

A Comparative Analysis of Translation Techniques between YouTube Subtitle Translation and the DeepL Translation Tool in the Song Lyrics of *Shake It Off* by Taylor Swift

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ABSTRACT

This study uses a descriptive qualitative approach to examine the translation techniques used in the translated version of the song "Shake It Off" by Taylor Swift into Indonesian. The analysis compares two translations, namely the subtitle from YouTube (TT1) and the machine translation using the platform DeepL (TT2). This study refers to the framework of translation techniques developed by Molina and Albir (2002), as well as the interactive data analysis model of Miles and Huberman (1994) which includes the process of data condensation, data presentation, and conclusion drawing. The song lyrics were divided into units of analysis and arranged parallel to their respective translated versions to identify and classify the techniques used. The findings show that there is a significant difference in the application of translation strategies between TT1 and TT2. TT2 relies heavily on literal translation techniques (68 cases or 39.5%), reflecting the tendency to maintain the surface structure of the source text. In contrast, TT1 shows a higher diversity of techniques, especially adaptation (28 cases or 16.2%) and reduction (11 cases or 6.3%) techniques, reflecting the translator's sensitivity to the cultural context and audiovisual limitations. Other techniques such as amplification, borrowing and modulation also show variations in frequency of use between the two versions. In general, this study shows that human and machine interpreters have different priorities in conveying meaning, style and nuance in the context of translating song lyrics. These differences provide important insights into the advantages and limitations of each approach in the field of audiovisual translation.

Keywords: *Translation Technique, Subtitle, DeepL, Lyrics translation, Machine translation*

1. Introduction

In an increasingly globalized world, the demand for fast and accessible translation continues to rise, especially in the fields of entertainment and digital media. A study by (Aini et al., 2023) define that translation is one way of giving or receiving information. By the introduction of online resources like machine translation software and YouTube subtitles, As stated by (Bowker, n.d.) the term translation is sometimes used as a sort of umbrella term to describe in a broad way any activity where a message is transferred from one language to another. According to (Program et al., 2024) Subtitling is a transfer language in translation types of mass audiovisual communication, such as film or television. while (Freskila et al., 2025) states that Machine translation is a branch of computational linguistics that focuses on computerized systems used to translate text between languages. One type of machine translation is DeepL, which allows audiences around the world to access and understand foreign-language content with relative ease.

According to (Birdsell, 2022), DeepL is a machine translation platform based on artificial intelligence (AI) that utilizes neural machine translation (NMT) technology. This technology enables DeepL to understand the context of sentences more deeply than conventional automatic translation

systems, resulting in translations that are more natural and accurate in preserving the original meaning. However, DeepL still has limitations, particularly in handling cultural elements, language style, and the poetic nuances often found in song lyrics. This is because machine translation tends to focus on literal linguistic aspects and has not yet fully adapted to complex cultural contexts or artistic expressions.

In contrast, subtitles are the result of human translation, typically appearing at the bottom of the screen in videos or films, including music videos. Subtitling is a special form of audiovisual translation, owing to characteristic features and a number of genre-specific constraints which come into play (Perego, 2015). In addition to conveying meaning verbatim, subtitle translation must take into account musical elements like tempo and rhythm as well as the constraints of screen real estate and display time. Therefore, in order to properly and organically communicate the song's content to the intended audience, subtitle translators frequently carry out imaginative alterations. In order for audiences to appreciate and comprehend the translation, subtitles for songs must also preserve the purity of emotion and language style (Yang, 2014).

In YouTube there are the subtitle that we can use to know the meaning. Subtitling is a transfer language in translation types of mass audiovisual communication, such as film or television (Poluwa & Nafilaturif'ah, 2021). G Music, particularly English-language pop songs, plays an important role in global communication and cultural exchange. Taylor Swift, as one of the most influential contemporary artists, is known for her emotionally charged and metaphorically rich lyrics, and her songs are widely listened to and analyzed across language and cultural boundaries (Flettrich & Hardin, 2023).

The translation of song lyrics is a complex process that goes beyond the transfer of meaning from one language to another. It requires the translator to consider rhythm, rhyme, cultural nuances, and the intended emotional impact of the original text (Gritsenko & Aleshinskaya, 2016). In the digital era, the growing use of machine translation tools such as DeepL, along with the increasing availability of subtitles for international audiences, has introduced new dynamics to the field of audiovisual translation, particularly in the context of musical content (Chien & Hui-chin Lin, 2009).

Taylor Swift's "Shake It Off" is a globally recognized pop song, characterized by idiomatic expressions, informal language, and repetitive structures, making it a compelling case for translation studies. Subtitle translations, which are often constrained by time and space, typically employ reduction and condensation techniques to accommodate the limitations of the visual medium (Suratno & Wijaya, 2018). In contrast, DeepL an example of neural machine translation (NMT) utilizes advanced algorithms to generate contextually appropriate and fluent translations, often applying literal translation, adaptation, and amplification techniques (Polakova & Klimova, 2023). In the digital era, the growing use of machine translation tools such as DeepL and the increasing availability of subtitles for international audiences have brought new dynamics to the field of audiovisual translation, especially for musical content (Chien & Hui-chin Lin, 2009).

Recent studies have compared the effectiveness of subtitle translation and machine translation in various. For example, (Gao et al., 2024) found that DeepL outperformed Google Translate in terms of naturalness and contextual accuracy, especially for creative texts. Meanwhile, (Polcz, 2008) highlighted that subtitle translations often prioritize readability and synchronization with the audio-visual content, sometimes at the expense of completeness. This study aims to compare the translation techniques used in subtitle translations by Indolirik on YouTube and DeepL translations tool of Taylor Swift's "*Shake It Off*," focusing on how each approach handles idiomatic expressions, cultural references, and stylistic features. By analyzing these two translation modes, this research seeks to contribute to the understanding of best practices in translating popular music for global audiences and to highlight the strengths and limitations of each method.

To guide this analysis, this research applies the translation technique taxonomy proposed by (Molina & Albir, 2002), which identifies eighteen techniques commonly used by translators to convey meaning between languages. These techniques are: Adaptation, which involves replacing a

cultural element from the source text with one that is more familiar to the target culture; Amplification, which adds information not explicitly stated in the source text to clarify meaning; and borrowing, where a word is taken directly from the source language without translation. Calque is a literal translation that closely imitates the source structure, while Compensation makes up for lost meaning in another part of the text. Description replaces a term with a descriptive phrase, and Discursive Creation refers to inventing a completely new equivalent in the target language.

The taxonomy also includes Established Equivalent, which uses a commonly accepted translation in the target language, and Generalization, where a broader or more general term is used. Linguistic Amplification involves adding linguistic elements for clarity, whereas Linguistic Compression omits some elements to make the sentence more concise. Literal Translation refers to a direct word-for-word translation, while Modulation involves changing the perspective or semantics of the expression. Particularization uses a more specific or detailed term, and Reduction omits information considered unnecessary in the target context. Other techniques include Substitution, where a cultural or linguistic element is replaced with another that serves a similar function in the target context, and Transposition, which involves changing the grammatical category of a word or phrase. Finally, Variation refers to altering the tone, style, or dialect of the text to suit the target audience. Together, these techniques provide a comprehensive framework for analysing translation strategies and their impact on meaning transfer.

According to Molina and Albir (2002), “translation techniques are procedures to analyze and classify how translation equivalence operates.” These techniques are not selected randomly; rather, they are contingent upon various contextual factors, including the translation brief, text type, and the translator's purpose. By employing these techniques as analytical frameworks, this study identifies how each translated word or phrase in the song has been modified, preserved, or altered in either the subtitle or DeepL version. The focus on per-word analysis within each sentence aims to uncover nuanced patterns in translation behavior, particularly in terms of how meaning is conveyed or transformed. Consequently, this research not only evaluates the fidelity or fluency of each translation but also examines how each technique utilized affects the semantic, stylistic, and cultural elements of the original song. In doing so, it contributes to the broader field of audiovisual and song translation, specifically in delineating the capabilities and limitations of human-subtitled versus machine-generated translations.

2. Method

This study adopts a qualitative descriptive approach, as proposed by (Galle, 2021), which enables an in-depth exploration of language phenomena by systematically describing textual data without relying on statistical generalizations. This approach is appropriate for analyzing the translation of song lyrics, which often involves subjective interpretation and creative adaptation. The main objective of this method is to identify, classify, and interpret the translation techniques employed in two different translation modes: subtitle translation and DeepL machine translation of Taylor Swift's *Shake It Off*. (Putri & Dewi, 2021)

The data for this study consist of three components: the Source Text (ST), which refers to the original English lyrics of the song “*Shake It Off*” by Taylor Swift; the first Target Text (TT1), which is the Indonesian subtitle retrieved from the YouTube channel *Indolirik* and the second Target Text (TT2), which is the Indonesian translation produced by DeepL. The entire song is segmented by sentence, and each sentence is further broken down into individual words or meaningful units. Each of these units is then aligned with its corresponding translations in TT1 and TT2 to allow for a detailed comparative analysis. The analysis relies on the framework of 18 translation techniques developed by Molina and Albir (2002), which include procedures such as literal translation, modulation, adaptation, reduction, amplification, and others. These techniques serve as analytical tools for identifying how the original text is rendered in both target versions. Each translation choice is examined in terms of whether it preserves, shifts, or omits the original meaning, style, or cultural

nuance. A coding process is applied to classify each technique used per word or phrase, allowing a detailed mapping of translation behavior across the two versions.

To ensure the credibility and transparency of the research, the analysis follows the interactive model of theory by Miles and Huberman (1994), which involves three concurrent phases: data condensation, data display, and conclusion drawing. Data condensation is achieved by breaking the lyrics into analyzable units and reducing irrelevant elements. (Palazzolo, 2023) These units are then displayed in comparative tables to visualize the techniques applied across ST, TT1, and TT2. Finally, patterns are drawn and conclusions are formulated regarding the dominant translation techniques and their implications for accuracy, fluency, and cultural transfer.

This methodological framework allows for a nuanced understanding of translation practices in both human-subtitled and machine-generated versions. It highlights how different translation tools interpret and transform linguistic, cultural, and stylistic aspects of popular music, providing insights into the strengths and limitations of each translation mode.

3. Results and Discussion

1. Source Text

I stay out too late
Got nothing in my brain
That's what people say, mm-mm
That's what people say, mm-mm
I go on too many dates
But I can't make 'em stay
At least that's what people say, mm-mm
That's what people say, mm-mm
But I keep cruisin'
Can't stop, won't stop movin'
It's like I got this music in my mind
Sayin', "It's gonna be alright"
Cause the players gonna play, play, play, play, play
And the haters gonna hate, hate, hate, hate, hate
Baby, I'm just gonna shake, shake, shake, shake, shake
I shake it off, I shake it off (whoo-hoo-hoo)
Heartbreakers gonna break, break, break, break, break
And the fakers gonna fake, fake, fake, fake, fake
Baby, I'm just gonna shake, shake, shake, shake, shake
I shake it off, I shake it off (whoo-hoo-hoo)
I never miss a beat
I'm lightnin' on my feet
And that's what they don't see, mm-mm
That's what they don't see, mm-mm
I'm dancing' on my own (dancing' on my own)
I make the moves up as I go (moves up as I go)
And that's what they don't know, mm-mm
That's what they don't know, mm-mm
But I keep cruising'
Can't stop, won't stop groovin'
It's like I got this music in my mind
Sayin', "It's gonna be alright"
Cause the players gonna play, play, play, play, play
And the haters gonna hate, hate, hate, hate, hate
Baby, I'm just gonna shake, shake, shake, shake, shake
I shake it off, I shake it off (whoo-hoo-hoo)
Heartbreakers gonna break, break, break, break, break
And the fakers gonna fake, fake, fake, fake, fake

Baby, I'm just gonna shake, shake, shake, shake, shake
I shake it off, I shake it off (whoo-hoo-hoo)
Shake it off, I shake it off
I, I, I shake it off, I shake it off
I, I, I shake it off, I shake it off
I, I, I shake it off, I shake it off (whoo-hoo-hoo)
Hey, hey, hey
Just think, while you've been gettin' down and out about the liars
And the dirty, dirty cheats of the world
You could've been getting' down to this sick beat
My ex-man brought his new girlfriend
She's like, "Oh my God!" but I'm just gonna shake
And to the fella over there with the hella good hair
Won't you come on over, baby? We can shake, shake, shake (yeah)
Yeah, oh, oh
Cause the players gonna play, play, play, play, play
And the haters gonna hate, hate, hate, hate, hate (haters gonna hate)
Baby, I'm just gonna shake, shake, shake, shake, shake
I shake it off, I shake it off (whoo-hoo-hoo)
Heartbreakers gonna break, break, break, break, break (mm)
And the fakers gonna fake, fake, fake, fake, fake (and fake and fake and fake)
Baby, I'm just gonna shake, shake, shake, shake, shake
I shake it off, I shake it off (whoo-hoo-hoo)
Shake it off, I shake it off
I, I, I shake it off, I shake it off
I, I, I shake it off, I shake it off
I, I, I shake it off (yeah), I shake it off (whoo-hoo-hoo)
Shake it off, I shake it off
I, I, I shake it off, I shake it off (you got to)
I, I, I shake it off, I shake it off
I, I, I shake it off, I shake it off

2.Target Text 1 (Subtitle)

Aku diluar sampai larut malam
Aku dungu
Itulah yang orang orang katakan
Aku terlalu sering gonta-ganti pasangan
Tapi aku tak bisa membuat mereka bertahan
Paling tidak itulah yang orang -orang katakan
Tapi aku akan tetap berkelana
Tak bisa berhenti,tak mau berhenti
Seperti ada musik dikepalaku
Yang seolah berkaitan "semuanya akan baik baik Saja"
Karena para pemain akan selalu bermain,main,main
Para pembenci akan tetap membenci,benci,benci
Sayang,ayo Kita cuekin Saja
Cuekin aja semua,cuekin aja semua
Para pematah hati tak akan berhenti mematahkan hati
Dan yang bermuka Dua akan terus bermuka Dua
Sayang ,ayo Kita cuekin Saja
Cuekin aja semua,cuekin aja semua
Aku tak pernah terpengaruh
Aku selalu mengikuti kata hatiku
Dan itulah yang tak orang-orang lihat mm mm
Itulah yang tak orang-orang lihat mm mm

Aku tak butuh siapapun
Inspirasiku mengalir begitu saja
Dan itulah yang mereka tahu mm mm
Itulah yang tak orang-orang lihat mm mm
Tapi aku akan tetap berkelana
Tak bisa berhenti, akan terus ikuti irama
Seperti ada musik di kepalaku
seolah berkata, semuanya akan baik-baik saja
Karena para pemain akan selalu bermain, main, main, main
Dan para Pembenci akan tetap membenci, benci, benci
Sayang, ayo Kita cuekin Saja
Cuekin aja semua, cuekin aja semua
Para pematah hati tak akan berhenti mematahkan hati
Dan yang bermuka Dua akan terus bermuka Dua
Sayang, ayo Kita cuekin Saja
Cuekin aja semua, cuekin aja semua
Cuekin aja semua, cuekin aja semua
Cuekin aja semua, cuekin aja semua
Cuekin aja semua, cuekin aja semua
Cuekin aja semua, cuekin aja semua
Hey hey hey
Coba berpikirlah, daripada kau sibuk berceramah
Dan tukang selingkuh di dunia
Mending kau ikut menari dengan irama keren lagu ini
Mantanku membawa pacar barunya
Dan dia, "sungguh menawan!" Tapi aku tak akan memikirkannya
Dan untuk temanku yang disana dengan rambut yang sangat indah
Bisakah kau kesini, sayang? Kita bergoyang goyang goyang
Yeah, oh, oh
Karena para pemain akan selalu bermain, main, main
Para pembenci akan tetap membenci, benci, benci
Sayang, ayo Kita cuekin Saja
Cuekin aja semua, cuekin aja semua
Para pematah hati tak akan berhenti mematahkan hati
Dan yang bermuka Dua akan terus bermuka Dua
Sayang, ayo Kita cuekin Saja
Cuekin aja semua, cuekin aja semua (whoo-hoo-hoo)
Cuekin aja semua, cuekin aja semua
Cuekin aja semua, cuekin aja semua
Cuekin aja semua, cuekin aja semua
Cuekin aja semua, cuekin aja semua

3.Target Text 2 (DeepL Translation)
Aku sering pulang terlalu larut
Tak ada yang ada di pikiranku
Itulah yang orang katakan, mm-mm
Itulah yang orang katakan, mm-mm
Aku sering pergi kencan terlalu banyak
Tapi aku tak bisa membuat mereka tinggal
Setidaknya itulah yang orang katakan, mm-mm
Itulah yang orang katakan, mm-mm
Tapi aku terus melaju
Tak bisa berhenti, tak mau berhenti bergerak
Seolah-olah ada musik di kepalaku
Mengatakan, "Semua akan baik-baik saja"

Karena para pemain akan bermain, bermain, bermain, bermain, bermain
Dan para pembenci akan membenci, membenci, membenci, membenci, membenci
Sayang, aku hanya akan mengguncang, mengguncang, mengguncang, mengguncang,
mengguncang
Aku goyang, aku goyang (whoo-hoo-hoo)
Para pemecah hati akan memecah, memecah, memecah, memecah, memecah
Dan para penipu akan menipu, menipu, menipu, menipu, menipu
Sayang, aku hanya akan goyang, goyang, goyang, goyang, goyang
Aku goyang, aku goyang (whoo-hoo-hoo)
Aku tak pernah ketinggalan irama
Aku secepat kilat di kakiku
Dan itu yang mereka tidak lihat, mm-mm
Itu yang mereka tidak lihat, mm-mm
Aku menari sendirian (menari sendirian)
Aku membuat gerakan saat aku pergi (gerakan saat aku pergi)
Dan itu yang mereka tidak tahu, mm-mm
Itu yang mereka tidak tahu, mm-mm
Tapi aku terus melaju
Tak bisa berhenti, tak akan berhenti bergoyang
Seolah-olah ada musik di pikiranku
Mengatakan, "Semua akan baik-baik saja"
Karena para pemain akan bermain, bermain, bermain, bermain, bermain
Dan para pembenci akan membenci, membenci, membenci, membenci, membenci
Sayang, aku hanya akan bergoyang, bergoyang, bergoyang, bergoyang, bergoyang
Aku goyang, aku goyang (whoo-hoo-hoo)
Para pemecah hati akan memecah, memecah, memecah, memecah, memecah
Dan para penipu akan menipu, menipu, menipu, menipu, menipu
Sayang, aku hanya akan goyang, goyang, goyang, goyang, goyang
Aku goyang, aku goyang (whoo-hoo-hoo)
Goyang, aku goyang
Aku, aku, aku mengguncangnya, aku mengguncangnya
Aku, aku, aku mengguncangnya, aku mengguncangnya
Aku, aku, aku mengguncangnya, aku mengguncangnya (whoo-hoo-hoo)
Hey, hey, hey
Pikirkanlah, sementara kamu sedang sedih karena para pembohong
Dan para penipu kotor di dunia ini
Kamu bisa saja menikmati irama gila ini
Mantan suamiku membawa pacar barunya
Dia seperti, "Oh my God!" tapi aku hanya akan mengguncang
Dan kepada pria di sana dengan rambut yang sangat bagus
Ayo datang ke sini, sayang? Kita bisa mengguncang, mengguncang, mengguncang (yeah)
Yeah, oh, oh
Karena para pemain akan bermain, bermain, bermain, bermain, bermain
Dan para pembenci akan membenci, membenci, membenci, membenci, membenci (pembenci akan
membenci)
Sayang, aku hanya akan bergoyang, bergoyang, bergoyang, bergoyang, bergoyang
Aku mengguncangnya, aku mengguncangnya (whoo-hoo-hoo)
Para pemecah hati akan memecah, memecah, memecah, memecah, memecah (mm)
Dan para penipu akan menipu, menipu, menipu, menipu, menipu (dan menipu dan menipu dan
menipu)
Sayang, aku hanya akan bergoyang, bergoyang, bergoyang, bergoyang, bergoyang
Aku mengguncangnya, aku mengguncangnya (whoo-hoo-hoo)
Mengguncangnya, aku mengguncangnya
Aku, aku, aku mengguncangnya, aku mengguncangnya

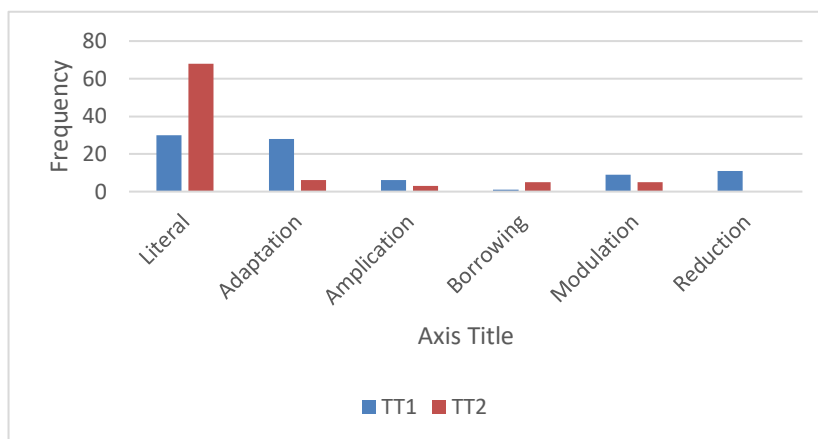
Aku, aku, aku mengguncangnya, aku mengguncangnya
 Aku, aku, aku mengguncangnya (yeah), aku mengguncangnya (whoo-hoo-hoo)
 Goyang saja, aku goyang saja
 Aku, aku, aku goyang saja, aku goyang saja (kamu harus)
 Aku, aku, aku goyang saja, aku goyang saja
 Aku, aku, aku goyang saja, aku goyang saja

Before presenting the data, it is important to emphasize that the following section aims to provide an objective overview of the translation techniques identified in the Indonesian versions of Taylor Swift’s “Shake It Off” lyrics, as translated by YouTube subtitles and the DeepL tool. This data display is intended to help readers easily observe the patterns and differences in translation strategies, serving as a foundation for further discussion and analysis.

Table 1 Data display of analysis

01	ST	I	Stay out	Too late	
	TT1	Aku	Diluar	Sampai larut malam	
	TT	Lit	Adap	Adap	
	TT2	Aku	Sering pulang	Terlarut malam	
	TT	Lit	Adap	Lit	
02	ST	Got	nothing	In my brain	
	TT1	Aku	dungu	-	
	TT	Red	Adap	Red	
	TT2	Tak ada	Yang ada	Di pikiranku	
	TT	Lit	Amp	Lit	
03	ST	That's what	People say	mm-mm	
	TT1	Itulah yang	Orang -orang katakana	-	
	TT	Lit	Lit	Red	
	TT2	Itulah yang	Orang katakan	mm-mm	
	TT	Lit	Lit	Bor	
04	ST	I	go on	To many dates	
	TT1	Aku	terlalu sering	Gonta-ganti pasangan	
	TT	Lit	Amp	Adap	
	TT2	Aku	Sering pergi	Kencan terlalu banyak	
	TT	Lit	Amp	Lit	
05	ST	But	I can't make 'em	stay	
	TT1	Tapi	Aku tak bisa membuat mereka	Bertahan	
	TT	Lit	Lit	Adap	
	TT2	Tapi	Aku tak bisa membuat mereka	tinggal	
	TT	Lit	Lit	Lit	
06	ST	At least	That's what	People say	mm-mm
	TT1	Paling tidak	Itulah yang	Orang katakan	-
	TT	Amp	Lit	Lit	Red
	TT2	Setidaknya	Itulah yang	Orang katakana	mm-mm
	TT	Lit	Lit	Lit	Bor
07	ST	But	I keep	Cruisn'	
	TT1	Tapi	Aku akan tetap	Berkelana	
	TT	Lit	Lit	Adap	
	TT2	Tapi	Aku terus	Melaju	
	TT	Lit	Lit	Adap	

Chart 1 Comparison of Translation Technique in TT1 and TT2



The bar chart above presents a comparison of the frequency of translation techniques employed in two versions of translation: TT1 (Subtitle) and TT2 (DeepL). The data reveal that literal translation is the most frequently used technique in DeepL, with a total of 68 occurrences, which significantly exceeds its usage in the Subtitle version, which appears 30 times. This indicates that DeepL predominantly applies a word-for-word approach, maintaining the structure of the source language without considerable contextual adjustment. In contrast, adaptation is more commonly used in Subtitle translations, appearing 28 times compared to only 6 times in DeepL. This reflects the translator's effort to culturally and contextually adjust the message to suit the target audience.

Furthermore, the amplification technique is employed more frequently in Subtitle (6 instances) than in DeepL (3 instances), suggesting that Subtitle translators often add explanatory elements to clarify meaning. Borrowing appears more in DeepL (5 instances) than in Subtitle (1 instance), indicating DeepL's tendency to retain source language terms. The modulation technique, which involves changes in perspective or semantic categories, is also more present in Subtitle (9 instances) than in DeepL (5 instances), again showing Subtitle's flexibility in conveying meaning. Notably, the reduction technique is exclusively found in Subtitle translations (11 instances) and is entirely absent in DeepL. This reflects the nature of subtitles, which often require information to be condensed or omitted due to spatial and temporal constraints in audiovisual media.

In conclusion, TT1 (Subtitle) demonstrates a more varied and communicative application of translation techniques, indicating a human-driven approach that accounts for context, audience, and medium. On the other hand, TT2 (DeepL) relies heavily on the literal technique, representing a mechanical and less adaptive method typical of machine translation systems.

Table 3 Percentage of Translation Technique in TT1 and TT2

NO	Translation technique	TT 1	Percentage%	TT2	Percentage %
1	Literal	30	17,4 %	68	39,5%
2	Adaptation	28	16,2%	6	3,4%
3	Amplification	6	3,4%	3	1,7%
4	Borrowing	1	0,5%	5	2,9%
5	Modulation	9	5,2%	5	2,9%
6	Reduction	11	6,3%	-	-

The data indicate significant variation in the use of translation techniques between the subtitle version (TT1) and the DeepL version (TT2). The literal translation technique appears most frequently in both versions, though it is far more dominant in TT2 (68 instances or 39.5%) compared to TT1 (30 instances or 17.4%). This suggests that DeepL, as a neural machine translation tool, tends to preserve the surface structure of the source language more consistently, prioritizing a word-for-word rendering of the original lyrics. On the other hand, adaptation, which involves replacing cultural references or expressions with more culturally relevant ones in the target language, is more prominent in TT1 (28 instances or 16.2%) than in TT2 (6 instances or 3.4%). This reflects the subtitler's greater

awareness of cultural and contextual nuances, likely adapting the lyrics to better suit the Indonesian audience or the constraints of audiovisual translation. Amplification is used sparingly in both TT1 (6 instances or 3.4%) and TT2 (3 instances or 1.7%). This technique adds information that is not explicitly stated in the original text, possibly to increase clarity or explain idiomatic expressions. Its limited use indicates that both translation modes generally avoid elaboration, perhaps due to length and rhythm constraints in song translation.

The technique of borrowing, which involves the direct use of words from the source language, is rarely employed but slightly more frequent in TT2 (5 instances or 2.9%) than in TT1 (1 instance or 0.5%). This may imply that DeepL retains certain lexical items for stylistic or recognizability reasons, while subtitlers prefer full localization. Modulation, a technique that shifts meaning through changes in point of view or semantics, occurs in 9 instances (5.2%) in TT1 and 5 instances (2.9%) in TT2. The higher frequency in TT1 suggests more interpretive intervention by human translators in reshaping the message to maintain its effect in the target language. Lastly, reduction appears only in TT1 with 11 occurrences (6.3%) and is completely absent in TT2. This technique, which omits certain information from the original, is often necessary in subtitle translation due to time constraints and limited screen space. Its absence in TT2 reflects that DeepL translations are not bound by these practical limitations and therefore preserve more textual elements. Overall, TT1 demonstrates greater diversity in translation techniques, favoring adaptation and reduction to meet audiovisual demands, while TT2 is more literal and consistent, reflecting the algorithmic nature of machine translation. These findings reveal how human subtitlers and machine translation tools adopt different strategies and priorities in handling lyrical content.

4. Conclusion

This systematic study compares the translation techniques used for the subtitles and machine translation (using the DeepL platform) of Taylor Swift's song "Shake It Off". The research indicates significant differences in the translation approach used. A variety of techniques, such as adaptation, reduction and amplification, are employed in human-created subtitles to adapt to the audiovisual context, overcome lag and meet audience members' reading needs. Conversely, the DeepL machine is more consistent in its use of literal, modulation, and amplification techniques, which are based on the text's structure and semantics. Although machine learning, particularly with the aid of neural network technologies such as DeepL, offers advantages in terms of speed and efficiency, the results of this study remain somewhat ambiguous with regard to everyday context, emotional intelligence and the artistic language frequently employed in song lyrics. Conversely, human translators have greater flexibility and communication skills, enabling them to create more engaging, relevant content that enhances aesthetics and emotional responses to written language. For this reason, this study emphasises the importance of human creativity in creative endeavours such as music, where nuance, emotion, and cultural connection greatly contribute to the success of translation. However, this study also highlights the increasingly promising potential of machine translation technologies based on artificial intelligence. As machine translation models improve their ability to comprehend context and language, future practice can benefit from a hybrid model combining AI's speed and consistency with human creativity. The implications of this study include encouraging students to practise translation, developing technology to facilitate collaboration between humans and machines, and training AI models using more realistic data, and the improvement of the process of proofreading (post-editing) for greater effectiveness. In consideration of the aforementioned points, the present study proffers a substantial contribution to the advancement of research in the domains of audiovisual and musical studies. Moreover, it serves as a foundational basis for technological and methodological innovations within these fields in the future.

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