CHAPTER II
LITERATURE REVIEW

2.1 Translation

Translation is a language transfer process that aims to convey messages, meanings or information from a text in the source language into an equivalent text in the target language by maintaining semantic, stylistic and pragmatic equivalence. Translation is not simply a word-for-word replacement, but involves understanding the cultural context, linguistic structure, and communication purpose of the text (Larson, 1984). One of the definition of translation come from Munday (2016) defines translation as the process of transferring meaning from a written text in one language into a written text in another language. This definition emphasises the importance of understanding meaning and context in the translation process.

According to Newmark (1988), translation is an art that seeks to replace a message or written statement in one language with the same message or statement in another language. In the process, a translator must constantly strive to equate the meaning between the source language and the target language. Newmark emphasises that translators are often faced with a choice between two approaches: semantic translation, which focuses on the accuracy of meaning in the context of the source language, or communicative translation, which prioritises how the message can be reasonably accepted and understood by readers in the target language.

Additionally, Taber and Nida (1969) provided a significant definition of translation. According to them, translation is the process of reproducing a message from the source language into the recipient language by seeking the closest reasonable equivalent. The main priority in this process is to convey meaning accurately, followed by maintaining an appropriate language style. Additionally, Nida and Taber (2003) introduced the concept of equivalence, which emphasises that translation should produce the same impact on the target language reader as perceived by the source language reader. They state that translation is the

reproduction in the target language of the closest and most natural message from the source language, both in terms of meaning and style.

Meanwhile, Venuti (2012) pays more attention to the role of the translator in the translation process, stating that translation is the process of producing a text in the target language that represents the text in the source language. Venuti emphasises the importance of awareness of cultural and ideological differences in the translation process.

However, it is different from Franzon (2008) that considers a translation can be understood as 'textual approximation', i.e. the process by which the translator approximates as much or as little as necessary according to the particular situation to the formal and stylistic conventions of the source text. This definition emphasises that translation is not simply a literal transfer of meaning, but a functional act of adapting the text to fit the context of use and the purpose of communication in the target language. In other words, translation is an adjustment and recreation of the text that takes into account factors such as the medium of communication, the purpose and the needs of the audience, so that the translation can function effectively in its context. This approach is then applied specifically to song translation, where musical and performative aspects must also be considered.

2.2 Song Translation

Song translation is the process of transferring song lyrics from the source language to the target language by considering not only the equivalence of meaning, but also musical elements such as rhythm, rhyme, and number of syllables. The main goal of song translation is to create a version of the lyrics in the target language that can still be sung in the same or similar tone and rhythm as the original song, while maintaining the message, emotion and aesthetics of the original lyrics.

Unlike the translation of ordinary written texts, song translation demands special attention to musical elements, such as melodic structure and syllable stress patterns, which may limit the translator's freedom of word choice. Therefore, Low

(2013) explains that song translation often requires adaptation and creative strategies to keep the lyrics natural, meaningful and singable in the target language.

Meanwhile Andersson and Ulvaeus (2010) argue that song translation cannot be understood as a mere word-for-word replacement with an equivalent in another language. The process of song translation is a complex act that involves maintaining the original meaning, atmosphere and dynamics of the source text while adapting the text to the music and artistic expression. Therefore, the researcher suggests that the term 'translation' in the context of song lyrics be replaced with more appropriate terms such as 'text structuring' or 'interpretation', as the process involves creativity and a wider range of translation strategies than mere word substitution.

Additionally, Andika (2022) explained that song translation is a process that not only transfers the meaning of the lyrics from the source language to the target language, but also must pay attention to musical elements such as rhythm, number of syllables, tempo, and tone of the song so that the translated lyrics can be sung well and sound harmonious to the listener. Song translation is considered more difficult than other types of translation because the translator must adjust the translated words to fit the musical structure and maintain the authenticity of the message and emotions contained in the original song.

Just like Salsabila and Mustofa (2024) explained that song translation is defined as a complex and challenging process that not only translates words directly, but also maintains the meaning, emotions and cultural nuances contained in the song lyrics. This is in line with Nida's (1964) opinion that translation is not only replacing words from one language to another, but also involves understanding the context and the ability to process meaning so that it can be conveyed appropriately in the target language.

According to Franzon (2008), song translation is the process of creating a second version of a source song that allows the reproduction of some of the essential values of the source music and lyrics or the performance of the song in the target

language. A song is defined as a combination of music and lyrics adapted to each other, designed for singing performance. Therefore, the optimal translation of a song is a version that preserves the unity between music, lyrics and singing performance in the target language.

However, since this ideal is difficult to achieve perfectly, Franzon explains that a song translation can be considered valid if it allows some essential values of the music, lyrics or singing performance of the source song to be reproduced in the target language. In practice, song translation involves strategic choices, such as translating the lyrics without regard to the music, creating new lyrics for the original music, translating the lyrics and adjusting the music, or adapting the translation to the original music. Thus, song translation is a complex activity that combines musical, linguistic and performative considerations to produce a work that can be sung and understood in the target language. In this case the theory of Franzon (2008) is suitable with this research.

2.3 Strategies of Translation

According to Newmark (1988), translation strategies can be divided into two major approaches, namely semantic translation and communicative translation. Semantic translation focuses on the accuracy of the meaning and structure of the source language, while communicative translation emphasises on conveying a message that can be well understood by the target language reader or listener. In song translation, communicative translation tends to be more widely used because it takes into account musical limitations and the need for cultural appropriation.

In the field of literary and song translation, Low (2013) introduced the concept of pentathlon principle, which is five important criteria in translating songs: singability, sense, naturalness, rhythm, and rhyme. To achieve these five criteria, translators usually employ various strategies, they are paraphrasing, adaptation, omission, addition, and modulation. The paraphrasing strategy is used when the sentence structure or word choice in the source language is difficult to maintain directly, so the translator uses another equivalent expression in the target language according to Redita (2020). Adaptation is done by adjusting the lyrical content to

fit the cultural and musical context of the target language. Omissions are used when certain elements cannot be translated properly without disrupting the rhythm or syllable count. While modulation involves changing the point of view or form of expression to achieve a more natural result in the target language according to Putri and Ayuningsih (2021).

In Disney songs that have been translated into various languages, translation strategies have proven to be effective in maintaining a balance between meaning and musicality. For example, in the translation of the song 'How Far I'll Go' from the film Moana into Indonesian, metrical translation strategies were used to adjust the number of syllables to match the rhythm of the song, while interpretive strategies were applied to convey meaning flexibly without compromising the main message of the lyrics (Mogi et al. 2023). The use of these strategies has also been the focus of recent studies examining the effectiveness and quality of translation of Disney lyrics in various countries (Ameilia, 2021). Thus, translation strategies in the context of songs require great flexibility and creativity. The translator not only acts as a language translator, but also as a new lyricist who stays true to the original message but is able to convey emotions, rhythms, and cultural nuances that suit the target audience.

As for the translation strategies, Franzon (2008) proposes five main strategies in song translation, especially in the context of performance (translation for performance). They are as follows:

1. Adaptation; it is changing the source text to fit the cultural, musical, or emotional norms of the target language. This is commonly used when the original structure cannot be maintained.
2. Substitution; it is Replacing certain elements of the original lyrics (e.g. metaphors or idioms) with elements that are different, but function similarly in the target context.
3. Omission; it is Omitting certain parts of the original text due to musical limitations, such as syllable count, rhyme, or tonal stress.

4. Addition; it is Adding new elements to the translated lyrics to maintain rhythm, rhyme or clarify context.
5. Paraphrase; it is Rephrasing the meaning of the lyrics in another form that is more appropriate to the musical structure and culture of the target language.

Since Franzon's strategy provides a flexible yet systematic framework for translators to determine the most appropriate approach based on the purpose of translating a song. Compared to Newmark's (1988) theory that only differentiates translation into semantic and communicative translation approaches, Franzon's theory offers five more specific strategies in dealing with musical challenges, such as adaptation, substitution, Omission, Addition, Paraphrase. While communicative translation focuses on conveying an easy-to-understand message, Franzon's theory goes a step further by accommodating musical as well as functional needs, an aspect that is particularly important in the translation of Disney songs that must be sung in animated films.

Moreover, although Low's (2013) pentathlon principle provides five important criteria such as singability, sense, naturalness, rhythm, and rhyme, it is more of a translation goal than providing concrete strategies to achieve it. In contrast to Low's focus on what to achieve, Franzon's theory provides a choice of strategies on how to achieve an effective translation according to the needs of the performance. This makes Franzon's theory more flexible as it gives translators the option to choose a suitable approach, whether to focus on meaning, musicality, or creating a balance of both.

In the translation of Disney songs, which have unique characteristics of narrative message, emotion, and the need to be singable in film dubbing, Franzon's theory offers a more realistic and applicable approach. Franzon's fifth strategy, creating singable translations by combining musical meaning and form, is directly relevant to the needs of translating Disney songs that must remain communicative, musical and aesthetic in the target language. Thus, Franzon's theory is able to provide an analytical framework that not only considers linguistic aspects, but also

musical and performative aspects holistically, making it more suitable than other theories in the context of this study.

2.4 Disney Songs

Disney has many songs in its movies from generation to generation. Some of them have become so popular that they have even won awards. From a lot of songs that Disney has produced, the author chose the songs below:

1. Beauty and the Beast

The song is from the animated movie Beauty and the Beast, released in 1991. Composed by Alan Menken (music) and Howard Ashman (lyrics), the song was sung by Angela Lansbury in the movie, and by Celine Dion and Peabo Bryson in the pop version. Celine Dion and Peabo Bryson's version has been played more than 100 million times on Spotify. The song won an Academy Award and Golden Globe for Best Original Song, as well as a Grammy Award for Best Song Written Specifically for a Motion Picture or Television in 1993.

2. You've Got a Friend in Me

From the movie Toy Story (1995), this song was written and sung by Randy Newman. The original version has been played more than 200 million times on Spotify. The song was nominated for an Academy Award and Golden Globe Award for Best Original Song, as well as a Grammy Award for Best Song Written for a Motion Picture, Television or Other Visual Media in 1996.

3. Let It Go

The title song from the Movie Frozen (2013), written by Kristen Anderson-Lopez and Robert Lopez, and sung by Idina Menzel. The original version has been played more than 500 million times on Spotify. The song won an Academy Award and a Grammy Award for Best Original Song in 2015.

4. You'll Be in My Heart

From the movie Tarzan (1999), this song was written and sung by Phil Collins. The original version has been played more than 150 million times on

Spotify. The song won an Academy Award and Golden Globe Award for Best Original Song, as well as a Grammy Award for Best Song Written for a Motion Picture, Television or Other Visual Media in 2000.

5. A Whole New World

Song from the movie Aladdin (1992), written by Alan Menken (music) and Tim Rice (lyrics), sung by Brad Kane and Lea Salonga in the movie, and by Peabo Bryson and Regina Belle in the pop version. The pop version has been played more than 100 million times on Spotify. The song won an Academy Award and a Grammy Award for Best Original Song in 1993.

6. Under the Sea

From the movie The Little Mermaid (1989), this song was written by Alan Menken (music) and Howard Ashman (lyrics), and sung by Samuel E. Wright. The original version has been played more than 100 million times on Spotify. The song won an Academy Award and a Grammy Award for Best Original Song in 1990.

7. How Far I'll Go

The title song from the movie Moana (2016), written by Lin-Manuel Miranda and sung by Auli‘i Cravalho in the movie, as well as by Alessia Cara in its pop version. Auli‘i Cravalho's version has been played over 700 million times on Spotify, while Alessia Cara's version over 750 million times. The song won a Grammy Award for Best Song Written for Visual Media and was nominated for an Academy Award and Golden Globe Award for Best Original Song in 2018.

8. Circle of Life

The movie The Lion King (1994) also produced the song Circle of Life. The song was written by Elton John (music) and Tim Rice (lyrics), and sung by Carmen Twillie and Lebo M. The original version has been played over 100 million times on Spotify. The song was nominated for an Academy Award and a Golden Globe Award for Best Original Song 1995.

9. Colors of the Wind

From the movie Pocahontas (1995), the song was written by Alan Menken (music) and Stephen Schwartz (lyrics), and sung by Judy Kuhn in the film, as well as by Vanessa Williams in its pop version. Vanessa Williams' version has been played more than 100 million times on Spotify. The song won an Academy Award and a Grammy Award for Best Original Song in 1996.

The selection of the nine songs presented in the previous sub-section was not random, but rather based on strict criteria to ensure data representation and depth of analysis. The main criteria applied were massive popularity—such as having won prestigious awards or having more than 100 million listeners—and their status as representative of the peak of Disney's musical creativity.

The application of these criteria naturally resulted in a data sample specifically drawn from two peak periods in Disney's history: the Renaissance Era (1989–1999) and the Resurgence Era (post-2010). Therefore, songs from the 2000–2010 period were deliberately excluded. This is because, in general, works from that decade did not achieve the same level of global recognition and iconic status, so their inclusion risks disproportionately expanding the scope of the research and obscuring the dominant patterns found in the most successful works. Thus, this scope limitation was implemented to maintain the focus and validity of the research findings on the most impactful phenomenon of Disney song translation.

2.5 Previous Studies

Various studies have been conducted in the last five years to examine translation strategies in Disney songs. One of them is a study by Mogi, Herawati, and Putra (2023) who analysed translation strategies in the Indonesian version of Moana movie songs. The study identifies that metrical and interpretive strategies are predominantly used, especially to maintain compatibility between lyrics and musical structure. This study makes an important contribution in highlighting the interrelationship between linguistic and musical aspects and how translation strategies can be used flexibly.

Another study by Ameilia (2021) also discusses the translation strategies of songs in Disney animated films using Newmark's theoretical approach. The focus was on analysing literal, adaptation and paraphrase strategies in the selected songs. While this study succeeded in showing the variety of strategies used, it did not explicitly link these strategies to the theory of song translation as developed by Johan Franzon, thus not fully explaining the relationship between linguistic strategies and musicality in a performative context.

In addition, a study by Sari and Damayanti (2022) examined the translation of metaphors in Disney songs, particularly in the film Aladdin. The study emphasises the importance of cultural substitution strategies in conveying complex metaphorical meanings. However, this study focuses more on semantic and metaphorical aspects without much discussion on musical dimensions such as rhythm and singability, which are crucial in translating songs for performance purposes.

This research specifically analyses nine popular songs from Disney animated films that have been translated into Indonesian. The selected songs come from different eras and film titles, thus providing a broader and more representative picture of the translation practices of Disney lyrics as a whole. This approach allows the authors to see the patterns and variations of translation strategies used in various musical and narrative contexts, not just limited to one film or one song.

Unlike previous studies that generally focus on one or two specific songs, this study is more comprehensive as it covers a larger and more diverse set of songs. With a wider range of data, this study not only provides a more in-depth analysis of song translation strategies, but also offers a new contribution in understanding how local musical and cultural elements are accommodated in official translations of Disney songs.