

## Pragmatic Equivalence of Illocutionary Speech Acts Translation in The Song Lyrics Nemen: Javanese-Arabic Translation

Muhamad Saiful Mukminin<sup>†</sup>

<sup>†</sup>Magister Linguistik, Fakultas Ilmu Budaya, Universitas Gadjah Mada, Indonesia

\*Corresponding Author: [muhamadsaifulmukminin@mail.ugm.ac.id](mailto:muhamadsaifulmukminin@mail.ugm.ac.id)

### Article history:

**Received**

03-02-2025

**Revised**

24-02-2025

**Accepted**

16-03-2025

### Keywords:

pragmatic equivalence;  
 song translation;  
 illocutionary speech acts

### Kata kunci:

kesepadanan pragmatik,  
 penerjemahan lagu,  
 tindak tutur ilokusi

**Abstract:** This study aims to analyze the translation of the lyrics of Nemen from Javanese to Arabic, focusing on pragmatic equivalence in illocutionary speech acts. This research employs a qualitative descriptive approach with a product-oriented translation study. The research data consists of the Nemen song lyrics in Javanese translated into Arabic, sourced from the YouTube channel Kampung Arab Music. 17 data points were collected in the form of Javanese-Arabic versions of the Nemen lyrics. The data collection technique uses the listen-and-note method, in which the researcher listens to the Javanese lyrics, identifies lyrics containing illocutionary speech acts, and records their Arabic translations. The data analysis technique follows an interactive model consisting of data collection, data reduction, and data presentation. Data validation is conducted using the theory triangulation method. The results indicate that pragmatic equivalence can be achieved by applying translation strategies oriented toward both the source and target languages. Despite linguistic and cultural differences, the translator can maintain the illocutionary force in the translation. The illocutionary speech acts equivalently translated include directives, assertives, expressives, and commissives. This study contributes to the understanding of pragmatic equivalence in Javanese-Arabic song lyric translation by highlighting strategies for preserving illocutionary force.

**Abstrak:** Tujuan penelitian untuk menganalisis terjemahan lirik lagu Nemen dari Bahasa Jawa ke Bahasa Arab, dengan fokus pada ekuivalensi pragmatik pada tindak tutur ilokusi. Penelitian ini menggunakan pendekatan deskriptif kualitatif dengan studi terjemahan berorientasi produk. Data penelitian ini berupa lirik lagu Nemen dalam Bahasa Jawa yang diterjemahkan ke dalam Bahasa Arab, yang diambil dari saluran YouTube Kampung Arab Music. Data yang dikumpulkan sejumlah 17 data berupa lirik lagu Nemen versi Jawa-Arab. Teknik pengumpulan data menggunakan metode dengar dan catat, di mana peneliti mendengarkan lirik lagu dalam Bahasa Jawa, mengidentifikasi lirik yang mengandung tindak tutur ilokusi, dan mencatat terjemahan bahasa Arabnya. Teknik analisis data menggunakan model interaktif yang terdiri dari pengumpulan data, reduksi data, dan penyajian data. Validasi data dilakukan dengan metode triangulasi teori. Hasil penelitian menunjukkan bahwa ekuivalensi pragmatik dapat dicapai dengan menerapkan strategi penerjemahan yang berorientasi pada bahasa sumber maupun sasaran. Meskipun terdapat perbedaan bahasa dan budaya, penerjemah dapat mempertahankan kekuatan illokusi dalam terjemahan. Adapun tindak tutur ilokusi yang diterjemahkan secara ekuivalen terdiri dari direktif, asertif, ekspresif, dan komisif. Penelitian ini berkontribusi pada pemahaman ekuivalensi pragmatik dalam terjemahan lirik lagu Jawa-Arab dengan menyoroti strategi mempertahankan kekuatan ilokusi.

This is an open-access  
 article under the CC BY SA  
 license.



**Citation:** Mukminin, M.S. (2025). Pragmatic Equivalence of Illocutionary Speech Acts Translation in The Song Lyrics Nemen: Javanese-Arabic Translation. *Translation and Linguistics (Transling)*, 5 (1), 1-13.  
<https://doi.org/10.20961/transling.v5i1.99158>

## 1. INTRODUCTION

Language is not merely a collection of words with lexical meanings; it is the primary medium of communication enriched with contextual, cultural, and social significance (Bonvillain, 2019). In interactions, the meaning of words can shift depending on the situation, intonation, gestures, and the relationship between speakers (Wagner, Malisz, & Kopp, 2014). For example, the phrase “*please have a seat*” lexically means an invitation to sit, but in certain contexts, it can express politeness or even sarcasm. Moreover, language reflects and shapes culture (Ahearn, 2021). Every society has concepts and values embedded in its linguistic choices and structures. For instance, Javanese features speech levels such as *ngoko*, *madya*, and *krama*, which indicate social hierarchy and politeness (Wulandari, Mulyana, Hadisiwi, & Rizal, 2025). Language also plays a role in constructing individual and group identities. Dialects, slang, or specific jargon mark membership within a community. Additionally, language serves as a tool for expressing emotions, building relationships, and conveying ideologies (Bilá & Ivanova, 2020). Thus, language is not merely a means of transmitting information but a medium for expression, meaning negotiation, and complex social construction. It transcends fixed definitions, making it a dynamic and powerful force in human interaction.

Translation poses various challenges, particularly in preserving meaning and speech function (Abfalter, Mueller-Seeger, & Raich, 2021). One major difficulty is the structural and cultural differences between the source and target languages. The meaning of an utterance is not solely determined by its lexical components but also by its social, cultural, and pragmatic context (Cornish, 2022). Lexical meaning does not always align perfectly across languages. Words or phrases may have equivalents, but their connotations and cultural associations can differ significantly. For example, the English idiom “*kick the bucket*” cannot be translated literally without losing its intended meaning. Similarly, pragmatic functions — such as expressing politeness, issuing commands, or making sarcastic remarks — vary between languages. In Japanese, the honorific language (Keigo) conveys social hierarchy and respect, but it often lacks a direct equivalent in other languages, requiring careful adaptation. Another challenge lies in maintaining the style and tone of the original text. Literary works, for instance, rely on metaphors, emotions, and aesthetics, which must be carefully conveyed in translation (Holmes, 2021). A literal approach might preserve the words but fail to capture the artistic essence. To overcome these challenges, translators must deeply understand both the source and target languages, as well as the cultures they represent.

Pragmatic equivalence plays a crucial role in ensuring that illocutionary acts are preserved in translation. Since language is not just about conveying information but also performing actions—such as requesting, promising, apologizing, or warning—translators must carefully maintain the intended speech function (Dewi et al., 2024). A direct word-for-word translation often fails to capture the pragmatic force of an utterance, especially when dealing with culturally specific expressions or politeness strategies. For instance, in English, the phrase “*Could you open the window?*” is a polite request, whereas a literal translation into some languages might be interpreted as a yes-or-no question rather than a request. Similarly, honorifics in Japanese, such as

*itadakimasu* (expressing gratitude before a meal), lack a direct English equivalent, requiring translators to find alternative ways to convey the intended politeness and social function. Failure to maintain pragmatic equivalence can lead to misinterpretation, loss of politeness, or even a shift in power dynamics within a conversation. Therefore, translators must go beyond lexical meaning and consider cultural norms, discourse conventions, and context when rendering speech acts.

Searle (1969) developed *speech act theory* as an extension of Austin's ideas, emphasizing that language is not just a tool for conveying information but also for performing actions. He categorized speech acts into three levels. First, the locutionary act refers to the literal production of an utterance with specific lexical and grammatical meaning. For example, the sentence "*Please close the door*" at the locutionary level simply means asking someone to close the door. Second, the illocutionary act represents the speaker's intent or function behind the utterance. The same sentence can serve as a command, request, or suggestion depending on the context and intonation. Third, the perlocutionary act concerns the effect the utterance has on the listener. If the listener actually closes the door, the perlocutionary act is successfully achieved. Searle further classified illocutionary acts into five categories: assertive (stating facts or describing), directives (commands, requests, or advice), expressive (expressing emotions like gratitude or apologies), commissive (promises or commitments), and declarative (statements that change reality, such as declaring marriage or firing someone).

Baker (2018) defines pragmatic equivalence as the type of equivalence that focuses on maintaining meaning within the communicative context, particularly in terms of implicature, presupposition, and speech function. In her book *In Other Words: A Coursebook on Translation*, Baker emphasizes that pragmatic equivalence is not solely dependent on lexical or grammatical similarity but rather on how meaning is effectively conveyed according to the cultural norms and communicative conventions of the target language. To achieve pragmatic equivalence, translators must consider the context and intended function of the source text. A direct command in one language, for instance, might sound too harsh in another, requiring a more polite formulation to preserve its intended speech function. Similarly, politeness strategies, honorifics, and indirect expressions vary across cultures, making it essential for translators to adjust their approach accordingly. Another key aspect of pragmatic equivalence is handling implicature, where meaning is implied rather than explicitly stated. Since different languages and cultures interpret indirect meanings differently, translators must ensure that the intended message is clear while respecting the pragmatic norms of the target audience. By carefully considering social context, speaker relationships, and pragmatic expectations, translators can produce accurate and culturally appropriate translations that maintain the intended effect of the original text.

This study focuses on analyzing the translation of illocutionary acts in the lyrics of *Nemen* from Japanese to Arabic. The song *Nemen* tells the story of a heartbreak experienced by someone whose partner has been unfaithful. It portrays feelings of pain, disappointment, and abandonment after giving everything to the relationship. *Nemen* was written by Gildcoustic and performed by the music group NDX AKA. The song

belongs to the hip-hop dangdut genre and was released in May 2023. The study is based on Searle's speech act theory, which categorizes illocutionary acts into five types: assertives, directives, expressives, commissives, and declaratives. Additionally, this study applies Baker's (2018) concept of pragmatic equivalence to assess how well the translation conveys implicit meaning, emotional tone, and cultural elements found in *Nemen*. Since Javanese and Arabic have distinct communication systems and pragmatic norms, the research explores the challenges involved in maintaining the illocutionary force in translation.

Many studies have examined the translation of the Javanese language as both a source and target language. Mukminin (2024) focused on translation techniques, methods, and ideology in translating the lyrics of *Kartonyono Medot Janji* from Javanese into English. Rahma, Kristina, & Marmanto (2018) described the translation of cultural elements using the adaptation technique and linguistic elements using the variation technique in the *Batman* subtitles translated into Mataraman Javanese. Sajarwa, Khumairo Ma'shumah, Arrasyid, & Ediani (2023) revealed the negotiation of French cultural identity in Javanese translation through Albert Camus's novel *L'Étranger* and its Javanese translation, *Wong Njaba'*, by Revo Arka Giri Soekatno. Anis & bin Syed Abdullah (2023) conducted a comparative analysis of cultural terms in religious texts, focusing on *al-Hikam* aphorisms translated from Arabic (L1) into Javanese (L2). Several studies have used the song *Nemen* as their research object. Effendi (2024) analyzed *Nemen* using Peirce's semiotics and Sternberg's theory of love, which includes intimacy, passion, and commitment. Febriansah (2024) examined the form and arrangement of the *Nemen* song in the Orkes Melayu SERA version, including its lyrical sentences, phrases, and motifs. Kasmanah, Haerudin, & Hidayat (2024) analyzed the translation techniques used for the lyrics of *Nemen* from Javanese into Indonesian by the YouTube channel Mad Lyric. A similar study was conducted by Pribalisty, Putri, Rahman, & Kusumastuti (2025), who analyzed the translation techniques used by Mad Lyric in translating *Nemen* from Javanese into Indonesian.

This study aims to analyze pragmatic equivalence in the translation of illocutionary speech acts in the lyrics of *Nemen* from Javanese to Arabic. The research gap lies in the lack of studies addressing the translation of illocutionary acts in song lyrics from Javanese to Arabic, especially in the context of popular music. The novelty of this study lies in its analysis of pragmatic equivalence in illocutionary speech acts applied to song lyrics, considering the social and cultural contexts of both the source and target languages. This research benefits translators, academics, and music enthusiasts by providing insights into translation strategies that effectively preserve illocutionary meaning while enriching pragmatic translation studies in cross-linguistic and cross-cultural music.

## 2. METHOD

This research employs a qualitative descriptive approach with a product-oriented translation study. This approach is chosen as the focus is to describe and analyze the translation of the song lyrics *Nemen* from Javanese to Arabic within the context of pragmatic equivalence in illocutionary speech acts. The study concentrates on the

analysis of speech acts occurring in the song lyrics, which include types of speech acts such as directive, assertive, expressive, declarative, and commissive. The research assesses the extent to which pragmatic equivalence is maintained by considering the meaning and communicative function of each speech act in translation. Therefore, this study emphasizes the translation product, the translated song lyrics, to determine whether the translation preserves the illocutionary force from the source language (Japanese) to the target language (Arabic).

The data for this research consists of the song lyrics of *Nemen*, which are in Japanese and are translated into Arabic. The data for this study is sourced from the YouTube channel Kampung Arab Music. The data collection technique involves the listen and note method, where the researcher listens to the song lyrics in Japanese, identifies sentences containing illocutionary speech acts, and then records the Arabic translation of those lines. Data analysis uses the interactive model, which consists of three main components: data collection, data reduction, and data presentation. In this process, the researcher identifies the speech acts in the lyrics, analyzes their translations, and examines the pragmatic equivalence between Japanese and Arabic. The analysis results presented in a narrative description, illustrating the relationship between the translated speech acts and the communicative functions retained in the translation.

### 3. FINDING AND DISCUSSION

In this section, the concept of pragmatic equivalence was discussed, followed by a detailed analysis of how each illocutionary speech act was translated from Japanese to Arabic in the song lyrics *Nemen*. Each illocutionary act in the song lyrics was examined through specific examples, comparing the original Japanese text with its Arabic translation.

#### 3.1 Pragmatic Equivalence

Pragmatic equivalence is essential in translation, particularly when addressing the nuances of illocutionary speech acts. In this study, the author explores how illocutionary speech acts in the Japanese song *Nemen* are translated into Arabic, focusing on whether the translations maintain pragmatic equivalence. The aim is to examine how speech acts such as directives, assertives, expressives, and commissives are rendered in the target language (Arabic), while preserving their original illocutionary force. The following table presents the alignment between the Japanese source language (SL) and the Arabic target language (TL), illustrating the pragmatic equivalence of the translated speech acts.

**Table 1.** Pragmatic Equivalence in *Nemen* (Japanese-Arabic)

| SL (Japanese)              | TL (Arabic)                                       | Pragmatic Equivalence<br>(Illocutionary Speech Act) |
|----------------------------|---|---|
| <i>Kudune kowe ngerti</i>  | ينبغي أنت تفهم<br>[yanbaghī anta tafhamu]         | Equivalent<br>(Directives = Directives)             |
| <i>Tresnoku nomer siji</i> | لي حبي رقم الواحد<br>[lī chubbī raqmu al-wāchidi] | Equivalent<br>(Assertives = Assertives)             |

|   |   |   |
|---|---|---|
| <i>Penak e leh mu blenjani<br/>janji</i>              | سهل جدًا أنت تنكر العهد<br>[sahlun jiddan anta<br>tankiru al-'ahdī]                 | Equivalent<br>(Expressives = Expressives) |
| <i>Kowe tego nglarani</i>                             | تطاوع قلبك نفسي<br>[tuthāwi'u qalbuka nafsī]  | Equivalent<br>(Expressives = Expressives) |
| <i>Usahaku wes ra kurang<br/>kurang</i>               | وسعي لا ناقص ناقص<br>[wa sa'yī lā nāqish<br>nāqish]                                 | Equivalent<br>(Assertives = Assertives)   |
| <i>Gematiku wes pol polan</i>                         | إهتمامي قد شديدا<br>[ihtimāmī qad syadīdan]   | Equivalent<br>(Assertives = Assertives)   |
| <i>Pas aku dolan jebul<br/>ketemu kowe neng dalan</i> | حينما أنا أمشي أقابلك في الطّارق<br>[chīnamā anā amsyī<br>uqābiluka fī ath-thāriqī] | Equivalent<br>(Assertives = Assertives)   |
| <i>Kowe konangan gendak<br/>an</i>                    | أنت منظور بالخيانة<br>[anta manzhūrun bil-<br>khiyānatī]                            | Equivalent<br>(Assertives = Assertives)   |
| <i>Ngomongo... Jalokmu pie?</i>                       | تكلم ماذا تريد<br>[takallam mādzā turīdu]   | Equivalent<br>(Directives = Directives)   |
| <i>Tak turutane, tak<br/>usahakne</i>                 | سأطيعه سأحاوله<br>[sa'uthī'uhu<br>sa'uchāwiluhu]                                    | Equivalent<br>(Commissives = Commissives) |
| <i>Aku ramasalah... yen kon<br/>berjuang dewe</i>     | أنا ما في مشكلة إذا أجاهد بنفسي<br>[ana mā fī musykilah idzā<br>ujāhidu binafsī]    | Equivalent<br>(Expressives = Expressives) |
| <i>Sing penting kowe<br/>bahagia endinge</i>          | ألمهم أنت ستفرح في الأخير<br>[almuhimu anta<br>satafrachu fī al-akhīrī]             | Equivalent<br>(Expressives = Expressives) |
| <i>Nanging opo, walesanmu<br/>neng aku</i>            | لكن ماذا، إجابتك عليّ<br>[lakin mādzā ijābatuka<br>'alayya]                         | Equivalent<br>(Directives = Directives)   |
| <i>Kowe luwih milih dek'e</i>                         | أنت تفضّل نفسها<br>[anta tufadhdhīlu<br>nafsahā]                                    | Equivalent<br>(Assertives = Assertives)   |
| <i>Kowe ninggal aku ninggal<br/>tatu</i>              | أنت تتركني تترك جرح<br>[anta tatrukunī tatruk<br>jurchun]                           | Equivalent<br>(Expressives = Expressives) |
| <i>Kurang opo, nek ku<br/>mertahanke kowe</i>         | ناقص ماذا أنا أدافعك<br>[nāqish mādzā anā<br>udāfi'uka]                             | Equivalent<br>(Directives = Directives)   |



|                                  |  |   |
|----------------------------------|--|---|
| <i>Kowe malah ngebot i liane</i> | لكن أنت تفضل الأخرى<br>[lakin anta tufadhdhilu al-ukhra] | Equivalent<br>(Assertives = Assertives) |
|----------------------------------|--|---|

The table 1 shows that the translation of Javanese expressions into Arabic maintains pragmatic equivalence across various illocutionary speech acts. The analysis of pragmatic equivalence in the translation of illocutionary speech acts between Javanese and Arabic highlights the importance of preserving both meaning and communicative function across languages. In this context, various types of speech acts—such as directives, assertives, expressives, and commissives—are translated in a way that maintains their illocutionary force, ensuring that the speaker's intent remains intact. This approach emphasizes that translation is not only about conveying the literal meaning of words but also about preserving the purpose behind the speech acts.

### 3.2 Directive Speech Acts Translation

Directive speech acts involve actions where the speaker attempts to get the listener to do something. In translation, the challenge is to convey not only the literal meaning but also the speaker's intention behind the request or command. A successful translation of directive speech acts ensures that the urgency, politeness, or forcefulness of the original message is preserved in the target language.

SL : *Ngomongo... Jalokmu pie?*

[Say it... What do you want?]

TL : *تكلم ماذا تريد /takallam mādzā turīdu/*

[Speak, what do you want?]

The translation of the directive speech act above demonstrates pragmatic equivalence, preserving the illocutionary force and the intended meaning behind the directive in both languages. In Javanese, *Ngomongo* (speak) is an imperative command, while *Jalokmu pie?* (what do you want?) requests clarification about the listener's intention. This structure suggests a casual or informal tone, inviting the listener to express their desire or intention. The speaker's goal is to prompt the listener to speak and explain their request. In Arabic, *تكلم /takallam/* (speak) mirrors the imperative in the Javanese original, while *ماذا تريد /mādzā turīdu/* (what do you want?) serves to clarify the listener's wishes. Although the literal translation is straightforward, it may sound slightly more formal or neutral compared to the Javanese version. Arabic often employs a more explicit imperative tone, making the directive feel more direct. The pragmatic equivalence is maintained as both translations communicate a request for the listener to speak and express their desires. Another example of the translation of directive speech acts can be seen in the following data.

SL : *Nanging opo, walesanmu neng aku*

[But what is your answer to me?]

TL : *لكن ماذا، إجابتك عليّ /lakin mādzā ijābatuka 'alayya/*

[But what about your answer to me?]

The directive speech act in the Javanese phrase above is a question, implying a request for an explanation or answer. The Javanese *Nanging opo* translates to لكن ماذا /*lakin mādzā*/, which is an interrogative phrase meaning 'but what' in English. This preserves the questioning function of the original directive speech act, maintaining the speaker's intent to seek clarification or response. The second part, *walesanmu neng aku*, translates to إجابتك عليّ /*ijābatuka 'alayya*/, which means *your answer to me* in English. In both the Javanese and Arabic versions, the speaker is directing the addressee to provide a response or answer. The translation retains the directive nature of the speech act, but there is a slight shift in phrasing. The Javanese *neng aku* (to me) is rendered as عليّ /*'alayya*/, meaning 'to me' or 'upon me,' which is a typical construction in Arabic to express the recipient of the action. The translation successfully achieves pragmatic equivalence by preserving the directive function of the speech act. The shift in phrasing does not alter the intent of the speech act, which remains a request for an answer.

### 3.3 Assertives Speech Acts Translation

Assertive speech acts convey statements that reflect the speaker's belief or claim about the world. In translation, maintaining the illocutionary force of assertives requires careful attention to the truth-value or the proposition presented in the source language SL and ensuring it aligns with the TL. Assertives often include statements of fact, predictions, descriptions, or assertions that can be evaluated as true or false. Translating assertive speech acts involves preserving the speaker's intended belief while considering cultural nuances that might shape how statements are perceived.

- SL : *Gematiku wes pol polan*  
[My patience has run out completely]
- TL : إهتمامي قد شديداً /*ihtimāmī qad syadīdan*/  
[My concern is very strong]

The translation of the assertive speech act above illustrates the process of preserving the illocutionary force and intended meaning behind the assertive statement in both languages. In Javanese, *Gematiku wes pol polan* translates to "My concern is complete," where *gematiku* (my concern) refers to the speaker's emotional or mental state, and *wes pol polan* (already to the fullest) intensifies this feeling, indicating a high level of concern. This phrase suggests that the speaker's emotions or mental state are fully occupied or overwhelmed with concern. In Arabic, إهتمامي قد شديداً /*ihtimāmī qad syadīdan*/ (My concern has been intense) conveys a similar meaning, with إهتمامي /*ihtimāmī*/ (my concern) corresponding to *gematiku*, and قد شديداً /*qad syadīdan*/ (has been intense) emphasizing the degree of concern. However, the Arabic version uses a slightly different construction, relying on قد /*qad*/ (has) to indicate the intensity, and شديداً /*syadīdan*/ (intense) to describe the degree of concern. This translation accurately maintains the intensity of the speaker's concern but differs slightly in how the intensity is expressed. The pragmatic equivalence between the Javanese and Arabic versions is maintained, as both assert the speaker's state of mind regarding their concern. Another example of the translation of assertive speech acts can be seen in the following data.

- SL : *Kowe luwih milih dek'e*



[You prefer her]

TL : أنت تفضل نفسها /*anta tufadhdhilu nafsahā*/

[You prefer her]

The Javanese sentence *Kowe luwih milih dek'e* asserts a preference, with *kowe* meaning 'you', *luwih milih* meaning 'prefer', and *dek'e* referring to the third person singular, commonly meaning *her* in this context. This creates an assertion about the addressee's preference for someone, implying that the addressee prefers the woman in question over another option. The Arabic translation أنت تفضل نفسها /*anta tufadhdhilu nafsahā*/ directly translates to *You prefer her*, with أنت /*anta*/ meaning 'you', تفضل /*tufadhdhilu*/ meaning *prefer*, and نفسها /*nafsahā*/ meaning *herself* or *her*. While the translation captures the key elements of the original sentence, there is a subtle shift in the translation due to the use of نفسها /*nafsahā*/, which more directly means *herself*. In Arabic, نفسها /*nafsahā*/ is often used to indicate a preference toward the person themselves, often implying the person's self or essence. The translation maintains the assertive speech act of stating a preference in both languages, but the choice of words shifts slightly. In Javanese, *dek'e* (her) is a more neutral term for the person being referred to, while in Arabic, نفسها /*nafsahā*/ may carry a slightly stronger connotation of the person herself. Despite this subtle difference in connotation, the core meaning of the assertive statement—that the addressee prefers the woman—is preserved in both languages, ensuring pragmatic equivalence in the assertion of preference.

### 3.4 Commissive Speech Acts Translation

Commissive speech acts are statements in which the speaker commits to a certain course of action. These acts express promises, offers, refusals, or vows, and they serve to bind the speaker to future actions. In translation, it is essential to maintain the speaker's commitment while adapting the language and structure to fit the target language's norms and expectations. In translating commissive speech acts, the main challenge is to ensure that the speaker's intent to commit to an action is clearly conveyed, without altering the strength or nature of the commitment. For instance, a promise made in the source language should be translated in a way that reflects the same level of obligation and sincerity in the target language.

SL : *Tak turutane, tak usahakne*

[I'll follow it, I'll try]

TL : سأطيعه سأحاوله /*sa'uthī'uhu sa'uchāwiluhu*/

[I will obey it, I will try it]

The translation of the commissive speech act between Javanese and Arabic reveals both similarity in illocutionary intent and differences in linguistic form. In the Javanese source language, the phrase *Tak turutane, tak usahakne* expresses a commitment to follow and attempt something, using informal, conversational language typical in everyday Javanese speech. It indicates the speaker's promise to take action and make an effort. The Arabic target language translation, سأطيعه سأحاوله /*sa'uthī'uhu sa'uchāwiluhu*/, translates as *I will obey him, I will try it*, preserving the commitment implied in the original sentence. However, the formality in the Arabic structure, with the future tense verbs سأطيعه

(I will obey) and سأحاوله (I will try), gives it a slightly more formal tone compared to the casual style of the Javanese version. Despite these structural differences, the illocutionary force—that of making a promise to act—remains consistent across both languages. The translation successfully conveys the same intention to take action, demonstrating the preservation of pragmatic equivalence.

### 3.5 Expressives Speech Acts Translation

Expressive speech acts involve conveying the speaker's emotions or feelings, such as happiness, sadness, or frustration. When translating expressives, the goal is to maintain the emotional tone and intent while ensuring that the translation respects the target language's cultural and linguistic norms.

SL : *Sing penting kowe bahagia endinge*

[The important thing is that you're happy in the end]

TL : ألمهم أنت ستفرح في الأخير /*almuhimu anta satafrachu fī al-akhīri*/

[The important thing is that you are happy in the end]

The translation of expressives speech acts between the Javanese source language and Arabic target language highlights the subtle nuances in conveying emotions while maintaining pragmatic equivalence. The Javanese phrase *Sing penting kowe bahagia endinge* expresses a selfless wish for someone's happiness, stressing that the most important thing is their well-being, regardless of other circumstances. This phrase conveys an emotional connection, where the speaker prioritizes the listener's happiness in the end. The Arabic translation, ألمهم أنت ستفرح في الأخير /*almuhimu anta satafrachu fī al-akhīri*/ carries a similar sentiment but slightly alters the tone. The Arabic version emphasizes that the listener *will* be happy in the future, adding a sense of certainty or inevitability. This shift in focus from the present importance of happiness (as in the Javanese) to a future-oriented outcome reflects the linguistic and cultural differences in how emotions are framed. Despite these differences, both translations maintain the same underlying emotional message, the desire for the listener's happiness. This demonstrates how *Expressives* speech acts can be adapted across languages while preserving the core sentiment, even when the structure or temporal emphasis varies. This analysis highlights the importance of contextual and cultural factors in achieving pragmatic equivalence in translation. Another example of the translation of expressive speech acts can be seen in the following data.

SL : *Kowe tego nglarani*

[You are cruel to hurt me]

TL : تطاوع قلبك نفسي /*tuthāwi'u qalbuka nafsī*/

[How could your heart allow you to hurt me?]

The Javanese sentence *Kowe tego nglarani* expresses an emotional reaction, where *kowe* means 'you', *tego* refers to 'having the heart to' or 'being able to', and *nglarani* means 'hurt' or 'cause pain'. The sentence as a whole conveys the speaker's emotional response to the addressee's action, specifically accusing them of being able to hurt or cause pain to someone. The Arabic translation تطاوع قلبك نفسي /*tuthāwi'u qalbuka nafsī*/ roughly translates to 'You obey your heart, my soul' with تطاوع /*tuthāwi'u*/ meaning 'obey', قلبك

/qalbuka/ meaning 'your heart,' and نفسي /nafsi/ meaning 'my soul.' This is a much more metaphorical and expressive construction in Arabic. The phrase تطوع قلبك /tuthāwi'u qalbuka/ 'obey your heart' suggests an internal emotional conflict, emphasizing the heart's guidance in decision-making, and نفسي /nafsi/ (my soul) expresses a deeper emotional engagement with the addressee, often signifying the speaker's emotional state. In terms of pragmatic equivalence, the Arabic translation adapts the Javanese expressive speech act into a more emotionally charged and metaphorical expression. This shift from direct accusation to an emotional plea reflects a cultural difference in how emotional expressions are conveyed. Nonetheless, both sentences convey an emotional reaction, preserving the expressive function of the speech act, even though the linguistic means differ. Therefore, the pragmatic equivalence is achieved through the shared emotional tone and intent in both the Javanese and Arabic translations.

#### 4. CONCLUSION

In conclusion, this study emphasizes the importance of pragmatic equivalence in translating illocutionary speech acts, particularly between Javanese and Arabic in the song *Nemen*. By examining various speech acts such as directives, assertives, expressives, and commissives, the study highlights how these acts are effectively translated while preserving the original illocutionary force. The findings demonstrate that successful translation goes beyond merely transferring words; it requires ensuring that the speaker's intention, emotional tone, and communicative function remain intact in the target language. This research shows that despite linguistic and cultural differences, pragmatic equivalence can be achieved through careful adaptation of language, considering both the message and the cultural context. This study is limited to a single song, which may not fully represent broader translation patterns of illocutionary speech acts between Javanese and Arabic. Nevertheless, it contributes to the understanding of pragmatic equivalence in song translation and highlights the need for cultural sensitivity. Future research could expand the dataset, explore audience reception, or analyze additional speech act categories to provide deeper insights into translation effectiveness.

#### REFERENCE

- Abfalter, D., Mueller-Seeger, J., & Raich, M. (2021). Translation decisions in qualitative research: a systematic framework. *International Journal of Social Research Methodology*, 24(4), 469–486. Retrieved from <https://doi.org/10.1080/13645579.2020.1805549>
- Ahearn, L. M. (2021). *Living language: An introduction to linguistic anthropology*. John Wiley & Sons.
- Anis, M. Y., & bin Syed Abdullah, S. N. (2023). A Comparative Analysis of Cultural Terms in Arabic-Javanese Religious Texts Through the Lens of al-Hikam Aphorisms Translation. *Jurnal Al Bayan: Jurnal Jurusan Pendidikan Bahasa Arab*, 15(2), 472–490. Retrieved from <http://dx.doi.org/10.24042/albayan.v15i2.18689>
- Baker, M. (2018). *In Other Words: A Coursebook on Translation*. Routledge.
- Bilá, M., & Ivanova, S. V. (2020). Language, culture and ideology in discursive practices.

- Russian Journal of Linguistics*, 24(2), 219–252. Retrieved from <https://doi.org/10.22363/2687-0088-2020-24-2-219-252>
- Bonvillain, N. (2019). *Language, culture, and communication: The meaning of messages*. Rowman & Littlefield.
- Cornish, F. (2022). Text, discourse, context: A meta-trilogy for discourse analysis. *Journal of Pragmatics*, 199, 91–104. Retrieved from <https://doi.org/10.1016/j.pragma.2022.07.002>
- Dewi, I. K., Khrisna, D. A. N., Budiharjo, B., Nababan, H., Nababan, M. R., & Kusumastusi, F. (2024). Translating Politeness: Adapting Directive Speech Acts in Children's Storybooks for Indonesian Culture. *Third International Conference on Communication, Language, Literature, and Culture (ICCoLLiC 2024)*, 695–708. Atlantis Press.
- Effendi, Y. (2024). Pengejawantahan Relasi Cinta Romantik dalam Lagu Nemen: Analisis Semiotika CS Pierce. *DIWANGKARA: Jurnal Pendidikan, Bahasa, Sastra Dan Budaya Jawa*, 4(1), 40–47. Retrieved from <https://doi.org/10.60155/dwk.v4i1.414>
- Febriansah, I. D. (2024). Tinjauan Bentuk dan Aransemen pada Lagu Nemen Ciptaan Gilga Sahid Versi Orkes Melayu Sera. *Repertoar Journal*, 5(1), 122–129. Retrieved from <https://doi.org/10.26740/rj.v5n1.p122-129>
- Holmes, J. S. (2021). *Translated!: Papers on Literary Translation and Translation Studies. With an introduction by Raymond van den Broeck* (Vol. 7). Brill.
- Kasmanah, K., Haerudin, D., & Hidayat, A. (2024). Teknik Penerjemahan Bahasa Jawa ke Bahasa Indonesia dalam Lagu Nemen Karya Gilga Sahid. *Deiksis*, 16(1), 74–83. Retrieved from <http://dx.doi.org/10.30998/deiksis.v16i1.22050>
- Mukminin, M. S. (2024). Javanese-English Song Lyrics Translation: Kartonyono Medot Janji as a Case Study. *Abjad Journal of Humanities & Education*, 2(2), 100–113.
- Pribalisty, N. A., Putri, T. A. H., Rahman, Z. E., & Kusumastuti, F. (2025). Teknik Penerjemahan pada Lirik Lagu “Nemen” Karya Gilga Sahid. *Transformatika: Jurnal Bahasa, Sastra, Dan Pengajarannya*, 9(1), 157–173.
- Rahma, A., Kristina, D., & Marmanto, S. (2018). Analisis Teknik Penerjemahan Adaptasi Dan Variasi Pada Subtitle Film Batman Versi Bahasa Jawa Mataraman. *PRASASTI: Journal of Linguistics*, 3(1), 13–29. Retrieved from <https://doi.org/10.20961/prasasti.v3i1.19664>
- Sajarwa, Khumairo Ma'shumah, N., Arrasyid, N. D., & Ediani, A. (2023). Identity struggle through the negotiation of cultural identity in the translation of French cultural references into Javanese. *Cogent Arts & Humanities*, 10(1), 2184448. Retrieved from <https://doi.org/10.1080/23311983.2023.2184448>
- Searle, J. (1969). *Speech Acts: An Essay in the Philosophy of Language*. Cambridge: Cambridge University Press.
- Wagner, P., Malisz, Z., & Kopp, S. (2014). Gesture and speech in interaction: An overview. *Speech Communication*, Vol. 57, pp. 209–232. Elsevier. Retrieved from <https://doi.org/10.1016/j.specom.2013.09.008>
- Wulandari, A., Mulyana, D., Hadisiwi, P., & Rizal, E. (2025). Language, Youth, and Cultural Identity: Study on the Inheritance of Javanese Speech Levels among Teenagers in

Yogyakarta. *Jurnal Ilmiah Peuradeun*, 13(1), 103–126. Retrieved from <https://doi.org/10.26811/peuradeun.v13i1.1487>