

The Comparison of Cultural Equivalence in Indonesian and German Versions of *Show Yourself* Songs

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Abstract

This study aims to describe the comparison of cultural aspect equivalence in different linguistic from categories in the Indonesian and German translated versions of the song *Show Yourself*. In this research, a qualitative method is used with data sources in the form of the original song lyrics entitled 'Show Yourself', the lyrics of the Indonesian translated version entitled *Tunjukkan Dirimu*, and the lyrics of the German translated version entitled *Zeige Dich*. Meanwhile, the data of this research are words, phrases, and sentences that are culturally charged in the lyrics of these songs. Note taking technique is a technique used to obtain data. After that, it was analyzed with three stages, namely data reduction, data presentation, and conclusion drawing/verification. The results showed that there are four of the five categories of linguistic forms of cultural aspects proposed by Stolze in the song, namely the concept of terminology, language form, syntax, and pragmatics. In addition, according to Pym's equivalence theory, both translated versions of the song use the concept of directional equivalence, i.e. the translator uses a free strategy in the process of translating the song.

Keywords: *Equivalence, cultural aspects, song translation, Show Yourself*

Introduction

In this era of ever-evolving information technology, songs have become easier to access and distribute through digital music platforms on the internet, such as YouTube, Spotify, and Apple Music. Therefore, songs become an entertainment medium that can be widely spread and accessed by anyone around the world. Agreeing with this, Fitri (2015) stated that songs are one type of entertainment media that is favored because it can entertain listeners. Therefore, various media businesses in the entertainment industry are also growing rapidly and competing to make songs. Songs not only function as a medium of entertainment, but also function as a medium of communication in human life. Thus, it can be explained that songs can be a medium of communication that allows people to interact with each other

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indirectly and strengthen social relationships in society (Ma'arif & Abadiyah, 2021; Wallrup, 2018). However, language differences around the world are an obstacle and challenge for the entertainment industry in marketing songs in certain languages to the international market.

The Walt Disney is an American company engaged in entertainment and mass media and has also won many prestigious awards in the industry. Disney is famous for producing movies with soundtracks. Soundtracks are one of the important elements in movies and according to Latiefa (2018), music or songs that are used as soundtracks serve as a marker or emphasis of the content and theme of the movie. If someone listens to the song, they will immediately remember the movie in question. Disney also subtitled the movies in each country's language to market its products to the international market. Disney movie soundtracks are not only translated by professional translators, but also sung back by professional singers. Disney movie soundtracks are also closely related to the storyline, so it is also very important to translate the music correctly. One of the animated musical fantasy movies produced by Disney with a famous soundtrack is *Frozen*.

Frozen is one of the popular movies produced by The Walt Disney that is also known for its soundtrack. The movie focuses on the story of Elsa and Anna, two princesses of the kingdom of Arendelle who have opposite natures. *Frozen II's* most famous soundtrack is the song *Show Yourself* sung by Idina Menzel and Evan Rachel Wood. To reach a larger audience in the international market, Disney also translated the song *Show Yourself* into various languages to be sung by professional singers in various countries, including in Indonesia and in Germany. The song has been translated into many languages, including Indonesian and German. The translation of the song is considered important because the content of the song expresses a universal message of self-discovery and good change. The Indonesian translation is titled *Show Yourself* by Mikha Sherly and Beatrix Renita Purwiastanti, while the German translation is titled *Zeige Dich* by Willemijn Verkaik and Sabrina Weckerlin. Through the translation, it is possible for audiences from different cultures to understand the same message of the song. Therefore, songs can be said to have an intrinsic role in a culture that continues to evolve over time (Aronson & Box, 2021).

Equivalence is when the source text and target text are equivalent in translation (Panou, 2013). As translation, including song translation, plays an important role in language formation, translation cannot ignore cultural differences (Filia, 2020). Cultural equivalence is also important in translation, referring to the effort to maintain the meaning and nuances of the original culture in the target language.

Scholars have come up with different theories of equivalence in translation. However, there is one equivalence theory that is currently widely used by translation scholars, namely the theory proposed by Anthony Pym (Sumarna, 2016). Pym's theory is an equivalence theory introduced in 2007 and is the newest equivalence theory among other equivalence theories. Apart from having a modern paradigm, this theory also has a wider range because it is not fixated on one relevant theory alone and is the result of a review of the development of old theories. Broadly speaking, the equivalence theory consists of two opposite equivalence concepts, namely natural and directional equivalence. Natural equivalence is the equivalence between the target language and the source language naturally or as it is in translation. Meanwhile, directional equivalence has the opposite concept, where the translator chooses the strategy freely in translating (Pym, 2007).

Translation also has an important role, as a link between two cultures that have a "gap" and this shows that translating means comparing cultures (Huda & Dewantara, 2018; Nalendra, 2014). Thus, when a song is translated into a different language, its cultural

aspects also undergo changes and adjustments. Cultural aspects include more than just rituals or ceremonies. It also includes people's attitudes, thoughts, words, views towards the social environment in their own lives (Depari, 2011). Intercultural relations are becoming increasingly important in the current era of globalization. A country's culture can be easily accessed by people in other countries through various media, including songs. This creates a unique opportunity to compare and identify similarities and differences in cultural expressions through various songs. Therefore, the translation of song lyrics into various languages emerges as a medium to communicate the message or meaning in the song properly and according to the target language to a wider global community.

Song translation is not only translating the meaning and lyrics, but the translation must also be able to be sung back in the same way as the original song music in the source language (Filia, 2020). Usually, aspects of the culture that are very different or even absent in the target language are not present in the song version of the source language. A good translation of a song produces meaning that can be connected from one culture to another (Salama, 2019). Thus, for the message in the original song to be fully conveyed, the translator of the song must make changes and adjustments to the musical and other cultural parts of the target language. In addition, cultural aspects always appear implicitly in the text and have specific linguistic forms (Stolze, 2009). Therefore, the research activity of detecting cultural aspects in a text, one of which is a song lyric text, is very important in translation. In relation to this research activity, Stolze (2009) proposes a concept that shows that cultural traces in texts have specific linguistic forms ranging from the word level and syntactic structure to the style at the text level and its pragmatic social function. It consists of five categories of linguistic forms of cultural aspects in a text. The five categories are (a) culture in terminology concept, (b) culture in language form, (c) culture in syntax, (d) culture in text structure, and (e) culture in pragmatics.

The existence of terminology indicates that there is a mismatch in the concept of terms between cultures. Meanwhile, language forms vary in each culture, for example, the order in which words are combined into phrases in Indonesian is different from phrases in German or English. According to KBBI online 2023, syntax is a branch of linguistics regarding the structure of sentences and their parts. Related to this, each culture has a different sentence structure, making it a challenge for translators. In addition to sentence structure, there are differences in writing text structure based on the standardization of cultural background. For example, the correspondence convention in Indonesia begins with 'Yth Bapak/Ibu' and is different from that in Germany which begins with „*Sehr geehrte Damen und Herren*“. The culture in pragmatics relates language structures to their use according to the context in communication and is contextual.

The translation that will be sung back should have the same meaning as the original song from the source language. The translation of a song will be better if it can still convey the meaning of the source language song and is accepted in the target language culture. The following is an example of a sentence of song lyrics taken from one of the songs, namely Let it Go in the movie *Frozen* along with the translation of the German and Indonesian versions from Untari's research (2018) and Filia (2020).

English original version: "Let it go, let it go"

German translated version: „*Ich lass los, lass jetzt los*“

Indonesian translated version: "Lepaskan, lepaskan"

Based on the example above, the German and Indonesian translators tried to maintain six syllables so that the song can still be sung again. Although the original version does not

contain the words 'I' and 'now', the translator adds the words ,*ich*' and ,*jetzt*' in the German translated version. The German translator did not translate literally or word for word, but replaced some words with a meaning that was still clearly conveyed. The meaning still conveys that Elsa, the main character who sings, is letting go of something. In contrast to this, the Indonesian translated version prefers to substitute the word '*lepaskan*' rather than "*biarkan itu pergi*" or perhaps just '*biarkan*'. Meanwhile, the word '*biar*' is a word that is often used in informal forms, so the Indonesian translator prefers to use the word '*lepaskan*' which means free from ties (KBBI Online, 2023). This is because it tells the story of Elsa who can finally get out of the kingdom and can unleash her power without fear of anyone knowing her power. In addition to the syllable factor, changes that occur like this are also due to the prevalence factor in the target language culture.

Research on song translation has often been done before. However, there is still not much research on song translation that relates to cultural aspects. Translation and culture are inseparable. This has been proven by several relevant studies that have been done before, namely Mala and Tanjung's (2017), Azizah's (2019), and Lawalata and Rosyidah's (2022). Mala and Tanjung's research aims to describe the translation of cultural aspects in the novel *Para Priyayi to Ein Hauch von Macht*, as well as the use of ideology and translation techniques in translating. The results showed nine classifications of cultural aspects and the use of foreignization and domestication ideologies as well as nine translation techniques. Meanwhile, Azizah's research aims to find out the translation techniques in translating cultural words in the German romance *Das Parfum* and its Indonesian translation titled *Perfume*. The result showed that the translator used 15 translation techniques and identified into ten classifications of cultural aspects. Lawalata and Rosyidah's research aims to describe the translation of cultural aspects in the folktale *Nyai Anteh Sang Penunggu Bulan* as well as the ideology and translation techniques used by students in translating cultural aspects. The results show that the translation of cultural aspects in the folktale is classified into five categories of cultural aspects and students use the ideology of foreignization and domestication which results in translations that are not always acceptable, as well as borrowing and literal techniques to overcome cultural constraints.

The three studies have similarities in their research focus, that is the translation of cultural aspects of German and Indonesian. However, they use different objects, which are novels, romances, and folktales. This study also uses a different objects, which is an Indonesian and German translated version of a song entitled Show Yourself. In addition, there are also new things in this research, which is to compare the equivalence of cultural aspects in two translations that have never been done in previous studies.

This research still has limitations. The limitations of this research can later be developed by future research, for example discussing the quality of translation on the translation results to show the best version of the translation. The limitations of this research include cultural aspects, the purpose of which is only to describe the results of the equivalence comparison of cultural aspects in translated songs. By comparing the translation of the Indonesian version with the German version, it can be seen how the song Show Yourself is expressed through two languages that have different cultural backgrounds. Therefore, this research is important and necessary.

Method

This research data is not in the form of numbers, but in the form of words, phrases, clauses or sentences that are collected to be analyzed and described. Based on this, this research applies a qualitative method with a descriptive qualitative level of analysis depth.

Qualitative research can help understand the background of human thinking, as well as how people understand an event (Mulyadi et al., 2019). This method can help to show a more detailed and in-depth understanding.

The approach used in this research is ethnography which also focuses on social aspects, such as culture and language. The ethnographic approach is a type of qualitative research classification that is related to various concepts, such as linguistics because it becomes a benchmark in understanding the culture of society (Kamarusdiana, 2019). Therefore, this approach is needed to describe the comparison of cultural aspects contained in the two versions of the translated song.

Ragin (in Flick et al., 2017) claims that research design is a strategy for collecting and analyzing evidence that will enable researchers to find answers to questions. With the aim to describe the comparison, this research uses a comparative study design type.

The data sources in this research are the lyrics of the original song entitled *Show Yourself*, the lyrics of the Indonesian translated version entitled *Tunjukkan Dirimu*, and the lyrics of the German translated version entitled *Zeige Dich*. Words, phrases, and sentences that are culturally contained in the lyrics of these songs become the data in this study. In obtaining the data, the researcher used the note taking technique. This technique includes the process of listening and recording existing information from data sources. At this stage, the researcher listened to the song before recording the words, phrases, and sentences in the song lyrics that contained cultural aspects.

Humans generally have a specific role as instruments in qualitative research. Therefore, the key instrument in this research is the human instrument, namely the researcher himself. In addition, the data documentation table helps researchers during the data collection and analysis process.

This study used Miles and Huberman's (1984) interactive data analysis technique. The steps of the analysis activities are described in the following scheme:



- **Data Reduction**

This research only focuses on cultural aspects, so data reduction is needed to sort out the data needed. Therefore, not all lyrics in the song are used as research data. The data needed in this research are lingual units consisting of words, phrases, clauses, or sentences in song lyrics that contain cultural aspects in linguistic form.

- **Data Presentation**

After collecting the data according to its linguistic category, the next stage is data presentation. The data that has been collected and reduced is put into the data documentation table to be analyzed.

- **Conclusion Drawing/Verification**

Conclusion drawing or data verification is the last stage in the data analysis process. At this stage, the researcher describes the initial conclusions from the results of data analysis and refers to the original song lyrics to determine the suitability of the original meaning with the translated version. However, the initial conclusions put forward are still temporary. Data

must be verified so that conclusions can be explained and accepted by other parties. In this case, verification is carried out with investigator triangulation activities.

The investigator triangulation technique, also called inter-researcher triangulation, is the process of checking data again with the help of other researchers or observers. The purpose of this process is to reduce errors when collecting data and increase understanding of what is found (Sugiyono, 2010). Therefore, this technique will compare the results of the researcher's analysis with the results of other researchers' analysis. This technique was carried out by one of the lecturers of the Department of German Literature, State University of Malang, namely Dr. M. Kharis, S.Pd., M.Hum.

Results

The collected data were then classified according to the category of linguistic forms of cultural aspects. Stolze (2009) describes five categories of linguistic forms of cultural aspects in a text. The first category is culture in the concept of terminology. The following is an example presented by Schmitt in 1999 that shows the incompatibility of concepts between cultures. The example is in the form of terms that are comparable but not equal. This is because the intended concept is different for cultural reasons (Rzeszowski, 2014). Schmitt gives the terms 'heatpump' and 'Wärmepumpe'. Both terms refer to the same object in the translation dictionary while having different meanings in the culture of their respective countries. This is due to the different climatic variations in each country and hence the different ways of dealing with it. 'Heatpump' is the term for heating and/or cooling in the United States, while 'Wärmepumpe' is an environmentally friendly device in Germany for heating in the house. Germans prefer to open their windows rather than install coolers because most seasons of the year are relatively low in temperature.

The next category is culture in the language form. According to Stolze, word combinations in different languages are done in different orders. However, most German and English terms have the same order of word combinations. Here is one example given by Stolze:

G 1-2-3-4	: ‚ <i>Bremstörungskontrollampe</i> ‘
E 1-2-3-4	: ‚ <i>Brake failure warning lamp</i> ‘
I 4-3-1	: ‚Lampu peringatan rem‘

German and English both put the adjective before the noun (Karimnia, 2015). The difference is the presence or absence of spaces in the two examples. This order is the opposite of word combinations in Indonesian.

Then the third category is the presence of culture in syntax. Syntax is a branch of linguistics concerning the structure of sentences and their parts. Language in literature often shows a variety of creative linguistic forms (Stolze, 2009). Here is one example Stolze gives of the difference in indicating a direct relationship:

G	: „ <i>Wenn X gegeben, <u>dann folgt y.</u></i> “
E	: „ <i>If X is given, y <u>will result.</u></i> “

The two sentences show that in the same translation there are different time structures, that is the present tense and the future tense. The difference in the structure of a sentence between the target language and the source language makes one of the determinants of how the meaning of a sentence or clause is determined. Stolze also said that if the target language structure is different, the translator should apply shifts to improve clarity.

The next category is culture in text structure. Linguistic research has categorized text

types according to the overall structure of texts, both literary and communication. Text structure reflects culture, which is most obvious in standardized texts, such as medical certificates, weather reports, tax declarations, school certificates, business letters, menus and so on. These texts are always standardized according to their culturally different backgrounds and writing styles (Stolze, 2009). Therefore, the translation focuses on literal rewriting or making changes to suit the target culture, if it depends on the purpose. However, sometimes there are still traces of culture left in the source text because it is not standardized at the international level.

The last category is culture in pragmatics. Different cultural backgrounds lead to different concepts of social life, including ways of communicating. Communicative functions must also be fulfilled in translation to be accepted by the target readers in accordance with the readers' culture. Therefore, the translator should have a clear knowledge of the cultural specificity in the source language and explain it according to the cultural norms and conventions of the target language. Stolze mentioned that there are several ways to adjust different cultures in the target language, namely by paraphrasing, adapting, modifying, or explaining. One example from Oguz and Demirkiviran (2020) is '*bitte, lassen Sie keine Persönlichendingenstände im auto liegen*'. However, German norms and conventions regarding instructions should be formulated more explicitly, for example by using a command word. Although the sentence would still be understood by the German recipient, it would be more constructive to produce a translation that also guarantee pragmatics in the culture. In Germany, the same request sign reads, '*Lassen Sie keine Wertsachen im Auto! Schliessen Sie Ihr Fahrzeug ab!*'

From the explanation of the five descriptions of linguistic category forms by Stolze, the following are the results of data on cultural aspects in the form of linguistic categories in the song Show Yourself and its translation in Indonesian and German. Based on the results of the overall data analysis, 8 classifications of cultural aspects in the form of different linguistic categories were detected in the songs. The following is a table documenting the data,

Table 1. *Cultural Aspects in Show Yourself Songs and Their Translations*

Show Yourself (Source language)	Cultural Aspect	Tunjukkan Dirimu (Target language 1)	Cultural Aspect	Zeige Dich (Target language 2)	Cultural Aspect
Every inch of me is trembling	Pragmatics	Tubuhku gemeteran	-	Ich kann fühlen, dass ich zittre	-
Like a dream I can reach but not quite hold	Pragmatics	Bagaikan bermimpi, lalu hilang	-	Ob das nur ein Traum ist?	Syntax
I have always been a fortress	Terminology	Ku s'lalu menutup diri	-	Ich hab' hinter festen Mauern mein Innerstes versteckt	Pragmatics
I'm dying to meet you	Pragmatics	Ku ingin bertemu	-	Ich kann's kaum erwarten	Syntax

Could it be the reason I was born?	-	Inikah alasannya aku dilahirkan berbeda?	Syntax	Bin ich für das alles hier gebor'n?	Syntax
North wind	-	Angin laut	Language form	Nordwind	Language form
Homeward bound	Pragmatics	Pulanglah	-	Komm zu mir	Pragmatics
Step into the power	Pragmatics	Dengan kekuatanmu	-	Lös' mal deine Kräfte	-

Discussion

From the table, the Indonesian and German translations of *Show Yourself* appear to have different linguistic forms in translating the song. These linguistic forms store cultural aspects that are implicitly contained in the song lyrics. The following is a description of the comparison of the equivalence of cultural aspects in the table.

Source language : "Every inch of me is trembling."

Target language 1 : "Tubuhku gemetaran."

Target language 2 : „Ich kann fühlen, dass ich zittre.“

The phrase 'every inch of me' in the source language shows that there is culture in pragmatics. The phrase is an idiom in the source language culture that refers to all parts of the body. In this context, Elsa said that she felt her whole-body trembling. However, the two target languages do not convey that it is her whole body that is trembling, so both translated versions are not equivalent. Target language 1 only conveys that her body is trembling, while target language 2 only conveys that she feels trembling.

Source language : "Like a dream I can reach but not quite hold."

Target language 1 : "Bagaikan bermimpi, lalu hilang."

Target language 2 : „Ob das nur ein Traum ist?“

The phrase 'not quite' in the source language is a form of idiom that is often used by the source language community to express something that is not as expected (CrossIdiomas, 2024). Therefore, the phrase 'not quite hold' in this context has the meaning of not being achieved. In this regard, the source language contains culture in pragmatics. The translations in both target languages suffer from meaning degradation because they do not fully convey the information and meaning of the source language so that they are called less equivalent. The target language 1 only conveys that it is like a lost dream, whereas it should also explain that the dream can be achieved. The translation of target language 2 uses a question sentence that only questions whether it is a dream or not. The change in sentence form from the source language to the target language shows the existence of culture in syntax.

Source language : "I have always been a fortress."

Target language 1 : "Ku s'lalu menutup diri."

Target language 2 : „Ich hab' hinter festen Mauern mein Innerstes versteckt.“

In the game of chess, 'fortress' in source language is a technical term for a game in which the player builds a defense that cannot be penetrated by the opponent. Therefore, the source language context conveys that Elsa has been isolating and closing herself off. Both translated versions have equivalent results. The translation in target language 1 directly presents the meaning of the term. Target language 2 uses the same figure of speech as the source language which implicitly conveys the meaning "*menutup diri*". Therefore, the translation of target language 2 belongs to culture in pragmatics.

Source language : "I'm dying to meet you."
Target language 1 : "Ku ingin bertemu."
Target language 2 : „Ich kann's kaum erwarten.“

The sentence in the source language is a hyperbole term used in the daily conversation of the source language community. Therefore, the sentence cannot be translated literally or word for word. 'Dying' in the source language means very sick and will die soon (Cambridge Dictionary, 2024). The translator must have specialized knowledge of the source language to adjust the meaning of the translation and avoid misunderstanding. The meaning in the context is a strong sense of desire. Therefore, the sentence in the target language is a direct translation of meaning which is contextual. However, the translation in target language 1 is degraded because there is no word that represents how strong the desire is. Target language 1 produces a translation that is less equivalent. Meanwhile, the translator of target language 2 translates it as "*ich kann kaum's erwarten*". The sentence is actually "*Ich kann kaum es erwarten*" but the word "*es*" is abbreviated. In this context, the sentence in target language 2 has an unwritten follow-up clause, namely "*dich zu sehen*". This is a consideration for the target language 2 translator to adjust the syllables so that it can be sufficient to sing back to the tune of the song. When compared between target language 1 & 2, target language 2 has more equivalent translation.

Source language : "Could it be the reason I was born?"
Target language 1 : "Inikah alasannya aku dilahirkan berbeda?"
Target language 2 : „Bin ich für das alles hien gebor'n?“

The word 'was' in the source language shows the use of time structure in the source language culture, which explains that it happened in the past. The use of time structure is also used in target language 2. Although the source language and target language 2 both use time structure, the organization and grammatical form of the two languages remain different. Unlike the culture of target language 1 which has no difference in the use of time structure. Any activity remains the same even though it happened last year, now, or will happen next year. The difference in sentence structure between the source language and target language 1&2 shows that there is a culture in syntax.

Source language : "North wind."
Target language 1 : "Angin laut."
Target language 2 : „Nordwind.“

Just like the example given by Stolze, the order of word combinations in German is the same as in English. This is also evident in the original, 'north wind', which has the same order as target language 2, '*Nordwind*'. The only difference is the presence or absence of spaces.

The order of the word combinations is the opposite of the order of the word combinations in Indonesian, that is target language 1, which reads as *'angin laut'*. The target language 1 translator does not translate literally but prefers to use the phrase *'angin laut'*. This is because the target language 1 community uses the phrase *'angin laut'* more often than *'angin utara'*. *'Angin laut'* is a wind that blows from the sea to the land (KBBI, 2023). Elsa as the main character also sings this song by the sea. From the definition of *'angin laut'* and the setting of the characters in the movie, the translator prefers to use the phrase. The phrases in target language 1 & 2 both have equivalent translation results.

Source language : "Homeward bound."

Target language 1 : "Pulanglah."

Target language 2 : „Komm zu mir.“

The idiom 'homeward bound' has a cultural background that only exists in the source language but does not exist in target languages 1 & 2. Therefore, the translator makes adaptations to match the different culture in the target language. This is due to the cultural background in the source language, which is the name for the homeless people in the railroad world in America. They go home and return home by sneaking into freight trains. Living in this way is very dangerous with all the threats from the surrounding environment so this term is used to hope that they can return home safely. To this day, the term is used in the culture of the source language for traveling home so it belongs to culture in pragmatics. The translation of the term into target language 1 & 2 is done according to each culture. Target language 1 translates it into the term which has the meaning of returning to the place of origin (KBBI, 2023), while target language 2 translates it into an easier term in daily life which reads *'komm zu mir'*. In fact, target language 2 also has a 'homeward bound' translation, which is *'Heimwärts'*, but the translator considered using this phrase to match the syllables with the tone of the song. Target languages 1 & 2 both produce equivalent translations as they explain the meaning and information conveyed by the source language.

Source language : "Step into the power."

Target language 1 : "Dengan kekuatanmu."

Target language 2 : „Lös' mal deine Kräfte.“

The terms in the source language cannot be translated literally or word-for-word as it may confuse the target language listeners. In this context, 'step into the power' is a sentence that means to release or show the power that is owned. Therefore, the translator makes shifts that are in accordance with the respective target language culture. The translation results in target language 1 & 2 have the same meaning as the source language, but the target language tends to shorten the sentence to adjust the number of syllables, while the translation results in target language 2 are in accordance with the meaning of the source language. Both versions have equivalent translations.

Pym Equivalence Theory

From the overall analysis of the data, both Indonesian and German versions use directional equivalence. The concept is that the translator has a free strategy in the translation process. The translator's consideration in choosing the strategy is so that the translated song can be sung back and understood by the target audience.

Conclusion

Based on the results of the overall data analysis, both Indonesian and German translated versions have different linguistic forms in translating songs. These linguistic forms store the cultural aspects implicitly contained in the song lyrics. From the collected data, it was detected that there are 8 cultural aspects in the form of linguistic categories according to Stolze that are different in the songs.

Stolze mentions that there are 5 categories of linguistic forms of cultural aspects in a text. However, the song *Show Yourself* and its translation only contain 4 categories. The four categories of cultural aspects contained in the song are in the concept of terminology, language form, syntax, and pragmatics. Cultural aspects in text structure are not visible in the song because Stolze mentioned that cultural differences in text structure are evident in texts that have been standardized according to cultural background. For example, medical certificates, weather reports, tax declarations, school certificates, and others. Therefore, song texts are not included in standardized texts. The translated song must be adapted to the original song in terms of tone.

In addition, according to Pym's equivalence theory, both translated versions of the song use the concept of directional equivalence. The concept is where the translator uses strategies freely in the translation process. This is done so that the translated songs can be sung back and understood by the target audience. It is suggested that future researchers can discuss the translation quality of the whole song in the translation to show the best version between Indonesian and German.

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