

CHAPTER IV RESULTS AND DISCUSSION

4.1 Result

The results of the analysis of nine Disney songs that have been translated into Indonesian show that translators use various translation strategies to adapt the lyrics to the context of the target language, preserve meaning, and maintain musicality. The nine songs analysed are as follows:

4.1.1 Beauty and The Beast

The authors examined the translation strategy for the song ‘Beauty and the Beast’ from the film Beauty and the Beast based on Johan Franzon's classification of strategies and adjustments for the context of lyric translation, namely Addition (additional information), Substitution (replacement of elements), Omission (deletion), Adaptation (cultural or contextual adjustment), and Paraphrase (restatement in other words). The following table shows the original lyrics, the translation, and the translation strategy used.

Table 4.1.1 Original and Translated Lyrics of “Beauty and The Beast”

No	Original Lyrics	Translated Lyrics	Translation Strategy
1	Tale as old as time	Dunia dongeng	Adaptation
2	True as it can be	Benar terjadi	Paraphrase
3	Barely even friends	Peduli teman	Substitution
4	Then somebody bends	Bukan yang lain	Substitution
5	Unexpectedly	Tidak dinanti	Paraphrase
6	Just a little change	Ubah kehidupan	Substitution
7	Small to say the least	Walau sedikit	Paraphrase
8	Both a little scared	Hati tergetar	Adaptation
9	Neither one prepared	Rasa tak siap	Paraphrase
10	Beauty and the beast	Cantik dan buruk	Adaptation
11	Ever just the same	Usirlah gelap	Omission + Substitution

12	Ever a Surprise	Kejutan manis	Addition
13	Ever as before	Tidaklah ingkar	Substitution
14	And ever just as sure	Daku terhibur	Omission + Substitution
15	As the sun will rise	Bagai sang surya	Adaptation
16	Tune as old as song	Kasih dan sayang	Substitution
17	Bittersweet and strange	Susah dan senang	Paraphrase
18	Finding you can change	Atau Impian	Substitution
19	Learning you were wrong	Nyata tak bohong	Substitution
20	Certain as the sun	Bagai sang surya	Adaptation
21	Rising in the east	Terbit di timur	Paraphrase
22	Tale as old as time	Lenyaplah malam	Omission
23	Song as old as rhyme	Sinarlah kelam	Substitution
24	Tale as old as time, song as old as rhyme	Dunia dongeng, kisah abadi	Addition + Adaptation

In translating the song “Beauty and the Beast”, the most commonly used strategies are substitution and paraphrase. The title itself, ‘Beauty and the Beast’ by Disney, was translated using the adaptation strategy to become “*Cantik dan Buruk*”. The substitution strategy is evident in several parts, such as ‘Barely even friends’, which was changed to “*Peduli teman*”, representing a significant shift in meaning to align with the message and musical structure. Paraphrase was also employed to rephrase the meaning using more semantically and musically appropriate word choices.

Adaptation takes the form of cultural adjustments and visual imagery, such as “As the sun will rise” becoming “*Bagai sang surya*” (Like the sun), where the translator uses a metaphor that is more familiar to speakers of the target language. The strategies of omission and addition are also used selectively, for example, “*Usirlah gelap*” (Drive away the darkness), which is the result of omitting part of the original meaning while inserting a new meaning that is still emotionally

consistent. Through this combination of strategies, the translated lyrics successfully convey the meaning and nuance of the song while adapting to the musical and cultural constraints of the Indonesian language.

4.1.2 A Whole New World

The song “A Whole New World” from the film “Aladdin” was translated using various strategies to preserve its musicality, emotional meaning, and linguistic flexibility. This analysis uses five common lyric translation strategies: addition, substitution, omission, adaptation, and paraphrase. The following table contains the original lyrics, translations, and translation strategies used.

Table 4.1.2 Original and Translated Lyrics of “A Whole New World”

No	Original Lyrics	Translated Lyrics	Translation Strategy
1	I can show you the world	Lihat seluruh dunia	Paraphrase
2	Shining, Shimmering, Splendid	Sungguh berseri-seri	Adaptation
3	Tell me, princess, now when did	Wahai putri kapan kau bebas	Paraphrase
4	You last let your heart decide	Ambil Keputusan	Omission
5	I can open your eyes	Betapa indahny	Substitution
6	Take you wonder by wonder. Over, Sideways and under on a magic carpet ride	Permadani Ajaib bawa kita melayang terbang tinggi di awan	Adaptation
7	A whole new world	Seluruh dunia	Paraphrase
8	A new fantastic point of view	Sungguh fantastis indahmu	Substitution
9	No one to tell us no	Tiada ada yang melarang	Paraphrase

10	Or where to go	Pergi kemana	Paraphrase
11	Or say we're only dreaming	Ini bukan bermimpi	Substitution
12	A dazzling place I never knew	Berkeliling dunia yang baru	Substitution
13	But when I'm way up here	Jika ku diatas sini	Paraphrase
14	It's crystal clear	Jelas sekali	Paraphrase
15	That now I'm in a whole new world with you.	Ku Bahagia disini denganmu	Substitution
16	Unbelievable sights	Tak pernah terbayang	Paraphrase
17	Indescribable feeling	Keajaiban ini	Substitution
18	Soaring, tumbling, freewheeling	Naik, turun, menari	Adaptation
19	Through an endless diamond sky	Dan menembus angkasa	Omission + Adaptation
20	A whole new world (don't you dare close your eyes)	Seluruh dunia (Tataplah semua)	Adaptation
21	A hundred thousand things to see (hold your breath, it gets better)	Ribuan hal dinikmati (coba tahan napasmu)	Adaptation
22	I'm like a shooting star I've come so far	Meluncur bersama bintang-bintang	Substitution
23	I can't go back to where I used to be	Serta tak akan aku kembali	Paraphrase
24	With new horizons to pursue	Cakrawala yang baru	Paraphrase
25	I'll chase them anywhere There's time to spare	Seluruh Impian, menyebarkan	Adaptation
26	Let me share this whole new world with you	Ku ingin setiap saat denganmu	Paraphrase

27	That's where we'll be	Saat ini	Omission
28	A thrilling chase (a wondrous place)	Mendapatkan (menakjubkan)	Substitution
29	For you and me	Kau dan aku	Paraphrase

The most commonly used strategies in translating the song “A Whole New World” are paraphrasing and substitution. The title itself, “A Whole New World”, was translated using the paraphrasing strategy to become ‘*Seluruh Dunia*’ (The Whole World). Paraphrasing is used to express the original meaning in a way that is more appropriate and natural in Indonesian, such as in the line “I can show you the world”, which became “*Lihat seluruh dunia*” (See the whole world).

Several lines, such as ‘Through an endless diamond sky,’ underwent omission + adaptation, whereby some of the meaning was removed and replaced with metaphors that were easier to sing and understand. There was also the use of omission, such as in the line ‘That's where we'll be,’ which became ‘*Saat ini*’ (‘Right now’), where certain parts were removed to maintain the rhythm.

Substitution is often used when the original element is replaced to suit the musical structure or local culture. For example, ‘A dazzling place I never knew’ is changed to ‘*Berkeliling dunia yang baru*’ (Travelling around the new world), which has a different nuance but is still contextual. Adaptation is used to replace metaphors or idioms that are difficult to understand or unfamiliar to speakers of the target language, such as ‘Soaring, tumbling, freewheeling’ which is adapted to ‘*Naik, turun, menari*’ (Rising, falling, dancing). Overall, these strategies were chosen to maintain a balance between musical beauty, linguistic flexibility, and the preservation of the song's meaning in the context of Indonesian culture.

4.1.3 You'll Be in My Heart

The song ‘You'll Be in My Heart,’ popularised by Phil Collins in the film ‘Tarzan,’ has been translated into Indonesian using various approaches. This analysis uses five main translation strategies that are often applied in the context of songs, namely addition, substitution, omission, adaptation, and paraphrase. The

following table contains the original lyrics, the translation, and the translation strategy used.

Table 4.1.3 Original and Translated Lyrics of “You’ll Be in My Heart”

No	Original Lyrics	Translated Lyrics	Translation Strategy
1	Come, stop your crying, it’ll be all right	Jangan menangis, semua kan beres	Paraphrase
2	Just take my hand, hold it tight	Pegang tanganku erat	Paraphrase
3	I will protect you from all around you	Ku kan menjagamu semua aman	Substitution
4	I will be here, don’t you cry	Jangan menangis sayang	Addition
5	For one so small, you seem so strong	Kamu kecil, tapi kuat	Paraphrase
6	My arms will hold you, keep you safe and warm	Dalam pelukan hangat dan aman	Paraphrase
7	This bond between us can’t be broken	Kita Bersatu, tak terpisah	Substitution
8	I will be here don’t you cry	Ku disini, jangan sedih	Paraphrase
9	‘Cause you’ll be in my heart	Sebab kau dihatiku	Paraphrase
10	Yes you’ll be in my heart	Ya kau dihatiku	Paraphrase
11	From this day on	Dari sekarang	Paraphrase
12	Now and forever more	Sampai selamanya	Paraphrase
13	No matter what they say	Apapun kata mereka	Paraphrase

14	You'll be here in my heart always	Kau dalam hatiku, selalu	Paraphrase
15	Why can't they understand the way we feel	Mengapa mreka tak memahami	Omission
16	They just don't trust what they can't explain	Tak percaya yang mereka lihat	Substitution
17	I know we're different, but deep inside us	Kita memang beda tapi dihati	Paraphrase
18	We're not that different at all	Kita tidak berbeda	Paraphrase
19	And you'll be in my heart	Dan kau dihatiku	Paraphrase
20	Don't listen to them	Biarkan mereka	Paraphrase
21	'Cause what do they know?	Sebab itu mereka	Omission
22	We need each other to have, to hold	Kita sendiri tetap sama	Substitution
24	They'll see in time, I know	Nanti mereka sadar	Paraphrase
25	When destiny calls you	Ikuti hatimu	Substitution
26	You must be strong	Kau kan kuat	Paraphrase
27	I may not be with you	Walau aku jauh	Substitution
28	But you've got to hold on	Harus berhasil	Paraphrase
29	They'll see in time, I know	Mreka lihat pasti	Paraphrase
30	We'll show them together	Buktikan Bersama	Adaptation
31	Always	Selalu....	Paraphrase

32	Just look over your shoulder	Lihatlah didekatmu	Adaptation
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Based on the table above, the most dominant translation strategy is paraphrasing, which is used to convey the original meaning in a more natural or poetic form in Indonesian. For example, ‘Just take my hand, hold it tight’ becomes ‘*Pegang tanganku erat*’ (Hold my hand tightly), which still conveys the meaning even though the structure has been changed. Additionally, the title ‘You’ll Be in My Heart’ is translated as ‘*Kau Dihatiku*’ (You’re in My Heart), which also uses the paraphrase strategy.

The substitution strategy is used when translators replace parts of lyrics with different but still relevant expressions, such as ‘This bond between us can’t be broken’ translated as ‘*Kita bersatu, tak terpisah*’ (We are united, inseparable). Meanwhile, adaptation is used to replace cultural expressions or idioms, such as ‘Just look over your shoulder’ translated as ‘*Lihatlah didekatmu*’ (Look around you).

Several lines employ omission, which is the removal of certain elements that are considered unimportant or musically difficult. For example, ‘Why can’t they understand the way we feel’ is simplified to ‘*Mengapa mereka tak memahami*’. The addition strategy also appears to a limited extent to add emotional words such as ‘*sayang*’ (darling) that are not in the original text but reinforce the emotional meaning.

These strategies demonstrate the translator’s flexibility in preserving the essence of the song while ensuring that the translation remains musical, emotional, and singable in the target language.

4.1.4 Colors of The Wind

The song ‘Colours of the Wind’ from the film ‘Pocahontas’ was translated with consideration given to poetic elements, natural beauty, and cultural values. This analysis uses the translation strategies of substitution, omission, adaptation,

and paraphrase. The following table contains the original lyrics, translations, and translation strategies used.

Table 4.1.4 Original and Translated Lyrics of “Colors of The Wind”

No	Original Lyrics	Translated Lyrics	Translation Strategy
1	You think I'm an ignorant savage	Pikirmu aku barbar yang bodoh	Paraphrase
2	And you've been so many places	Kau pergi ke banyak tempat	Paraphrase
3	I guess it must be so	Kurasa begitu	Paraphrase
4	But still, I cannot see	Yang ku tak mengerti	Substitution
5	If the savage one is me	Jika akulah barbar	Paraphrase
6	How can there be so much that you don't know?	Mengapa banyak hal tak kau tahu	Paraphrase
7	You don't know	Tak tahu	Omission
8	You think you own whatever land you land on	Pikirmu kau memiliki semua tempat	Paraphrase
9	The Earth is just a dead thing you can claim	Bumi hanyalah yang kau miliki	Substitution
10	But I know every rock and tree and creature	Ku tahu setiap batu, pohon, dan mahluk	Paraphrase
11	Has a life, has a spirit, has a name	Yang hidup, dan punya roh, dan nama	Paraphrase
12	You think the only people who are people	Pikirmu orang yang beradab adalah	Adaptation
13	Are the people who look and think like you	Yang terlihat seperti dirimu	Substitution

14	But if you walk the footsteps of a stranger	Ikutlah jejak kaki orang asing	Adaptation
15	You'll learn things you never knew, you never knew	Kau belajar hal yang belum kau tahu	Paraphrase
16	Have you ever heard the wolf cry to the blue corn moon?	Dengarkan tangis serigala di bulan biru	Adaptation
17	Or asked the grinning bobcat why he grinned?	Tanya kucing kenapa menyeringai	Substitution
18	Can you sing with all the voices of the mountain?	Dapatkah bernyanyi dengan pegunungan	Paraphrase
19	Can you paint with all the colors of the wind?	Dan melukis semua warna angin	Adaptation
20	Come run the hidden pine trails of the forest	Menyusuri jalan cemara di hutan	Adaptation
21	Come taste the sun sweet berries of the Earth	Rasakan buah beri hasil bumi	Paraphrase
22	Come roll in all the riches all around you	Nikmati kekayaan sekelilingmu	Paraphrase
23	And for once, never wonder what they're worth	Kau kan tahu betapa berharga	Paraphrase
24	The rainstorm and the river are my brothers	Hujan badai dan Sungai saudaraku	Paraphrase
25	The heron and the otter are my friends	Bangau dan berang-berang temanku	Paraphrase

26	And we are all connected to each other	Dan kami semua saling berhubungan	Paraphrase
27	In a circle, in a hoop that never ends	Dalam lingkaran yang tiada akhir	Paraphrase
28	How high does the sycamore grow?	Setinggi apa pohon tumbuh	Omission
29	If you cut it down, then you'll never know	Jika ditebang kau tak kan tahu	Paraphrase
30	And you'll never hear the wolf cry to the blue corn moon	Dan kau takkan mendengar tangis serigala	Adaptation
31	For whether we are white or copper skinned	Atau tahu warna kulit kita	Omission + Substitution
32	We need to sing with all the voices of the mountain	Bernyanyi bersama suara pegunungan	Paraphrase
33	We need to paint with all the colors of the wind	Dan melukis semua warna angin	Adaptation
34	You can own the Earth and still	Hanyalah bumi	Paraphrase
35	All you'll own is Earth until	Yang bisa kau miliki sampai	Paraphrase
36	You can paint with all the colors of the wind	Kau dapat melukis semua warna angin	Adaptation

In the translation of the song ‘Colors of the Wind’ into ‘*Warna Angin*’, the paraphrasing and adaptation strategies were most commonly used. Paraphrasing helps convey the same meaning in a more natural sentence structure in Indonesian, for example, ‘You think I’m an ignorant savage’ becomes ‘*Kau pikir aku barbar yang bodoh*’ (You think I’m a stupid savage).

Adaptation often occurs in the transformation of cultural metaphors, such as ‘Can you paint with all the colours of the wind?’, which is retained in its metaphorical form as ‘*melukis semua warna angin*’ (painting all the colours of the wind), but adapted so that it remains easy to understand and sing.

Some lines also employed substitution, for example, ‘You think the only people who are people’ is translated as ‘You think civilised people are’, which replaces the basic idea but retains the connotation. Omission is used when certain elements are removed to shorten or simplify the lyrics for the sake of the song's rhythm. Overall, these strategies support a balance between musical beauty, accuracy of meaning, and cultural acceptance in the translated lyrics.

4.1.5 Circle of Life

The song ‘Circle of Life’ from the film ‘The Lion King’ is a song with a philosophical theme about life, translated to suit the musicality and deep meaning of the original. This analysis uses five strategies for translating lyrics: addition, substitution, omission, adaptation, and paraphrase. The following table contains the original lyrics, translations, and translation strategies used.

Table 4.1.5 Original and Translated Lyrics of “Circle of Life”

No	Original Lyrics	Translated Lyrics	Translation Strategy
1	From the day we arrive on the planet	Saat kita hidup di dunia	Paraphrase
2	And blinking, step into the sun	Merasakan semuanya	Omission + Substitution
3	There’s more to see than can ever be seen	Lebih banyak yang harus dilihat	Paraphrase
4	More to do than can ever be done	Lalu perlu kita laksanakan	Paraphrase

5	There's too far too much to take in here	Lebih banyak pengalaman yang bisa didapat di sini	Substitution
6	More to find than can ever be found	Masih banyak yang bisa ditemukan	Paraphrase
7	But the sun rolling high Through the sapphire sky	Hanya ada tempat di dunia	Omission + Substitution
8	Keeps great and small on the endless round	Yang berputar tanpa henti	Paraphrase
9	It's the circle of life	Lalu kehidupan	Substitution
10	And it moves us all	Memberikan kita	Omission
11	Through despair and hope	Harap dan asa	Adaptation
12	Through faith and love	Kasih cinta	Paraphrase
13	Till we find our place	Hingga kita menemukan tempat kita	Paraphrase
14	On the path unwinding	Jalan berliku	Adaptation
15	In the circle of life	Dalam roda	Substitution
16	The circle of life	Roda kehidupan	Adaptation

In the song 'Circle of Life', the most dominant translation strategy is Paraphrase, but for the title 'Circle of Life', the Adaptation strategy is used, resulting in 'Roda Kehidupan' (Wheel of Life). Many phrases have been rearranged to sound natural and easy to sing, such as 'There's more to see than can ever be seen' becoming 'Lebih banyak yang harus dilihat' (There is more to see). The Substitution strategy is used to replace certain parts with more common or poetic expressions in the target language. For example, 'It's the circle of life' is translated

as ‘Lalu kehidupan’. This strategy shortens the structure while maintaining the core meaning.

Omissions appear in several parts, such as ‘And blinking, step into the sun,’ which is translated as ‘*Merasakan semuanya*’ (Feeling everything), omitting visual details but maintaining the emotion. Similarly, ‘And it moves us all’ becomes ‘*Memberikan kita*’ (Giving us), with some cuts but still in harmony with the rhythm of the song. Some lines, such as ‘*Jalan berliku*’ for ‘On the path unwinding,’ use Adaptation, which aligns the expression to make it easier to understand while maintaining equivalent expressive power. These strategies are chosen with the primary aim of balancing meaning, musical beauty, and cultural and linguistic acceptability in Indonesian.

4.1.6 Let It Go

The song ‘Let It Go’ was analysed using five translation strategies relevant to songs and musicals, namely addition, substitution, omission, adaptation (cultural/contextual adaptation), and paraphrase (rephrasing). The following table shows the original lyrics, the translation, and the translation strategy used.

Table 4.1.6 Original and Translated Lyrics of “Let It Go”

No	Original Lyrics	Translated Lyrics	Translation Strategy
1	The snow glows white on the mountain tonight, not a footprint to be seen	Salju berkilau merenda malam, tanpa jejak terlihat	Paraphrase
2	A kingdom of isolation, and it looks like I’m the queen	Aku bagaikan ratu, dikerajaan terasing.	Adaptation
3	The wind is howling like this swirling storm inside	Angin menderu bak badai dalam diri	Paraphrase

4	Couldn't keep it in, heaven knows I tried	Tak sanggup lagi kupertahankan	Omission
5	Don't let them in, don't let them see	Jangan biarkan mereka lihat	Paraphrase
6	Be the good girl you always have to be	Jadilah seperti yang diharapkan	Substitution
7	Conceal don't feel, don't let them know	Sembunyikan yang sebenarnya	Omission + Substitution
8	Well, now they know	Sekarang mereka tahu	Paraphrase
9	Let it go, let it go	Lepaskan, lepaskan	Adaptation
10	Can't hold it back anymore	Tak mampu ku tahan lagi	Paraphrase
11	Turn away and slam the door	Ku berpaling menjauh	Substitution
12	I don't care what they're going to say	Tak peduli yang mereka bilang	Paraphrase
13	Let the storm rage on	Biar badai mengamuk	Paraphrase
14	The cold never bothered me anyway	Rasa dingin tak pernah mengganguku	Paraphrase
15	It's funny how some distance makes everything seem small	Ku buat jarak menjauh dari masalahku	Substitution
16	And the fears that once controlled me can't get to me at all	Takut yang dulu ku rasa kini tak ada lagi	Paraphrase
17	It's time to see what I can do	Saatnya melihat kemampuanku	Paraphrase
18	To test the limit and breakthrough	Menguji kekuatanku	Substitution

19	No right, no wrong, no rules for me	Tanpa ada yang mengatur	Omission
20	I'm free	Aku bebas	Adaptation
21	I am one with the wind and sky	Leluasa di udara	Substitution
22	You'll never see me cry	Ku tak kan menangis	Paraphrase
23	Here I stand and here I'll stay	Disini ku berdiri	Omission
24	My power flurries through the air into the ground	Kekuatanku menembus ke seluruh bumi	Paraphrase
25	My soul is spiralling in frozen fractals all around	Jiwaku berputar di dalam butiran debu	Substitution
26	And one thought crystallizes like an icy blast	lewat pikiran ku membekukan semua	Substitution
27	I'm never goin' back, the past is in the past	Ku takkan kembali biarlah berlalu	Paraphrase
28	And I'll rise like the break of dawn	Bersinar bagai Mentari	Adaptation
29	That perfect girl is gone	Yang lalu telah pergi	Omission + Substitution
30	Here I stand in the light of day	Berdiri di terang mentari	Adaptation

From the above analysis, the most dominant strategies in the translation of the song 'Let It Go' are paraphrasing and substitution. Paraphrasing is used to re-express the original meaning with a structure or diction that is more suitable for singing and sounds natural in Indonesian. For example, the line 'The snow glows white on the mountain tonight, not a footprint to be seen' becomes '*Salju berkilau menerpa malam, tanpa jejak terlihat*' (The snow glows white on the mountain

tonight, without a footprint to be seen), maintaining the same atmosphere despite using different words.

The Substitution strategy occurs when the original meaning is replaced with a new element that is more appropriate to the cultural or musical context. For example, ‘Be the good girl you always have to be’ becomes ‘Be as expected’. Meanwhile, Adaptation can be seen in metaphorical phrases such as ‘And I’ll rise like the break of dawn’, which is adapted to ‘Shine like the sun’ to remain poetic and close to Indonesian culture.

Some lines use a combination of strategies, such as Omission and Substitution in ‘That perfect girl is gone’ becoming ‘*Yang lalu telah pergi*’ (The past is gone). Here, the phrase ‘perfect girl’ is not explicitly mentioned, but is replaced with a phrase that still conveys the meaning of self-transformation. The Omission strategy is also used when certain elements are deemed unimportant to convey in the target language version of the song, especially if they disrupt the rhythm or are not crucial to the meaning. Overall, these strategies demonstrate flexibility in preserving the meaning, emotion, and musicality of the song when translated into Indonesian.

4.1.7 You’ve Got a Friend in Me

The song ‘You’ve Got a Friend in Me’ from the film ‘Toy Story’ is a light-hearted and meaningful song about friendship. The translation aims to maintain the warm and emotional closeness between the characters. The strategies used include paraphrasing and adaptation. The following table contains the original lyrics, the translation, and the translation strategies used.

Table 4.1.7 Original and Translated Lyrics of “You’ve Got a Friend in Me”

No	Original Lyrics	Translated Lyrics	Translation Strategy
1	You’ve got a friend in me	Aku lah temanmu	Paraphrase
2	When the road looks rough ahead	Saat jalan berliku	Paraphrase

3	And you're miles and miles from your nice warm bed	Dan kau jauh dari ranjang empukmu	Paraphrase
4	You just remember what your old pal said	Ingat selalu kata sobatmu	Paraphrase
5	Boy, you've got a friend in me	Ya, akulah temanmu	Paraphrase
6	Yeah, you've got a friend in me	Ya, akulah temanmu	Paraphrase
7	Some other folks might be a little bit smarter than I am (ah)	Mungkin yang lain lebih pintar dari aku	Paraphrase
8	Bigger and stronger too, maybe (ah-ah)	Kuat dan perkasa, mungkin	Paraphrase
9	But none of them will ever love you the way I do	Tapi tak ada yang cinta kau lebih dariku	Paraphrase
10	It's me and you, boy	Kita berdua ya	Paraphrase
11	And as the years go by	Waktu terus berjalan	Paraphrase
12	Our friendship will never die	Masih terus berteman	Paraphrase
13	You're gonna see, it's our destiny	Percayalah ini suratan	Adaptation

The most dominant strategy in translating the song 'You've Got a Friend in Me' is paraphrasing, as almost all lines are translated while maintaining the meaning but using a more natural sentence structure in Indonesian, such as the title itself, which is translated as '*Akulah Temanmu*' (I Am Your Friend). Another example is 'When the road looks rough ahead,' which becomes '*Saat jalan berlik*' still conveying the meaning of challenge with word choices appropriate to the local context. Additionally, there is the use of Adaptation in the final line 'You're gonna

see, it's our destiny,' translated as *'Percayalah ini suratan,'* to convey the meaning of destiny with a culturally more familiar nuance.

Disney also retains some forms of repetition, such as in the line 'Yeah, you've got a friend in me', which is part of the song's musical strength. Overall, this translation retains the spirit of friendship and loyalty in a form that remains musical and emotional for Indonesian listeners.

4.1.8 How Far I'll Go

The song 'How Far I'll Go' from the film 'Moana' has poetic lyrics full of self-discovery. In its translation, the main strategies used are paraphrasing, adaptation, and substitution, which are maintained to support the musical nuances. The following table contains the original lyrics, translations, and translation strategies used.

Table 4.1.8 Original and Translated Lyrics of "How Far I'll Go"

No	Original Lyrics	Translated Lyrics	Translation Strategy
1	I've been staring at the edge of the water	Telah lama ku tatap tepian air	Paraphrase
2	'Long as I can remember, never really knowing why	Sejak dari dahulu, tanpa tau mengapa	Paraphrase
3	I wish I could be the perfect daughter	Andai, ku bisa jadi sempurna	Paraphrase
4	But I come back to the water, no matter how hard I try	Ku telah mencoba tapi selalu kembali lagi	Paraphrase
5	Every turn I take, every trail I track	Setiap Tindakan, setiap langkahku	Paraphrase
6	Every path I make, every road leads back	Setiap jalanku, semua kembali	Paraphrase

7	To the place I know, where I cannot go, where I long to be	Ke tempat yang tak dapat ku tuju, walau ku rindu	Paraphrase
8	See the line where the sky meets the sea? It calls me	Horizon seakan memanggil diriku	Adaptation
9	And no one knows, how far it goes	Tak ada yang tau, seberapa jauh	Paraphrase
10	If the wind in my sail on the sea stays behind me	Jika angin laut membawa ku berlayar	Substitution
11	One day I'll know	Nanti ku sadar	Paraphrase
12	If I go, there's just no telling how far I'll go	Entahlah seberapa jauh ku melangkah	Paraphrase
13	I know everybody on this island seems so happy, on this island	Ku tau semua di pulau ini nampak begitu bahagia	Paraphrase
14	Everything is by design	Seperti yang diharapkan	Paraphrase
15	I know everybody on this island has a role on this island	Aku tahu semuanya sudah punya peran masing-masing	Paraphrase
16	So maybe I can roll with mine	Biarlah ku dengan peranku	Paraphrase
17	I can lead with pride, I can make us strong	Bangga memimpin, membuat kita kuat	Substitution
18	I'll be satisfied if I play along	Ku bisa saja ikut yang ada	Paraphrase
19	But the voice inside sings a different song	Tapi suara hatiku berkata lain	Paraphrase

20	What is wrong with me?	Apa yang salah?	Paraphrase
21	See the light as it shines on the sea? It's blinding	Lihat Cahaya di laut itu menyilaukan	Adaptation
22	But no one knows, how deep it goes	Tak ada yang tau, ku bersinarnya	Paraphrase
23	And it seems like it's calling out to me, so come find me	Dan bagaikan memanggil namaku, temukan ku	Adaptation
24	And let me know	Biarku tau	Paraphrase
25	What's beyond that line? Will I cross that line?	Apa disana? Terlewatikah?	Substitution
26	The line where the sky meets the sea? It calls me	Horizon seakan memanggil diriku	Adaptation
27	And no one knows, how far it goes	Tak ada yang tahu, seberapa jauh	Paraphrase
28	If the wind in my sail on the sea stays behind me	Jika angin laut membawaku berlayar?	Paraphrase
29	One day I'll know	Suatu hari ku akan tau	Paraphrase
30	How Far I'll Go	Seberapa jauh ku melangkah	Paraphrase

Most of the lyrics were translated using paraphrasing, such as the title 'How Far I'll Go' becoming '*Seberapa Jauh Ku Melangkah*' (How Far I Will Go), and 'I've been staring at the edge of the water' becoming '*Telah lama ku tatap tepian air*' (I have been staring at the edge of the water for a long time), which preserves the original meaning but changes the structure to make it more natural and musical in Indonesian. Adaptation is used for culturally specific metaphors or visual imagery, such as '*Horizon seakan memanggil diriku*' (The horizon seems to be

calling me), which adjusts the poetic imagery to remain consistent within the Indonesian cultural context.

Substitution occurs when the literal meaning is replaced for the sake of clarity or rhythm, such as ‘If the wind in my sail...’ becoming ‘If the sea wind carries me backwards’. The overall translation shows an effort to maintain a balance between linguistic beauty, depth of meaning, and musicality.

4.1.9. Under the Sea

This analysis covers all the lyrics of the song ‘Under the Sea’ from the film ‘The Little Mermaid’. The translation strategies used include Paraphrase, Adaptation, Substitution, and Omission, each of which is used contextually to maintain the meaning, musicality, and cultural acceptance of the Indonesian version. For the song ‘Under the Sea’, the researcher did not find any use of addition translation strategy. Here is the table:

Table 4.1.9 Original and Translated Lyrics of “Under the Sea”

No	Original Lyrics	Translated Lyrics	Translation Strategy
1	Ariel, listen to me	Ariel, dengarlah	Paraphrase
2	The human world, it’s a mess	Dunia manusia kacau	Paraphrase
3	Life under the sea is better than anything they got up there	Hidup di dasar laut lebih baik dibanding di darat	Paraphrase
4	The seaweed is always greener in somebody else’s lake	Rumput laut danau orang selalu lebih hijau	Substitution
5	You dream about going up there	Kau mimpi pergi kesana	Paraphrase
6	But that is a big mistake	Oh, itu salah besar	Paraphrase
7	Just look at the world around you	Lihat alam duniamu	Paraphrase

8	Right here on the ocean floor	Dasar laut tempatmu	Substitution
9	Such wonderful things surround you	Semua indah sekelilingmu	Paraphrase
10	What more is you looking for	Apa lagi yang kurang	Paraphrase
11	Under the sea	Dasar laut	Substitution
12	Darlin' it's better	Kau lebih nyaman	Paraphrase
13	Down where it's wetter	Di tempat basah	Paraphrase
14	Take it from me	Aku tak nipu	Paraphrase
15	Up on the shore, they work all day	Kerja Pantai tiap hari	Paraphrase
16	Out in the sun, they slave away	Kena panas bagai budak	Adaptation
17	While we devotin'	Seenak hati	Omission
18	Full time to floating under the sea	Kita mengapung di dasar laut	Adaptation
19	Down here all the fish is happy	Tempat ikan berbahagia	Paraphrase
20	As off through the waves they roll	Dan berguling di arus	Paraphrase
21	The fish on the land ain't happy	Ikan di darat bersedih	Paraphrase
22	They're sad 'cause they're in the bowl	Sedih karena terpasung	Substitution
23	But fish in the bowl is lucky	Ikan dipasung beruntung	Paraphrase
24	They in for a worser fate	Karna nasibnya akan buntung	Paraphrase

25	One day when the boss gets hungry	Suatu saat bos lapar	Paraphrase
26	Guess who's gon' be on the plate	Akulah santapannya	Adaptation
27	No body beat us	Takkan dipukul	Paraphrase
28	Fry us and eat us	Digoreng atau	Omission
29	In fricassee	Jadi semur	Adaptation
30	We what the land folks loves to cook	Orang darat suka masak	Paraphrase
31	Under the sea, we off the hook	Dasar laut pasti aman	Adaptation
32	We got no troubles	Bebas tekanan	Paraphrase
33	Life is the bubbles	Hidup ceria	Substitution
34	Since life is sweet here We got the beat here naturally (naturally)	Disini hidup selalu tenang dan serasi (serasi)	Paraphrase
35	Even the sturgeon an' the ray	Ikan yang kecil dan besar	Omission
36	They get the urge an' start to play	Semua ikut bermain musik	Paraphrase
37	We got the spirit	Kami pemusik	Adaptation
38	You got to hear it	Yang dengar asik	Paraphrase
39	The newt play the flute	Suling ditiup	Adaptation
40	The carp play the harp	Ikan bermain harpa	Adaptation
41	The plaice play the bass	Mari main bass	Adaptation
42	And they soundin' sharp	Suaranya sedap	Paraphrase
43	The bass play the brass	Melengking keras	Adaptation
44	The chub play the tub	Chub bermain tuba	Adaptation

45	The fluke is the duke of soul (yeah)	Fluke ikut berdandung	Adaptation
46	The ray he can play	Ikan pari bermain	Adaptation
47	The ling on the strings	Ling bermain gitar	Adaptation
48	The trout rockin' out	Berdansa rock	Adaptation
49	The blackfish, she sings	Ikan bernyanyi	Paraphrase
50	The smelt and the sprat They know where it's at	Lihat ikan spart yang bergaya	Paraphrase
51	An' oh blowfish blow	Dan blowfish meniup	Adaptation
52	Yeah, under the sea (under the sea)	Yeaahhh, dasar laut (dasar laut)	Paraphrase
53	When the sardine	Kalau sarden	Substitution
54	Begin the beguine	Ingin bermain	Paraphrase
55	It's music to me	Itulah musik	Paraphrase
56	What do they got? A lot of sand	Bagi mereka banyak pasir	Paraphrase
57	We got hot crustacean	Kita dapat bangun sarang	Substitution
58	Each little clam here	Setiap kerang	Paraphrase
59	Know how to jam here	Mahir mainnya	Adaptation
60	Each little slug here	Setiap siput	Paraphrase
61	Cuttin' a rug here	Bergoyang perut	Adaptation
62	Each little snail here	Keong yang kecil	Paraphrase
63	Know how to wail here	Pandai bersyair	Adaptation
64	That's why it's hotter under the water	Makin meriah di dasar laut	Adaptation
65	Yeah, we luck in here	Kita berseri	Paraphrase
66	Down in the muck here	Hangat berlumpur	Substitution

The paraphrasing strategy is the most dominant because it can convey meaning in a flexible and musical Indonesian style. Adaptation is used to adjust

cultural expressions, idioms, and unique expressions to make them more relevant and singable. Substitution and omission are used to simplify or replace phrases that are difficult to translate directly.

4.1.10. The Total of Translation Strategy

The author categorised each translation strategy used in the nine songs into a table to find out which translation strategy is most used in the popular Disney songs. Here is the table:

Table 4.1.10 Total Frequency of Translation Strategy Usage

No	Song Title	Translation Strategy				
		Adaptation	Substitution	Omission	Addition	Para-phrase
1	Beauty and the Beast	6	10	3	2	6
2	You've Got a Friend in Me	1	0	0	0	12
3	Let It Go	5	9	5	0	13
4	You'll Be in My Heart	8	5	3	0	22
5	A Whole New World	7	8	3	0	12
6	Under the Sea	20	8	3	0	35
7	How Far I'll Go	4	3	0	0	23
8	Circle of Life	3	5	3	0	7
9	Colors of the Wind	3	5	3	0	21
Total		57	53	24	2	151

From the analysis, it was found that the most frequently used strategy is paraphrase, which is to restate the original meaning of the lyrics with different wording but still maintain the main message. Of the 10 Disney songs studied, the

paraphrase strategy was used 165 times. This strategy is used to maintain flexibility and naturalness in Indonesian, as well as adjusting the number of syllables to keep up with the rhythm of the song.

The Adaptation and Substitution translation strategies have the same number of uses in the nine songs. In total, the two translation strategies are used 59 times in the nine songs. Especially in the song 'Beauty and the Beast' which uses the substitution translation strategy nine times and the song 'You'll Be in My Heart' which uses the Adaptation translation strategy eight times.

Omission translation strategy is not used very much. In this case, Omission translation strategy only 25 times was used in the nine songs. The song that uses this strategy the most is the song 'Let It Go' which is 6 times. However, the addition translation strategy is not very popular to use in all nine songs. It is only used twice in all nine songs. 'Beauty and the Beast' is the only song that uses this translation strategy.

4.2 Discussion

Based on an analysis of nine Disney songs that have been officially translated into Indonesian, it was found that translators did not only focus on literal meaning transfer, but also on musicality, rhythm, emotional nuances, and cultural acceptance. From the results of the table analysis, it can be seen that the most commonly used strategy was paraphrasing, followed by adaptation, substitution, and several cases of omission and addition. This pattern indicates that translating song lyrics requires a more flexible and creative approach compared to other types of text.

The paraphrase strategy dominates most lyrics because it allows translators to convey semantically equivalent messages, albeit with different sentence structures. Examples of this can be found in the songs 'Let It Go', 'You'll Be in My Heart', and 'How Far I'll Go,' where many sentences are rephrased in a more appropriate structure in Indonesian without sacrificing the main meaning.

Meanwhile, adaptation strategies become very important when lyrics contain cultural references, metaphors, or idiomatic expressions that do not have direct equivalents. For example, in the songs 'Under the Sea' and 'Colors of the Wind,' translators had to replace references specific to Western culture with versions more familiar to Indonesian audiences, or at least create universal meanings that remained emotionally and stylistically consistent. Adaptation is also used when the structure of the source language cannot be applied due to differences in morphology or the number of syllables that affect the singing.

The substitution strategy is also quite commonly used in almost all songs, especially to adjust rhyme, rhythm, or syllable length. In songs like 'Beauty and the Beast' and 'A Whole New World,' substitution helps maintain musical harmony while preserving the core message of the original lyrics. Though the meaning conveyed is not always literal, substitution allows the lyrics to remain poetic and aesthetically pleasing when sung.

The omission strategy is used sparingly, usually in lyrics that are too long, semantically unimportant, or difficult to adapt to the rhythm of the song. Some examples of omission can be found in the song 'Circle of Life', where omissions are made to maintain the rhythm and flow of the song without disrupting the overall meaning.

The addition strategy on the other hand, is more commonly used as a form of emotional expression, such as the addition of greetings or intensifiers in Indonesian that are not present in the original version. This strategy is not widely used, but it still plays an important role in maintaining the strength of expression in the song, for example in several lines in 'Beauty and the Beast' and 'You've Got a Friend in Me.'

Thematically, most Disney songs convey messages about courage, love, self-identity, and relationships with nature and others. The translation of these lyrics must be able to convey the same message in an aesthetically pleasing, singable form that still touches the emotions of the listener. Therefore, translators tend to prioritise

dynamic equivalence over formal equivalence, adapting meaning and form to align with the function of the song.

The results of this study are consistent with and significantly reinforce existing findings. This study does not contradict previous findings but rather provides a more comprehensive and holistic confirmation of the strategy for translating Disney song lyrics into Indonesian. For example, a study by Mogi, Herawati, and Putra (2023) identified that metric and interpretive strategies were predominantly used in the songs of the film *Moana* to maintain consistency between the lyrics and the musical structure. These findings align with this study, where the paraphrasing strategy (used 151 times) serves as the primary interpretive strategy to convey meaning flexibly, while the adaptation and substitution strategies (each used 59 times) are often applied to meet metrical demands such as rhythm and syllable count.

Furthermore, research by Ameilia (2021), which also examined Disney songs, found the use of adaptation and paraphrasing strategies. The results of this study confirm these findings on a broader scale, with data from nine different popular songs. However, this study goes further by using Franzon's (2008) theoretical framework, which is more specific to the context of songs, thereby explaining why these strategies were chosen, namely to balance meaning, musicality, and singability, an aspect that was not explored in depth in Ameilia's study.

Similarly, the findings of Sari and Damayanti (2022), which emphasise the importance of cultural substitution strategies in translating metaphors in the *Aladdin* film songs, are also supported by this study. Substitution strategies proved to be one of the most frequently used strategies (53 times), especially in songs such as 'Beauty and the Beast'. Thus, this study confirms that various flexible translation strategies—particularly paraphrasing, adaptation, and substitution—are consistent and dominant practices in the translation of Disney song lyrics to ensure that the message, emotions, and rhythm are well received by the target language speakers.

Overall, this discussion shows that the process of translating songs especially in the context of children's animated films such as Disney is both a linguistic and artistic practice. The success of translation is not measured by word similarity, but by the success in conveying emotions, messages, and rhythms that are well received by speakers of the target language.