of the lyrics shows a loss of important meaning related to the deep emotional relationship between the speaker and their mother. The word "ibu" directly refers to a figure that carries significant emotional weight and connotations of closeness, depicting an intimate and loving longing. In contrast, the phrase "from you" makes the statement more general and does not imply a specific relationship, shifting the focus away from someone who is very important to the speaker. By changing "ibu," this translation loses the nuance of warmth and affection, as well as the emotional depth that should be present. This can diminish emotional resonance, where listeners may not feel the same intensity of longing, as "ibu" creates a stronger and more personal bond compared to merely missing someone's smile in general.

CONCLUSION

This study focuses on the analysis of lexical equivalence in the translation of the lyrics of the song "Hanya Rindu" written by Andmesh Kamaleng and then translated into "Just Missing You" by Emma Heesters. This study uses the formal and dynamic equivalence approach by Nida & Taber (1964). based on the results of the analysis of the researchers there are 15 data found, where 2 data or 13.33% are formal equivalence and 13 data or 86.67% are dynamic equivalence. From the results of this analysis, the researchers concluded that the dynamic equivalence approach is more dominant than formal equivalence in this translation, this helps English-speaking listeners feel the meaning and nuances of longing even though there is ambiguity in some parts. And the ambiguity can affect the listener's understanding of the original meaning. This requires the translator to be careful and must master both languages so as to maintain the emotional nuances and meaning of the original. Furthermore, although the translation of "Just Missing You" successfully conveys the meaning of longing, there are some parts of the translation that lose the emotional depth found in the original lyrics. Overall, this study emphasizes that translators of song lyrics need to pay close attention to meaning, nuance and context, in order to provide an equivalent experience or result in the target language, in this case English.

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