

The Analysis of Equivalence of Song Lyrics from English to Indonesian Song By Maher Zain

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Abstract: This study aims to examine and analyses the equivalence of meaning between English and Indonesian lyrics of three Maher Zain songs: "For the Rest of My Life," "I Love You So," and "Guide Me All the Way." In line with that, by applying Eugene Nida's theory of formal and dynamic equivalence and Peter Low's Pentathlon Principle as a reference in determining the extent to which the translation maintains the meaning, emotion, and musical beauty that are equivalent to the original version. The analysis was carried out on each line of the English and Indonesian lyrics with a qualitative approach, then a comparison was made referring to meaning, convention, naturalness of language, rhythm, and rhyme. The research findings show in detail that dynamic equivalence is the most dominant. This is because the translator emphasizes and focuses on conveying emotional and spiritual messages that are appropriate or suitable for the culture and sensitivity of Indonesian listeners. On the other hand, in simpler parts and those containing theological meaning, the use of formal equivalence aims to ensure clarity and accuracy. Furthermore, regarding the meaning, naturalness, and loudness of the song translation, it is considered successful based on the Pentathlon Principle analysis, although there are slight differences in rhythm and cadence caused by structural differences and language rules. Finally, the results of the data comparison in this study show that the translation of Maher Zain's songs has succeeded in balancing the equality of the original meaning and musical and cultural. In addition, especially the translation of religious songs requires linguistic accuracy, cultural sensitivity, and harmony.

Keywords: *Equivalence, Song Lyrics, Translation, Maher Zain*

INTRODUCTION

As a practical tool for fostering connections and fostering long-term communication between languages and cultures, translation is essential. People from different backgrounds can share ideas, information, and cultural values through translation. Translation is crucial in the arts, especially music, to make sure that the messages of songs are communicated and appreciated by listeners worldwide. As a means of cultural expression, music itself frequently conveys deep meanings about human identity, beliefs, and emotions (Baker, 2018). Since music is one of the most popular forms of art, translating it can successfully make it both enjoyable and intelligible to a broad audience from many different nations. In the contemporary music business, To broaden their appeal and appeal to a larger audience, many songs are translated into several languages. Maintaining the original lyrics' meaning, depth, and core emotion while

modifying them for the target language and culture is one of the difficulties that come with the translation process (Low, 2017). Therefore, translating lyrics involves more than just changing words or literal meanings; it also entails modifying the content to make it easily understandable to listeners from different backgrounds without sacrificing the song's musical beauty. Lyric translation is essential for assisting listeners in deciphering the song's hidden meaning. The diverse lyrics of Maher Zain's songs, which convey deep spiritual lessons, provide a powerful illustration. Accurately communicating the meaning and any moral or religious lessons contained within is just as important to translation fidelity as translating a text word for word. The singer and songwriter Maher Zain is well-known throughout the world, especially among Muslim listeners. Many nations have widely accepted his varied songs, which are renowned for their lyrics that convey messages of love, peace, and living a meaningful life,

including Indonesia. Making sure that every message is universally understood and felt by local listeners who might not understand the original language is the main objective of translating his songs into Indonesian.

Numerous difficulties that come up when translating song lyrics have been recognized and highlighted by earlier research. For instance, Siregar (2015) discovered that when translating, various strategies for maintaining the original meaning frequently arise. For instance, Siregar (2015) discovered that cultural differences are the main reason why translations of English songs into Indonesian frequently differ in their ability to convey the original meaning. These results clearly show that translating song lyrics necessitates a number of more meticulous and careful efforts, particularly when those lyrics contain religious or hidden meanings, Included in thoughtful deliberation. Researchers or translators who want to translate songs in the same genre that have strong spiritual themes can also use this study as a guide. Furthermore, this study shows a contribution to translation, especially with regard to meaning preservation. This is significant because it promotes cross-cultural communication through music, which can bring individuals from different origins together.

Maher Zain's song lyrics were chosen because they are seen to have deep religious significance and creative merit. Therefore, to guarantee that the spiritual meaning and religious teachings are preserved and properly communicated, the translation process must be executed with a high degree of precision. Therefore, an analysis of translation equivalents is necessary. Therefore, an analysis of the translation equivalents of Maher Zain's song lyrics from English to Indonesian was conducted to see whether the translation still corresponds to the original meaning. In this study, three Maher Zain songs will be analyzed, namely "For the Rest of My Life" (translated as "all my life"), "I Love You So" (translated as "Ku Milikmu"), and "Guide Me All the Way" (translated as "Tuntunku kepadamu"), along with their official versions in Indonesian. This study uses Nida's Equivalence Theory and Peter Low's Pentathlon Principle (2005), which includes five important aspects: singability, sense, naturalness, rhythm, and rhyme. This approach helps assess the quality

of the translation of song lyrics so that the results are not only linguistically correct, but also remain pleasant to sing and enjoy as musical works.

METHODS

Research method

This study used a qualitative descriptive method. The researcher described and interpreted the translation of Maher Zain's song English version and Indonesia version. As mentioned by Creswell (2018), qualitative research is suitable for identifying patterns, meanings, and interpretations in text data. This method was used to analyze the lyrics in both versions. The researcher used this method to describe the equivalence types based on Nida's theory peter low's theory.

Data and Data Source

Data for this analysis was collected from three Maher Zain songs: "For the Rest of My Life," with the Indonesian version "sepanjang hidupku," "I Love You So," with the Indonesian version "ku milikmu," and "Guide Me All the Way." with Indonesian version "tuntunku kepadamu" The English and Indonesian lyrics were obtained from verified online platforms and cross checked for accuracy. Each paragraph and line of lyrics was analyzed and categorized as formal or dynamic equivalence according to Nida's (1964) definition. According to Creswell (2018), data sources in qualitative research can be individuals, texts, or artifacts that provide information relevant to the phenomenon being studied.¹ Data in the form of song lyrics, especially those analyzed in the context of translation, is one form of text artifact produced by artists and translators. The data sources in this research are Maher Zain's song lyrics in English and their translated versions in Indonesian. Maher Zain's songs will be analyzed from Maher Zain's official YouTube platform. The three songs two version that will be analyzed in this research are "For the Rest of My Life" as "sepanjang hidup", "guide me all the way" as "tuntunku kepadamu" and "I love you so" as "ku milikmu". The selection of three Maher Zain songs, The three songs that will be analyzed in this research are "For the Rest of My Life" as "sepanjang hidup", "guide me all the way" as "tuntunku kepadamu" and "I love you so" as "ku

milikmu". The song lyrics are available in the music video on Maher Zain's official account, with two versions to be studied by researchers. These lyrics will be analyzed to understand the extent to which the English language can be preserved or changed in the Indonesian version.

Research Instrument

The research instrument used in the study was a documentation table. The table was used to classify the type of equivalence and to analyze the lyrics based Nida's theory. And other table was used to classify the five aspect pentathlon principle based Peter Low's theory. The second table is used to analyze the five aspects of pentathlon principles according to Peter Low's theory. Each verse of the song will be analyzed and determined according to these five aspects. There are eight columns to classify the analysis results, namely song and stanza, English syllable, Indonesia syllable, singability, sense, naturalness, rhythm, rhyme. As the primary theory in analyze and gathering song equivalency data, Nida (1964) claimed that there are two fundamental types of equivalence: formal equivalence and dynamic equivalence.² This study also employed related references and two theories. It compared lyrics in the source language (SL) and target language (TL) of a song translation. As an additional theory, they employed Low's (2005) assessment criteria.³ The researchers assessed how well the target text preserved the musical and poetic aspects of the original song by applying these standards to every line of translated lyrics. In order to make sure the song could be readily sung and adjusted to the tune, they examined if the translation preserved the original song's rhyme and rhythm.

Data Collection Procedure

Maher Zain's original English songs and their official Indonesian translations provided the study's data. "For the Rest of My Life" (which means "all my life"), "I Love You So" (which means "I'm yours"), and "Guide Me All the Way" (which means "to you") are some of these tunes. To ensure authenticity and correctness, all lyrics were sourced from Maher Zain's official YouTube channel. Documents or texts that offer significant information about the research topic might be considered qualitative data, according to Creswell (2018). In order to ascertain the

degree of translation equivalency, song lyrics served as the textual material or object for analysis in this study. The procedures for gathering data have been finished in order. First, official sources were used to obtain the original lyrics and their translations. Second, the versions in Indonesian and English were combined and modified. Third, Nida's (1964) theory of Formal and Dynamic Equivalence and Low's (2005) Pentathlon Principle were used to examine each stanza of the song. According to Sugiyono (2017), consistent and methodical data collecting is an essential stage in guaranteeing accurate and dependable study findings.

Data Analysis

Comparing and interpreting descriptive methodologies were used to collectively analyze the study's data. To ascertain if the translation demonstrated formal or dynamic equivalency in accordance with Nida's (1964) theory, each lyrical passage was compared between the original English version and the Indonesian translation. Additionally, the five Pentathlon Principles reality, naturalness, meaning, rhythm, and rhyme that were identified by Low (2005) were used to evaluate the translated lyrics. This step is important because, according to Baker (2018), translation equivalency takes into account cultural influences, the context, and the listener's emotions in addition to word or phrase structure similarities. As a result, this examination looks at whether the translation preserves the spiritual, emotional, and artistic qualities of the original song in addition to evaluating how accurate it is to the original language.

FINDINGS AND DISCUSSION

Types of classification equivalency in the lyrics of "For the Rest of My Life" and "Sepanjang Hidup"

This suggests that the translation employs a dynamic equality method, focusing on the main idea rather than adhering to the original song's linguistic structure or word order. This is meant to maintain the same emotional resonance for the listener. To preserve the deep romantic and theological significance of the original song, the translator highlights the poetry rhythm, spiritual undertones, and emotional elements in each

stanza. While some sentence structure adjustments are done to make the song sound more natural and convey a deeper meaning without losing or changing the original meaning, this translation process tries to preserve the song's aesthetics within the listener's culture.

The English phrase provides a crucial example of dynamic equivalency.

SL: "You found me home and sail with me"

TL: "Di kalbuku mengiringi"

Table 1. Classification equivalency types in the lyrics of "For the Rest of My Life" and "Sepanjang Hidup"

No	English version	Indonesia version	Type of equivalence
1.	Part 1	Part 1	Dynamic equivalence
2.	Part 2	Part 2	Mostly Dynamic equivalence
4.	Part 3	Part 3	Dynamic equivalence
5.	Part 4	Part 4	Dynamic equivalence

Phrases like "find a home" and "sail together" are obviously not translated literally in this translation; instead, their deeper implications of enduring friendship and unity are conveyed. In line with the romantic and religious connotations that define the song, these phrases portray a warm and loving relationship and express a more synchronized sense of the couple as true partners who are always in their hearts. The following phrases are treated using a similar method:

SL: "You've opened my heart,"

TL: "Hingga kau hadir membasuh segalanya."

But not every lyric makes use of dynamic equivalents. Since their meaning is usually quickly grasped by listeners, certain lines really use formal equivalents, especially in short, common, and easily changeable lyrics. For instance, "For the rest of my life" translates directly to "sepanjang hidup," maintaining its straightforward form and central idea of unwavering dedication. In a similar vein, "Till the end of me time," which translates to "hingga akhir waktu," preserves the eternal rhythm and meaning without requiring substantial modifications. The song's thematic coherence is probably preserved by the employment of formal counterparts in these previously mentioned passages, guaranteeing that its message of timeless love and the significance of time stays true to the English original.

Classification equivalency kinds in the lyrics "ku milikmu" and "I love you so"

Table 2. Classification equivalency types in the lyrics "ku milikmu" and "I love you so"

No	English version	Indonesia version	Type of equivalence
1.	Part 1	Part 1	Formal equivalence
2.	Part 2	Part 2	Dynamic equivalence
3.	Part 3	Part 3	Dynamic equivalence
4.	Part 4	Part 4	Dynamic equivalence
5.	Part 5	Part 5	Formal equivalence
6.	Part 6	Part 6	Formal equivalence

The song "Ku Milik Mu" by Maher Zain has been performed live in Indonesia. "I Love You So" incorporates both formal and dynamic counterparts in its translation process. Nonetheless, certain parts focus primarily on dynamic equivalents. The translator decided to preserve the song's original shape, as evidenced by the first verse's word choice and sentence structure being comparable to the English version. In contrast to the second and third verses, the translator decided to modify the lyrics with a number of natural meaning considerations in order to better fit Indonesian feeling and culture. For instance, "I love you so" was rewritten as "Ku Milik Mu." Based on Eugene Nida's idea, translation allows the listener to understand the song's meaning and emotions in addition to the lyrics. In order to better communicate the song's emotional content, it was altered.

The English translation of this song's introductory stanza demonstrates how much the lyrics emphasize using God's love to reach freedom and serenity. The Indonesian translation, on the other hand, emphasizes a sense of surrender and devotion to God, as evidenced by the phrase "serving You." This translation does not follow the precise word, yet it preserves the essential religious message. This implies that the translator's focus on dynamic equality contributes to the song's meaning and feeling, making it relatable to Indonesian listeners. It's interesting to note that the translation returns to a more formal style at the song's conclusion, adding lines like "love, life, day, night, wealth, and prayer." The main idea and meaning—that faith in God is crucial—are not eliminated or changed, even though the form is not substantially different from the English version.

In result, this translation emphasizes dynamic equivalency overall, contextually

seeking to ensure that Indonesian audiences may readily understand the song's emotional, spiritual, and cultural significance, even though some parts of the lyrics are faithfully translated from the original. This is consistent with the perspective of Eugene Nida, who contends that the significance of spiritual activities and their effect on the listener are more significant than word-for-word substitutes.

Types of classification equivalency in the lyrics "tuntunku kepadamu" and "guide me all the way"

Table 3. Classification equivalency types in the lyrics "tuntunku kepadamu" and "guide me all the way"

No	English version	Indonesia version	Type of equivalence
1.	Part 1	Part 1	Formal equivalence
2.	Part 2	Part 2	Dynamic equivalence
3	Part 3	Part 3	Dynamic equivalence
4.	Part 4	Part 4	Formal equivalence

It is clear from comparing the English and Indonesian versions of "Guide Me All the Way" and "tuntunku kepadamu" that the translator tried to strike a balance between formal and dynamic equivalency. The result is still lovely and moving in its religious aspect because the translator appears to understand the meaning and emotion the song wishes to express. The lyrics mostly stay to the English version's original format. However, the translator began altering the words in a few lines to make them more relatable and intelligible. This indicates that the translator's intention was to preserve the song's content while also enabling Indonesian listeners to comprehend its spiritual significance more thoroughly.

Formal equivalence emphasizes respect for the original wording, structure, and religious correctness.

For example, the phrase

SL: "I know that you could easily take away everything you've given to me"

TL: "ku sadari engkau sanggup mengambil kembali karuniamu"

While maintaining the original content and concept, this translation adapts it to the pace of the song. This portion demonstrates the translator's effort to maintain the song's primary meaning without altering its essential message. This was done in order to maintain the song's tempo and beat. However, the dynamic equivalency is most apparent in the refrain or

chorus, where the vocabulary is altered to fit Indonesian poetic style and culture. Among the lyrics is:

SL: "Don't let me go astray"

TG: "jangan jauh dariku,"

Despite not being translated exactly, this statement expresses a request to stay still. The choice of "jangan jauh dariku" sounds more straightforward and potent, making it easier for Indonesian listeners to understand. This balance is further demonstrated in the passage that follows:

SL: "Allah, Ya Allah guide me all the way to your jannah. Allah, Ya Allah,"

TL: "Allah, Ya Allah tuntunku tuk tiba dijannahmu. Ya Allah, Ya Allah,"

Similarly,

SL: "close to you throughout my life"

TL: "dekat dengamu sepanjang waktu"

The Indonesian translation of this song maintains the original meaning while adapting it to the Indonesian language by a combination of formal and dynamic equivalence. Eugene Nida's approach, which emphasizes the importance of conveying emotion and meaning to the listener rather than merely reproducing the original text, is consistent with this tactic. This translation is a great example of artistic cross-cultural interchange since it maintains the spiritual guidance concept while building a genuine contact with Indonesian listeners.

The 5 aspect pentathlon principle of Peter Low

Lyric translations are typically influenced by the five primary components of naturalness, meaning, singability, rhythm, and rhyme. These three songs generally do all of these components effectively, resulting in a smooth and pleasing sound. The translators effectively preserved the songs' original meaning by using acceptable and natural Indonesian vocabulary. This guarantees that the lyrics retain their strong emotional effect and meaning without feeling forced or awkward. Additionally, the singer's well-balanced melody and delivery make the songs flow effortlessly and be enjoyable to sing. Rhyme and rhythm had some problems. Because English and Indonesian have different word counts, the song's speed could seem a little different. Moreover, the English version's rigid rhyme scheme is not often

followed in the Indonesian translation. Because these problems don't take away from the song's main meaning or emotion and have little effect on the musical aesthetic, listeners can still appreciate and comprehend the message of the song. These kinds of problems frequently occur while translating music from one language to another. Because every language has its own distinct sounds, grammar, and flow, perfection is impossible. Because of this, translators frequently need to strike a balance in order to maintain the end product's singability and enjoyment. This translation is nonetheless strong and captivating in spite of these minor rhythmic problems. It's easy to sing along, the language is natural, and the meaning is still evident. This well-rounded strategy also shows that translators may get above linguistic obstacles to produce music that appeals to listeners from diverse cultural backgrounds.

Discussion

Maher Zain's songs are often translated into Indonesian using dynamic equivalency. This shows that the translator concentrates more on the meaning and feelings expressed in the song than on interpreting every word. This approach is especially appropriate for songs with religious undertones since it allows listeners to more fully appreciate the spiritual message.

For example:

SL: "You've opened my heart"

TL: "kau hadir membasuh segalanya,"

Despite not being translated word for word, these lyrics have profound poetic and theological value. The Indonesian version of the song has the same content and feeling as the original thanks to the translator. But parts of the song's lyrics also have formal equivalents, especially in straightforward, general statements.

SL: "For the rest of my life"

TL: "Sepanjang hidup bersamamu" and

SL: "Till the end of my time"

TL: "Hingga akhir waktu,"

preserving structure and meaning for thematic consistency.

Dynamic equivalence dominates (70%) to avoid unnatural results in artistic texts, aligning with Snell-Hornby (1988), who stresses adapting for mood and tone in song lyrics. Examples include

SL: "I love You so"

TL: "Ku milikMu,"

Shifting surface meaning to amplify spiritual devotion resonant with Indonesian religious culture. Formal equivalence suits straightforward lists, such as

SL: "My love, my life, my days, my nights, my wealth, my prayers all for You"

TL: "Cinta, hidup, siang, malam, harta, doa semua untukMu,"

maintaining rhythm and clarity as Newmark (1988) recommends for transferable structures.

In the song "Guide Me All the Way," the translation combines both types of equivalence: formal equivalence is used for the line "Take away everything You've given me," which is translated as "kusadari engkau sanggup mengambil Kembali karuniamu," while dynamic equivalence is applied to "Don't let me go astray," which is translated as "jangan jauh dariku." According to Hatim and Mason's (1997) concept of communicative equivalency, this combination enhances the request's emotional and cultural appeal. This choice also represents the idea of norm-guided adaptation proposed by Toury (1995), in which the elements of prayer, love, and appreciation are modified to meet Indonesian's natural expressions.

This analysis employed Peter Low's Pentathlon Principle in addition to Nida's theory, which evaluates song translations according to five criteria: sense, naturalness, singability, rhythm, and rhyme. All three songs received good marks for significance, naturalness, and singability, according to the findings. This indicates that the translated lyrics have a strong religious message and emotion while sounding natural like ordinary Indonesian and being simple to sing without feeling uncomfortable. For instance, even after translation, the song "Guide Me All the Way"'s message of love and reliance on God is still profound and motivating. The rhyme and rhythm, however, alter slightly. Because Indonesian and English have differing syllable counts, Indonesian language constructions are frequently longer. As a result, certain parts of the song—such as those with lengthy words—feel a little slower to sing. Nevertheless, this distinction does not lessen the music's overall brilliance. The song is nevertheless pleasurable and meaningful because the translator skillfully strikes a balance between exact message and lovely music.

All things considered, these results show that the translator was able to modify the spiritual, emotional, and cultural implications without changing the main point of the song. This is significant since Indonesians frequently listen to Maher Zain's songs for religious inspiration. Understanding the listener's cultural values and emotions is just as important to a successful translation as language. As a result, these findings can be a useful model for other song translators, particularly those who work with religious music. Although the current results are pretty excellent, there is potential for further enhancement, such as modifying the rhythm more precisely to reflect the original song.

CONCLUSION

In addition to making linguistic adjustments, translating Maher Zain's songs from English to Indonesian requires making an attempt to preserve the religious principles, emotions, and messages of the original lyrics. An examination of three songs, "For the Rest of My Life," "I Love You So," and "Guide Me All the Way," reveals that the translators make an effort to strike a balance between semantic truth and melodic beauty. According to the findings, dynamic equivalents are used in about 70% of the lyrics, whilst formal counterparts are used in the remaining 30%. The predominance of dynamic equivalents suggests that translators prioritize expressing the same emotions and meaning as the source texts over merely translating them verbatim. Because the lyrics express love and devotion to God, this method maintains the music poignant and simple for Indonesian listeners to understand. In "For the Rest of My Life," for instance, the lyric "You've opened my heart" is replaced with "Until you come to wash everything." The message is preserved and even sounds more lyrical in the Indonesian cultural context, while not being translated exactly. In the meantime, some phrases, such "Till the end of my time," were translated as "Hingga akhir waktu" (Until the end of time), employing formal counterparts to guarantee that the fundamental meaning was preserved.

This study used Peter Low's Pentathlon Principle, which evaluates five crucial elements of song translation—meaning, naturalness, singability, rhythm, and rhyme—in addition to talking about the different kinds of equivalents. These three key elements—meaning, naturalness,

and singability—were effectively preserved by the translator, according to the research. Even if the number of syllables in some lines has changed slightly, the translated lyrics still sound natural and are simple to sing. Because Indonesian has a longer framework than English, there will inevitably be differences in rhythm and rhyme. To keep the music pleasant and pleasurable to listen to, the translator was allowed to modify word choice and sound patterns. As a result, the song's spiritual meaning and beauty are preserved. This investigation demonstrates that song translation requires sensitivity to language, culture, and music. The translator does more than simply translate the language; they also act as a conduit for moral values and emotions to guarantee that the song's message is understood by listeners from many cultural backgrounds. The investigation revealed that Maher Zain's song translations into Indonesian were effective and successful. The translation considers the nuances of Indonesian language and culture in addition to preserving the original meaning. These songs are nonetheless endearing, easy to understand, and emphasize the themes of sincerity, love, and faith that characterize Maher Zain's work. In addition to acting as a language bridge, song translations also act as a cultural bridge that links religious and humanitarian principles. This translation process demonstrates how music can unite people and promote uplifting messages despite linguistic and cultural barriers.

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