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Lyrics Translation. A Comparison of Song
Translations in Disney Movies

INES ARNAU MARQUES



UNIVERSITAT ROVIRA I VIRGILI
DEPARTAMENT D'ESTUDIS ANGLESES I ALEMANYS

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TUTOR(A): Silvia Puig Garcia

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Abstract

This paper explores the patterns in lyrics translation from English to Spanish in Disney animated movies over time. Lyrics translation can be challenging and among the most popular methods for song translation are Low's Pentathlon Principle (2003) and Franzon's Layers of Singability (2008). This study aims to determine if those methods influenced the way Disney lyrics are translated. This analysis examines three songs from *The Lion King* (1994) and three from *Encanto* (2021), based on Martí Ferriol's (2010) AVT solutions. The comparison of the average percentages obtained for each AVT solution in each film demonstrates a slight variation between the AVT solutions used.

Keywords: Lyrics Translation, Disney Songs, Audiovisual Translation.

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1. INTRODUCTION

The growth in audiovisual consumption has increased interest in research in this discipline. AVT (Audiovisual Translation) is a growing field of study due to the different challenges it presents to translators. Two commonly translated languages are English and Spanish since they are two of the most spoken languages. AVT such as subtitling and dubbing has developed thanks to technology and research in linguistic and cultural fields. On the other hand, research on song translation has also increased but is there a best method for song translation?

Among the songs that have been translated from English to Spanish since the inception of audiovisual translation are Disney animated movie songs. Most people have seen Disney animated films and know that the soundtracks complement their plots. Early in 2022, the song “We Don’t Talk about Bruno” from the movie *Encanto* (Howard, B., Bush, J., 2021) became number one on the Billboard chart after “Can you feel the love tonight?” from *The Lion King* (Allers, R., Minkoff, R., 1994)

The purpose of this study is to answer the following question: “Has the Walt Disney Animation Studios company changed the way it translates the songs of its films over the past few decades?”. This paper compares and analyses several lyrics by comparing ST (Source Text) or SL (Source Language) being original English lyrics from Disney movies with their TT (Target Texts) or TL (Target Language) being the Spanish versions of the same lyrics. This study aims to answer the question by observing which AVT solutions has Disney Animation Studios used in song translation over time.

It is important to clarify that this paper uses the terms “ST” and “SL”, as well as “TT” and “TL” interchangeably. Similarly, the terms “adaptation” and “translation” refer to “TT”, as the boundaries between song translation are not always clear among

translators. Moreover, the terms “song” and “lyric”, along with AVT “solutions” and “techniques” are used as synonyms, although the focus of the analysis is on the lyrics. Last, “film” refers to audiovisual materials that have been recorded with cameras and “movie” is designed for those movies which are made for entertainment. Thus, this paper mentions film translation and at the same time Disney movies.

2. THEORETICAL FRAMEWORK

2.1. Translation

Translation refers to the process of transferring an oral or written text from one language to another. However, different authors who discussed translation agree in their definitions that not all people who are fluent in two languages can make the best translations. Translators do not only need to be bilingual, but they must also have great linguistic knowledge as well as understand the implicit meaning and intention of the text they are going to translate. Therefore, translators should be aware of the differences, peculiarities and characteristics of both languages, as well as understand grammar, vocabulary, pragmatics and the cultures that speak those languages.

In line with Vermeer's *Skopos* theory (1978), translators must also be aware of the target audience. This theory describes a functionalist approach to translation that represents a change from linguistic equivalence to functionality. It argues that the process of translation is determined by the function of the text which is determined by the audience to which it is addressed. This can be achieved by highlighting the translator's role as the author of the TT and emphasising the purpose of producing the text. This is why Schaffner (1998a:3), regards translation primarily as an intercultural communication process in which the end product is a text that can function appropriately in specific

situations and contexts. To summarize, *skopos* is the Greek word for purpose and this theory states that the process of translation is determined by it.

Vinay and Darbelnet (1995:8) argue that “Translation is used for making known what has been said or written in a foreign language. Consequently, translators themselves do not translate to understand. They have understood the text before translating it”. Finding the right word may seem easy, but sometimes, translations can be difficult. Vinay and Darbelnet (1995, pp. 30-42) propose a list of seven translation solutions for terms or concepts that appear hard to translate. Those can be either used on their own or combined and are divided between two groups: direct and oblique translation.

Direct translation methods permit a transposition of an element from the SL into the TL. Borrowing. Leaving a term from the SL untranslated. Often, a new or unknown concept. Calque. Similar to borrowing but translating the whole expression word-by-word. There are two types. Lexical calques maintain the syntactic structure and structural calques introduce a new construction.

Literal Translation. A word-by-word translation, although trying to keep the text idiomatically and grammatically correct in the TL.

Oblique translation methods do not allow transposition of an element from the ST into the TL due to the differences between languages such as metalinguistic, structural, cultural or stylistic differences.

Transposition. Changing one word-class with another while the meaning of the message remains unchanged. It can be used to create idiomaticity and to shape the style of the TT from a literary perspective.

Modulation. Variations in the form of the message by changing the point of view. It can be useful when other choices might result in unidiomatic or clumsy translations.

Equivalence or correspondence. Using corresponding TL word or phrase that carries the same meaning of a word in the SL even though they can be different in terms of structure or lexis. Specially used in onomatopoeias or idioms.

Adaptation. Creating a new situation considered equivalent when what it said by the SL message, is unknown in the TL culture.

2.2.AVT Translation

This concept includes film translation and it refers to the translation of texts from audiovisual products which are created to be simultaneously seen and heard. This makes the translation process vary from the traditional written translation. The two main types of screen translation are subtitling and dubbing.

2.2.1. Subtitling

According to Díaz and Remael (2007), subtitles are written versions of translations of what can be heard on screen. They can generally be found at the bottom of the screen and they attempt to relate not only the original script, but also any text that may appear on the screen or any other spoken sound such as songs or voice off.

Subtitles should appear simultaneously with the audiovisual content and translate SL dialogue as accurately as possible. They remain visible long enough for the audience to read them. When translating subtitles, there are some limitations that are not found when translating texts. For example, having images in the background, limited time to show the subtitles and a limited number of characters and lines that can be introduced into the screen. Díaz and Remael (2007), classify different kinds of subtitling:

Surtitles or supratitles. Developed in Canadian operas are shown on a screen placed above the stage.

Intertitles. Texts that appear between scenes, generally, extended to the whole screen.

Fansubs. Subtitles of television programmes written by their fans. This type of subtitling lacks professionalism and legality.

2.2.2. Dubbing

Chaume (2012) states that Dubbing is one of the most common types of AVT. It consists of making the translated dialogues appear as though it were spoken by the actors themselves. The original track containing the source dialogues is replaced with another one with the dialogues recorded in the TL leaving the rest of the original tracks unmodified. Its origins can be found after the introduction of multilingual films in the late 20s. However, multilingual films were soon abandoned due to high production costs and the demand from audiences to watch their original cast members. Since then, the level of credibility as if dubbed voices were the original voices, has gradually improved.

Chaume (2012) explains that some countries prioritise dubbing whereas others prefer voice-over translations or have simply resisted watching dubbed content. Nowadays, dubbing has extended into other audiovisual materials such as videogames or advertisements. Moreover, audiovisual products are usually offered in a variety of languages. Chaume (2012) classifies other kinds of dubbing:

Partial dubbing. Dubbing the main characters only.

Voice-over. Overlapping the TL track with the SL language track so both can be heard simultaneously or with a few seconds of difference. Target dialogues are heard at a higher volume. Typically used in documentaries or interviews. There is another kind of voice-over also known as narration in which the ST is summarised.

Free commentary. Manipulation of the translation for humour purposes.

Simultaneous interpretation. Interpreting the ST instead of translating it.

Other specific types of dubbing are subtitles for the audience with hearing impairments or audio descriptions for those with visual impairments, as well as sign language translations. There is also the concept of fandubbing equivalent to fansubbing. In the last decades, there has been an increase of a variety of audiovisual formats that have been translated combining traditional AVT types. These may be dubbed, partially subtitled or dubbed and subtitled simultaneously, as it can be seen in videogames, instructional videos, webinars and so on.

2.2.3. AVT Solutions

Marti Ferriol (2010: 92-94) indicates the following list of 20 AVT solutions that can be applied when AVT seems difficult:

Loan: Transferring a word or phrase in the TT without changing it from the SL. This word or phrase may not be altered in any way or naturalized according to rules imposed by the target language.

Calque: Literally translating an unfamiliar word or phrase that can be either structural or verbal.

Word-by-word translation: Using the same grammar, word order and primary meaning for ST and TT. This means there is a concordance between ST and TT words in terms of the number and order of words, as well as that they convey the same meaning without context.

One-by-one translation: Matching each word from the ST with the TT, they can suggest different meanings out of context.

Literal translation: Translating to reflect accurately the ST. However, there has been a change in terms of the number and order of words.

Accepted Equivalent: Adding a specific term or expression to an established term or expression recognized by the dictionary or linguistic usage as equivalent in the TL.

Omission: Completely omitting information in the TT that is present in the ST.

Reduction: Partially omitting information presented in ST. It should be in response to either a specific problem or a concrete constraint, such as the time in dubbing or the space in subtitling.

Compression: Synthesizing the components of language. This is particularly useful for subtitling or simultaneous interpretation.

Particularization: Using a more precise or concrete term, such as hyponyms or subordinate synonyms.

Generalization: Using a broader or neutral term, such as hypernym or superordinate synonym.

Transposition: Shifting the verbal voice or word category such as changing passive to active voice.

Description: Replacing a term or phrase with a description of it.

Enlargement: Making linguistic additions that fulfil the phrasal function of the language or adding non-relevant information such as adverbs or adjectives. It is also known as addition and it is used in Song translation to transfer the same number of stresses to maintain the rhythm in the target lyrics.

Amplification: Adding clarifications that are not included in the ST, such as information, explanations and metalinguistic remarks.

Modulation: Changing the ST formulation's point of view, focus or category. Those changes may be lexical or structural.

Variation: Shifting linguistic or paralinguistic elements such as intonation or gestures, in other words, changes that can affect aspects of language variation such as textual tone and style changes or social and geographical varieties.

Substitution: Replacing linguistic elements by paralinguistic elements such as intonation or gestures and vice versa. It is mainly employed in interpretation and dubbing.

Adaptation: Replacing a cultural element from the source culture with another from the target culture.

Discursive creation: Creation of a specific equivalence that would be totally unexpected out of context.

2.3.Song Translation

Having defined translation and discussed the different solutions to consider when translating a written text and the various types of AVT, the peculiarities of song translation can be described.

Oral texts such as poems and songs have been translated for centuries. Nonetheless, when translating a song, translators do not only deal with the difficulties of translation, but also with the constraints of creating a translation that is accurate and fits the original rhythm of the song.

2.3.1. Song Translation Difficulties

Songs and poems share many characteristics. Therefore, translators must read and understand the meaning of the lyrics as well as stylistic choices which require a high degree of proficiency in the SL. Additionally, they should also be familiar with the song's music in order to fully comprehend its meaning and watch a live or recorded performance of the song. A great deal of poetry and song content convey emotions that

are difficult to explain and often use literary devices such as metaphors, personifications or allegories.

A song is an expressive text and its *skopos* must be discerned before it is translated. Often, the focus is not on the content, but rather on the meaning. As a result, lyrics can be translated less precisely than texts. In fact, there are times when incorrect pronunciations are incorporated into the song. The most accurate translations are not always flawless, but they can be more effective than others. This is because they reflect a deeper understanding of the text including its context and cultural references. This allows them to capture all the relevant aspects of the text, even if there are omissions.

2.3.1.1.External Characteristics of Song-Lyrics

A special characteristic about oral texts is that they travel from one individual's mouth to another's ears. Lyrics are written in a way to sound pleasing, effective or beautiful. Thus, some of the techniques used to write lyrics include rhyming structures, rhetorical devices and phonic figures. The repetition of a refrain is often extended to the entire stanza and can influence the meaning of the song. Throughout a song, the tone and syllable length can vary. Therefore, a syllable can last for several seconds if the music dictates the rhythm; in addition, homophones cannot be distinguished. Other characteristics of songs are that they tend to be short, contain simple sentences and colloquial or informal language.

2.3.1.2.Internal Nature of Lyrics

Since songs contain idioms and everyday language typical of spoken language, they use subjective language that may include dialogue. The words may be basic, emotionally charged, invented terms, expressions or archaisms and those might be difficult to translate.

2.3.1.3.Problems of Sense

The sense of a song is important when it has a specific reason to be kept due to its quality or the prestige of its author. However, translators should know why non-standard language such as dialects, sociolects or slang are included in the lyrics and the consequences of omitting them in the TT. Another issue related to sense is that non-native translators may not notice some subtle cultural references. For instance, it can happen that there is a word that they do not know why it is there and what its meaning is in the given context. There can also be ambiguity, archaisms, euphemisms, indirect language, idioms, foreign phrases, incomplete sentences, irony, humour, jokes, puns, metaphors, neologisms, vulgarity and obscenity. Other problems can be caused due to the peculiarities of the SL. Some characteristics of the English language are:

- A huge lexicon with synonyms with different etymology usually of French or Anglo-Saxon origin.
- Short words such as verbs that can also function as nouns.
- Place two nouns together where the first one characterises the second one.
- Phrasal verbs typically used in informal or colloquial language.
- Unalterable word order.
- Affixes that permit a creative manipulation.
- Introduction of relative clauses omitting pronouns.
- A complex system of spelling that varies worldwide.

Despite all these constraints in song translation, Low (2017) concludes that although there can be difficult create an adequate translation, all songs should be translatable or at least adaptable to a TL.

2.3.2. Types of Song Translation

To translate songs, Franzon (2007) suggests five options which can be combined. The last three types are intended to provide singable target lyrics:

- Not translating the lyrics,
- Translating the lyrics without taking the music into consideration,
- Writing new lyrics,
- Adapting the music to the translation and,
- Adapting the translation to the music.

2.4. Methods for Creating Singable Translations

The interest in song translation research has increased in the last decades. Among the most widely known methods for effective singable translations are those offered by Peter Low (2003) and Johan Franzon (2007). These authors have examined song translation in terms of singability. This means that they have focused their study primarily on songs intended for singing. Both attempt to explain the concept of singability from their own perspectives. As suggested by Franzon (2008), singability can be seen from two different perspectives; Low's narrow understanding in which words need to be easy to sing with a piece of music; and Franzon's more expansive understanding in which singability can be linked to performability. Nevertheless, he states that it would be impossible to translate music, lyrics and a performance into a TL. So, Franzon (2008) suggests keeping some essential values of the original song in mind when translating it.

2.4.1. The Pentathlon Principle

Based on Low's (2003) Pentathlon Principle, singability, sense, naturalness, rhythm and rhyme are elements that must be incorporated into the song to create a singable translation.

- **Singability.** Low argues that this is, according to the skopos theory, the most significant factor to consider. It should therefore be prioritised translations intended for singing. It implies relative ease of vocalisation associated with performance. According to Low (2017), we should avoid consonant clusters, use so many plosives and short vowels on long notes and place difficult-to-sing words on high notes or mismatch stressed words with unstressed notes.
- **Sense.** This criterion refers to how well the semantic meaning of the ST is transferred to the TT. Low (2017) states that some adjustments are possible here. Nevertheless, any changes must be minor if the aim is to maintain the meaning of the song. He recommends the use of near-synonyms, hypernyms or hyponyms to preserve the meaning, content and intention of the song and to minimise omissions, changes and additions. He notes that those translation choices may not be appropriate in ordinary text translations but are appropriate for singable lyrics.
- **Naturalness.** This criterion refers to a translation that sounds as if it was the original lyrics. Naturalness can be determined through evaluation of the register and word order. A natural translation should communicate effectively with the audience, while an unnatural translation would require additional effort. Thus, it is not worth producing a TT if it cannot be understood while the song is being sung. Songs are supposed to sound sincere, not awkward. According to Low (2007), it is important to avoid overt translations (translations do not sound as natural as the

original) and states clumsiness as the opposite of naturalness. Nonetheless, he does not consider naturalness as an essential criterion to be preserved.

- **Rhythm.** Syllable counts, downbeats and note lengths are related to rhythm. Ideally ST and TT should have the same syllables, but this may not always be possible. Sometimes, music can be manipulated, but if that is not the case, there are other options available such as omitting or repeating syllables or the adding a word to match the syllable number. Nonetheless, downbeats are more significant than syllables. So, translators should try to match lyrics with music, especially line-endings. Despite that some languages tend to end with stressed syllables and others with unstressed syllables, some syllables can be adjusted. Song lyrics, particularly in English, tend to have short phrases, making it more difficult to retrain the rhythm in the translation.
- **Rhyme.** This is the criterion that Low (2017) regards with the least importance. In fact, if the song is not to be sung, it may not even be considered. Maintaining all rhymes and their locations may hinder other criteria. Thus, translators should be flexible and decide which rhymes they wish to keep at the beginning of the translation process. Then, they might find the rhyming words and adapt the rest of the text to them. Indeed, rhymes are not common in some languages or cultures. So, for those reasons, the ideal is to have some rhymes but not all of them. Additionally, it is unlikely for the same words to rhyme in both the SL and the TL, so they could translate one of the words and find an equivalent for the other.

2.4.2. Layers of Singability

First, Franzon (2008) states which professional profiles are often involved in song translation:

“Instead of professional translators, other professionals tackle song translation on a more regular basis: songwriters, singers, opera specialists and playwrights. One should also not forget the amateur fans” (pp. 373-374).

The author defines singability as a musico-verbal fit between text and music and separates the three functional outcomes of the match between lyrics and music.

A singable lyric achieves	by observing the music's	which may appear in the text as
1. a prosodic match	<i>melody</i> : music as notated, producing lyrics that are comprehensible and sound natural when sung	syllable count; rhythm; intonation, stress; sounds for easy singing
2. a poetic match	<i>structure</i> : music as performed, producing lyrics that attract the audience's attention and achieve poetic effect	rhyme; segmentation of phrases/lines/stanzas; parallelism and contrast; location of key words
3. a semantic-reflexive match	<i>expression</i> : music perceived as meaningful, producing lyrics that reflect or explain what the music 'says'	the story told, mood conveyed, character(s) expressed; description (word-painting); metaphor

Table 1. Functional Consequences of Match between Lyrics and Music (Franzon, 2008)

Table 1 shows the three layers defined by Franzon who says that they may be necessary to modify or even be optional, but they can all be integrated into a lyric that is both singable and functional. The prosodic match to the melody involves aspects of prosody such as rhythm, stress and intonation. Phonetic suitability refers to the ease with which vowels and consonants can be voiced. Prosodic fit refers to the matching of text and melody in terms of articulation.

The poetic match is most closely related to the harmonic structure of a musical composition. By using matched and juxtaposed melodic strains and intensifying or reassuring chord progressions, we can compel and retrain the audience's attention. These structures and properties can be reflected in lyrics in the form of stylistic figures, climaxes, contrasts or repeated sounds.

The semantic-reflexive match, for instance, demonstrates that sad music must be accompanied by sad lyrics as well as cheerful music is accompanied by cheerful lyrics.

Overall, to Franzon (2007) music influences prosody, styles and lyric content, so, the layers should be applied by both the original lyricist and the translator. For instance, translators choose to preserve different aspects of the ST depending on the type of song and whether is going to be played, sung or read. The variety of decisions they make can be seen as evidence that distinct options and layers for achieving singability are available.

2.5. Disney Songs

Disney is an internationally known brand for entertainment. Although their animated movies' main target audience seems to be children, their animated productions are indeed designed for all ages. With nearly a century of content, parents have enjoyed watching movies with their children since 1923. Young people are also big fans of Disney movies; while the older films typically remind them of their childhood, the plots of the newer films also seem to appeal to them. Accordingly, the songs included in Disney animated films are targeted at the same audience. In fact, when a movie gets popular, so does its soundtrack. Moreover, there is a long-standing tradition for Disney to include songs in their productions, many of which are written to complement the movie's plot. In this sense, some songs include dialogue and even if they do not, there is often action on the screen while characters sing or dance. A translation that this company tends to do could be one of the three last types of song translation discussed in 2.3.2.: writing new lyrics, adapting the music to the translation and adapting the translation to the music.

3. METHODOLOGY

The purpose of this paper is to examine target lyrics from a linguistic perspective, although it is important to note that lyrics translations for singing are rarely performed by translators alone usually due to their lack of musical knowledge. In this regard, they are often unable to write effective translations of songs that are intended to be sung unless they possess an understanding of factors such as musical patterns and rhythms. Moreover, animated movies containing songs are usually songs that are sung and performed by animated characters. In this type of audiovisual song translation, the images including the characters, their mouth movements and the scene length influence the translation.

The objective of this analysis is to compare lyrics translations from Disney movies released before the publication of the Pentathlon Principle (Low, 2003) and The Layers of Singability (Franzon 2008) with songs from more recent Disney movies. The aim is to determine if the methods used for singable translations have had an impact on the process of translating Disney lyrics. This is because Disney lyrics are translated for the purpose of being singable. This is done through comparison of TT and ST. Indicators for the translation process are determined by identifying the AVT solution(s) that could have been applied to each line of the TT.

The corpus of the analysis is based on three songs from the movie *The Lion King* (Allers, R., Minkoff, R., 1994) and three from the movie *Encanto* (Howard, B., Bush, J., 2021). Those movies have been chosen considering that a song from *Encanto* became the number one Disney song in January 2022. Until then and since 1994, the first place on the list was occupied by a song from *The Lion King*. The three songs from each movie were selected randomly to obtain more objective results and were ordered in the

same order they appear in the movies. The following lists show the titles of the movies and songs chosen in their SL and TL:

SL

TL

The Lion King:

El Rey León

- | | |
|---|--|
| <ul style="list-style-type: none"> • “The Circle of Life” • “I Just Can’t Wait to be King” • “Hakuna Matata” | <ul style="list-style-type: none"> • “El ciclo de la vida” • “Yo voy a ser el rey León” • “Hakuna matata” |
|---|--|

SL

TL

Encanto:

Encanto

- | | |
|--|---|
| <ul style="list-style-type: none"> • “Waiting on a Miracle” • “We Don’t Talk about Bruno” • “Two Oruguitas” | <ul style="list-style-type: none"> • “Un regalo mágico” • “No se habla de Bruno” • “Dos oruguitas” |
|--|---|

The first step will be watching both movies and listen to all the songs in context in both languages, the ST being English and the TT being Spanish. Secondly, each lyric will be placed in a two-column table, with one row for each corresponding line or verse of the ST on the left and the same for the TT on the right. ST and TT will be divided into lines with the purpose of setting some parameters for the analysis.

Once the lyrics are matched, a third column named ‘AVT solution’ will be added on the left side. This last column will indicate which AVT solution is more likely to have been used to produce the TT. The AVT solutions considered will be the ones explained in 2.2.3. as this list is specifically designed for AVT contexts. Besides, the list includes translation techniques used in song translation such as addition or omission discussed by Low (2017). During the analysis, some lines in songs such as the chorus might be

repeated so, each line will be analysed only once. This means repeated lines coinciding in both the ST and TT are not going to be analysed.

Furthermore, each song consists of a different number of words and lines, so the data will be presented as percentages. As a result, the entire set of non-repeated lines in each lyric is 100%. AVT solutions will be averaged based on the total percentages of the three songs from each movie. The results will show in percentages how often an AVT solution appears in each movie. Each movie evaluation will follow a commentary and examples of each AVT solution. The analysis will conclude with a comparison of the results and a comment regarding any significant differences between the results obtained in each film.

4. ANALYSIS

To better understand this study, see the analysis in Appendices I and II. On the one hand, Appendix I includes all the necessary information from *The Lion King* movie in Table 2; the analyses of the three songs in Table 3, Table 4 and Table 5 and the results from each song and the average percentages in table 6. On the other hand, Appendix II includes all the necessary information from *Encanto* in Table 7; the analyses of the three songs in Table 8, Table 9 and Table 10 and the results from each song and the average percentages in table 11.

4.1. *The Lion King*

- **Loan**

There is an average of 9% of loans in the analysed songs. However, in the song “The Circle of Life” there is a chorus entirely sung in Zulu, an African language. This implies that the use of loans in this song is higher than what the results can show. On the other side, in “Hakuna Matata”, the phrase “Hakuna Matata” comes from Swahili and the

meaning of this expression is explained throughout the song in English. Timon and Pumbaa define the phrase as “no worries for the rest of our days”. Both the title and the chorus are the same and were kept in Swahili in the Spanish version since those words are the most important parts of the lyric.

- **Calques**

The results show that there are no calques in the lyrics. However, the lyric “Hakuna Matata” includes the literal translation of the phrase “Hakuna Matata” in another line saying “it means no worries”. In Spanish, this line corresponds to the phrase “ningún problema” which is a calque from “Hakuna Matata” from Swahili.

- **Word-by-word and One-by-one translation**

It has been difficult to find those solutions because English and Spanish do not tend to follow the same syntactic structures. Some lines could seem to have been translated using those techniques. But there was often at least one word changing its order, category or number. Consequently, those were rather considered literal translations. This is why from the 4% of word-by-word cases, those were found in lines containing only one and two words or in longer lines combined with another translation technique.

- **Literal translation**

This technique is used in several lines in the three songs with an average of 7% of the total analysis. It has been observed, however, that the TT authors used this technique most frequently in sections containing dialogues.

- **Accepted equivalent**

This technique is used in 3% of the phrases. It has only been found in the song “I Just Can't Wait to Be King”. Some examples could be the translation of “a heart to heart” by

“hablemos de verdad” or “with quite so little hair” by “sin pelo en ese cabezon”. Both examples sound more idiomatic than a literal translation would.

- **Omission**

The omission AVT solution may involve several lines in which none of the information from the ST is transferred. Those cases are considered discursive creation techniques because the information that they contain was replaced by another. Thus, there are no blank lines in the target lyrics even though some information might have been lost.

- **Reduction**

This technique was detected in 5% of the analysis in cases where phrases were partly translated. Furthermore, since Spanish words tend to be longer, some lines do not include the full translation.

- **Compression**

There is only one instance of compression in “The Circle of Life”, resulting in an average of 1% of the analysis. The line “More to find than can be found” being translated as “De los que se podrán descubrir” means that something else will be discovered. Although the closest Spanish equivalent to “find” is “encontrar”, the lyric includes the synonym “discover”. It could be considered literal translation, but since “discover” means “being found for the first time”, it is viewed rather as compression.

- **Particularization**

In the song “Hakuna Matata” there is one instance of particularization when the TT transfers the term “aroma” to “aliento”. The words convey different meanings because “aroma” has general connotations such as “smell” and “aliento” refers to breath or breath’s smell. Further, as the character is singing this line, he refers to the smell of his

body gases as he expels some as he sings. The TT term does not match the images, but it is somehow similar, so it might be interpreted as Pumbaa not smelling good.

- **Generalization**

It only appears a single time in the song “I Just Can't Wait to Be King”, where “little hornbills” is rendered as “pajarraco” in the TT. The Hornbill is the species of the character Zazu, an African native bird unknown to most of the Spanish audience. As a result, nothing is lost by using a more general word to refer to the bird.

- **Transposition**

This technique appears in 4% of the analysis but all songs contain instances of it. Nevertheless, in most cases, this AVT solution appears combined with another as in the song “The Circle of Life”. The AVT solution is combined with word-by-word translation in the sentence that goes from “There's more to see than can ever be seen” to “Hay más que mirar, donde otros sólo ven”. While the first words in the TT remain the same, the end of the line changes its grammatical category. One more example can be found in “I Just Can't Wait to Be King” lyrics where transposition is combined with modulation, a similar technique, in “If that is the direction the monarchy is headed, count me out”, being translated as “Si a eso llamas monarquía, no hay por qué seguir”.

- **Description**

Two instances were found, giving it a 2% score. First, “The Circle of Life”, the TT seems to describe the word “blinking” in “Y nos ciega el brillo del sol”. The other example is the description of the expression “Hakuna Matata” even though, the description does not belong to the same lines from the ST.

- **Enlargement and Amplification**

Those AVT solutions scored 0% for several reasons: First, Spanish tends to use more syllables per word than English. Secondly, in most cases, higher number of words were obtained by using discursive creation. Last, there are cases such when “León” is added, in the TT “Rey León”, but at the same time the word “mighty” is omitted from the ST “mighty king”, so it becomes more likely to be discursive creation.

- **Modulation**

It has been identified in 7% of the analysed songs. Even though some sentences do not have much in common, their meanings are similar and make the translation sound more idiomatic. The song “I Just Can't Wait to Be King” contains two examples where the ST uses an impersonal sentence and the TT changes to the second person in “If this is where the monarchy is headed count me out” becoming “Si a eso llamas monarquía, no hay por qué seguir”. and when it uses third person plural in “Everybody look left” whereas the TT is written in second person singular “Mira cómo bailo”.

- **Variation**

The analysis shows that variation was used in 4% of the lyrics. The lyrics generally use standard language, but dialogues, such as in “I Just Can't Wait to Be King” and “Hakuna Matata”, tend to include more informal language. Consequently, the informal style was not always incorporated into the corresponding lines in the TT. The use of the contraction “gonna” is an example of English informal variation that appears at the beginning of the song “I Just Can't Wait to Be King”. However, it is not transferred into the same line of the TT. Instead, the following line in the TT includes the word “cabezón”, an adjective in Spanish used in informal contexts. It refers to someone who has got a large head, often with negative connotations. Similarly, “pajarraco” is added to the TT instead of a standard term such as the word “pájaro” to refer to a bird.

- **Substitution**

It appears in 5% of the analysis and the same songs in which variation was found also contain instances of substitution. “I Just Can't Wait to Be King” contains an example of substitution through intonation when the word “roar” is replaced with the word “voz”, which means “voice” in Spanish. In both versions of the song, the voice of the character gets louder when singing that word. In fact, as it is supposed to be Simba who sings, it already implies that he, as a lion, should roar. He refers to a feline's voice, so the TL audience can understand that he talks about roaring. Moreover, both “roar” and “voz” are monosyllabic, which suggest the term may fit better into the music than the literal Spanish translation “rugido”. Another example of substitution in the song occurs when Simba says, “everybody look left” and “everybody look right”. The TT in this case, does not include these words, however, in the movie, there is a scene where animals are looking left and right as Simba is singing.

- **Adaptation**

There is only one possible example of adaptation, so the percentage of the use of this technique is 1%. The sentence “and it hurt that my friends never stood downwind” from the song “Hakuna Matata” is translated as “Me dolió no tener un amigo fiel”. Despite looking so different, both sentences imply the same meaning out of context even though the verb in the ST is affirmative and the one in the TT is negative.

- **Discursive Creation**

44% of the analysis resulted in discursive creation. The fact that nearly half of the TT is written using this AVT solution shows that transferring the literal word throughout the lyrics of each song is not the only priority in song translation. Consequently, the

meaning of the ST could have been transferred through different words and expressions in the TT.

4.2. *Encanto*

- **Loan**

3% of the analysed lyrics in the SL of the songs in *Encanto*. The ST in “We Don't Talk About Bruno” and “Two Oruguitas” already include words from the TL. Being set in Colombia, the movie includes lyrics in their official language, Spanish. These words become part of the target lyrics since the TL is Spanish, so, they are not altered in any case. In “We Don't Talk about Bruno” those are “abuela” and “mi vida”, as well as the words “oruguitas” and “mariposas” appear in the chorus and title of “Two Oruguitas”

- **Calque**

None of the three songs was translated using calques.

- **Word-by-word translation**

The three versions in the TL contain this AVT solution which has scored a 5%. Sometimes this technique is combined with another one. For example, with discursive creation so that half of the sentence in the TT is the same as that in the ST but the rest of the sentence is completely different such as in “Hey! Grew to live in fear of Bruno stuttering or stumbling” being translated first using discursive creation and word-by-word for the last 4 words “(Ey) Miedo al ver a Bruno balbuceando y tropezando” The song “Two Oruguitas”, utilizes this technique in short sentences as in the first sentence of the choruses “dos oruguitas” and “dos mariposas”. Similarly, to the first example, the AVT solution is combined by leaving the Spanish loans that the ST includes.

- **One-by-one translation**

There are no instances found of this technique in the analysis.

- **Literal Translation**

6% of the target lyrics used this AVT solution and most of the cases are found in “We don't talk about Bruno”. Translations correspond to the original in terms of meaning, number or tense, although they may omit a word or follow a different order. Examples of literal translation can be seen in “it's like I can hear him now” being translated as “cual si lo pudiera oír” and “I can hear him now” being translated as “Yo lo puedo oír”. Despite that the word “now” is omitted in both examples, the meaning out of context remains unchanged.

- **Accepted Equivalent**

It is found in 4% of the analysis. There are some cases where a more appropriate term or expression in the TL has been added as an equivalent in the TT. For example, in “We Don't Talk About Bruno”, “a la mesa” is an accepted equivalent for “time for dinner”, while in the song “Two Oruguitas”, the phrase “su propio future” is an equivalent for “the way for tomorrow”.

- **Omission**

It appears in 2% of the analysis. In “Waiting on a Miracle” a repeated line is omitted instead of being repeated so it is translated only once. Since the TT sentence is longer than the ST, there might not be sufficient time to repeat it in singing. Moreover, as in the first analysis, some information that has been omitted throughout the lyrics, it has been replaced by different information and therefore, they have been considered discursive creation solutions.

- **Reduction**

On average, 9% of the TT contain partially omitted information from the ST. This technique appears in the song “We Don't Talk About Bruno” and in most instances is

combined with other techniques including literal translation, modulation or variation, such as in the phrase “I can hear him now” being translated as “yo lo puedo oír” is a literal translation omitting the word “now” so there is a reduction of one word in this case. Another example is “he told me that my power would grow, like the grapes that thrive on the vine” being translated as “y que así el poder de mi don como uvas va a madurar” omitting the beginning of the sentence. In this case, the audience knows that the lyrics are talking about what Bruno had said before because it is mentioned earlier in the song so nothing in the meaning is lost here.

- **Compression**

It scored 3%. In “Waiting on a Miracle” the line “open your eyes” omits the word “eyes” by being translated as “ábrelos ya”. The word “eyes” is included in the previous line of the TT through discursive creation, so there is no need to repeat the word in this line. Cases of compression also appear in “We Don't Talk about Bruno” in “he told me that my power would grow, like the grapes that thrive on the vine” becoming “y que así el poder de mi don como uvas va a madurar”. In this example, the last part of the sentence, “that thrive on the vine” is compressed into the word “madurar”.

- **Particularization**

Throughout the songs, there is one example of particularization in “Waiting on a Miracle” resulting in a 1% of the analysis. The line “I cannot make the flowers bloom” changes the word “flowers” into “palmas” in “no hago palmas florecer” in which palms refer to a specific type of tree whereas flowers is a broader term.

- **Generalization**

1% of the analysis results on this solution being found only in “We Don't Talk about Bruno”. One generalization is made the line “and there wasn't a cloud in the sky” which

is combined with discursive creation because it has been translated as “con un clima precioso esta vez” where the word “clima” which in English means “climate” or in this case it could also refer to “weather”. This word may be considered a generalization of the English word “cloud”. Another case of generalization can be “Hey sis” being translated as “ey, tú” both referring to Mirabel. Here, the TL version is more general than the SL because “tú” may refer to anyone out of context instead of referring to the sister of the character who is singing. Further, since “sis” is a reduction of the word “sister”, it indicates informal style. Similarly “ey, tú” in Spanish sounds rather informal.

- **Transposition**

This technique appears in 7% of the entire analysis. It appears three times in “Waiting on a Miracle” and eleven in “We Don't Talk About Bruno”. In the first song, a clear example is when there is a question in the SL lyrics “Someone please just let me know, where do I go?” which becomes a statement in the TL lyrics “Por favor, que alguien me ayude a entender”. In the second song, there are different instances of transposition, including the phrase “It was my wedding day” which is translated to “Justo en mi boda fue” where the adjective wedding day results in a noun or in “Married in a hurricane” when the participle “married” results in the noun “boda” in “Boda en un hurricane”. Another example of transposition is when the text switches from indirect speech “He told me that my fish would die” in the SL to direct speech “Él dijo: mi pez se moriría” in the TL.

- **Description**

Not even reaching the 1% of the whole analysis, the only line that seems to contain this translation solution appears in the song “We Don't Talk about Bruno”, where the line

“betrothed to another” is translated as “pactado, al fin, en lazos con otra”. So, the ST word “betrothed” is described in the TT.

- **Enlargement**

There is an average of 3% of lines with additional words containing irrelevant information. Some examples can be seen in “Waiting on a Miracle” when the line “And I’m fine, I am totally fine” is translated as “Y estoy bien, sí, muy bien, claro está”. As an alternative to transferring the word “totally”, the TT uses the expressions “Sí muy” and “claro está”. The same song includes another example in “all I need is a change”. This line, is repeated in the ST but the TT instead, uses the repeated line to add a longer sentence “Necesito encontrar otra oportunidad”. In other words, the ST word “change” is replaced by a longer expression in “encontrar otra oportunidad”. One more case of enlargement occurs in the song “We Don't Talk about Bruno” in the line “it was my wedding day” that is translated as “justo en mi boda fue”. The addition of the word “justo” does not alter the meaning of the sentence.

- **Amplification**

It seems that this AVT technique was not employed in the translation of the three lyrics from English to Spanish.

- **Modulation**

It accounts for 10% of the analysis. However, “Waiting on a Miracle” contains the highest percentage of modulation at 16% in a variety of examples. In some of them, the perspectives are switched such as in “I will stand on the side as you shine” that changes the phrase “on the side” by “desde aquí” in the line “Desde aquí los contemplo al brillar”. Additionally, there is a change in the focus in “I can't move the mountains” being translated as “yo no muevo montes” by changing the word “can't” from the ST to

“no” in the TT. The TT also changes the number in certain cases, as in “hey, I’m still a part of the Madrigal family” with “hey, no importa pues todos somos Madrigal” going from first person singular to plural. In the song “We Don’t Talk About Bruno” there is a case of modulation in the title and chorus “We Don’t talk about Bruno, no, no, no!”. The TT “No se habla de Bruno, no, no, no” was probably created by using the modulation solution since the ST uses first person plural and the TT is impersonal. In addition, it makes the sentence sound more natural in Spanish than a literal translation would. Another example in that song is found in the line “Óye, Mariano's on his way” being translated as “Oye, Mariano va a llegar”. The modulation in this case changes the perspective from “being on the way” to “be getting there”, which at the same time, it sounds more natural in Spanish. A combination of modulation and transposition is found in the line “I really need to know about Bruno...”, the subject goes from first person singular “I” in the ST to an omitted second person plural subject in the TT indicating modulation. Additionally, the fact that the statement in the ST becomes imperative in the TT “Ya digan lo que sepan de Bruno”, shows transposition.

- **Variation**

There is 2% of variation in the analysis, found in the song “Waiting on a Miracle” and in “We Don't Talk About Bruno”. In the first song, “I’m sick of waiting on a miracle, so here I go” the expression “I’m sick of” shows informal style and the TT does not convey the same tone in its version “Lejos de aquél regalo mágico, y aquí estoy”. In the next line, “I am ready, come on, I'm ready” the phrasal verb “come on” may also imply an informal tone but the version in the TL does not follow the style in “¡Muy dispuesta! ¡Véanme, dispuesta!” except for the use of exclamation marks. The second lyric line

“gimmie the truth and the whole truth, Bruno” uses “gimmie”, a contraction used in informal contexts, but “denme la pura verdad de Bruno” does not sound informal.

- **Substitution**

The song “We Don't Talk About Bruno” includes two instances of this AVT solution. One is in the line “abuela, get the umbrellas” which becomes “abuela, ten la sombrilla”. Though “sombrilla” is the Spanish word for “sun umbrella”, which protects you from the sun and not from the rain, in the movie it starts to rain at the moment of the song. Thus, it is understood as “umbrella”, so the term “sombrilla” is an example of substitution. The other case of substitution is in the sentence “The next day: dead! (No, no!)”. In the TT, this sentence is combined with a reduction of it by omitting “the next day”. The word “dead” is considered a substitution because it is replaced by the scene in the movie where it appears a character who is singing while she holds a fishbowl with a fish inside that suddenly dies.

- **Adaptation**

The only instance of this AVT solution appears in the song “Waiting on a Miracle”. This is in the line “I can't control the morning rain or a hurricane” being translated as “no controlo el vendaval ni a un huracán”. It is likely that the concept of “morning rain” is replaced by “vendaval” because, in the context of the TL speaking countries, morning rains do not occur as often as in some English speaking countries.

- **Discursive creation**

According to the analysis, 42% of the analysed songs in *Encanto* were translated into Spanish through discursive creation. The songs “Waiting on a Miracle” and “Two Oruguitas” used 50% and 51% of this AVT solution, respectively. On the other side, “We Don't Talk About Bruno” used discursive creation for a 25% of the analysed lines.

Nevertheless, two facts are relevant here, one is that some of the discursive creations included in the analysis could imply the same meaning in context, even though the lyrics seem to have nothing in common with the ST. The second is that there are lines in the TT that seem to be paraphrases from different lines of the ST. As the analysis has been done line by line, the translation often does not correspond to the same line. Therefore, this analysis considers them as discursive creations. Hence, some lines may contain information that appears earlier or later in the ST. Although there are twenty instances of discursive creation in the song “We Don't Talk about Bruno”, the percentage in this song is lower because the lyric is longer as well as that it contains a wider variety of AVT solutions.

5. COMPARISON OF THE TWO ANALYSES

The results obtained in each set of songs show variation between most of the AVT solutions used. It can be observed that discursive creation is the most used technique being found in above 30% more than each of the other techniques. Adaptation is the only AVT solution that scored 1% in both movies. Regarding the rest of the AVT solutions, the variation between movies is minimal with the most significant difference being found in the loan AVT solution, which appears 6% more in *The Lion King*. That means none of the other AVT solutions surpassed the 5% difference between the movies. In fact, those techniques do not exceed 10% of the whole analysis in any film.

With the exception of calques, one-by-one and amplification, all the AVT solutions have been found, even though to a lesser extent than discursive creation. Thus, while both movies make use of a variety of techniques, there is generally a tendency to combine discursive creation with techniques allowing for a more literal translation.

Those are the cases of the AVT solutions of literal translation, modulation and transposition.

Some comparisons between the two sets of analysed songs would be first, that description is only found in *The Lion King* lyrics in 2% of the analysis whereas Enlargement and omission appear only in *Encanto* lyrics in 3%. Secondly, the results on reduction and transposition are respectively 4% and 3% higher in *Encanto*, whereas substitution and loan are 4% and 6% higher in *The Lion King*. Last, the remaining AVT solutions differ only between 1% and 2%. Thus, the techniques in which the percentages of the songs from *The Lion King* are between 1% and 2% higher than in *Encanto* are modulation, particularization, compression, omission, accepted equivalent and word-by-word translation. On the other side, the techniques in which the percentages in *Encanto* are between 1% and 2% higher are variation, description and literal translation.

Loans are found in several songs. Those are loan words from the source language of the setting of the films as an example, in “Hakuna Matata” and “Two Oruguitas”, loans from Swahili and Spanish appear in the titles and choruses of these songs. Other examples of loans are the Zulu chorus in “The Circle of Life” and the Spanish words used in “We don't talk about Bruno”.

Additionally, other differences between STs and TTs are the change in verb tenses, person and number through modulation or transposition and sometimes even discursive creation.

It should be noted that the use of discursive creation is determined when the corresponding lines of ST and TT do not match in meaning. However, it is observed

that at some points, the translators create the TT through paraphrases from other lines of the ST, especially in the song “Two Oruguitas” from *Encanto*.

To summarize, *The Lion King* obtained higher scores in the AVT solutions of modulation, enlargement, transposition, generalization, particularization, compression, reduction, omission, accepted equivalent and word-by-word translation; and *Encanto* in discursive creation, substitution, variation, description, literal translation and loan.

The song that uses a wider variety of techniques is “We Don’t Talk about Bruno”. This lyric and generally, all the lyrics in *Encanto* tend to be longer and they use the exclamation “ey” in both languages to maintain the rhythm. another fact about the song “We Don’t Talk about Bruno” is that Bruno initially was meant to be named Oscar , but in order to create the chorus of the song as well as to make it easier to translate as many languages share the word “no”

6. CONCLUSIONS

This study examines which are the AVT solutions used for the translation of Disney songs from English to Spanish at different times. Besides, it investigates whether Low's Pentathlon Principle and Franzon's Layers of Singability had any impact on the AVT solutions used in song translation. To answer this question, three lyrics from two different films were analysed and compared. The focus of this essay is on lyrics, though visuals and music condition this kind of translation since they will remain untouched in the movie. That means that the TT has to be adapted to the original movie which was initially created to fit the SL. In the case of Disney animated movies, the purpose is to entertain the whole family with emphasis on the children and this could justify that their translations do not need to show fidelity to the TT. So far, it seems that Disney adapts its songs to the TL by modifying only the lyrics.

The analyses determine which AVT techniques the authors of the TT could have used. This process was challenging at times, as in some cases it appeared that more than one technique could have been employed. Other times, the decision about which solution was applied was quite ambiguous.

The results obtained in each set of songs show variation between most of the AVT solutions used. However, variations are minimal with the most significant difference being 6%. According to this study, discursive creation was and still is by far the most common solution used in Disney song translation. As seen, discursive creation establishes equivalents whose meanings are only clear in context. The remaining AVT solutions, except for three, have also been found, but to a lesser extent. That means translators used a wide range of techniques in lyrics translations of both films. However, there is a tendency to combine discursive creation with techniques allowing for a more literal translation. Those techniques are themselves opposed to each other but may help to convey the meaning of each song. Similarly, discursive creation was used to paraphrase other lines from the ST.

In addition, it should be noted that loans may serve as a way to transmit the culture of a film to the audience through its songs. In fact, the analysis of *Encanto* was carried out with the Latin American variety of Spanish because the European Spanish dub was not produced due to the film's Latin American setting. In fact, the English version of the movie includes Spanish songs which are not dubbed. As for the songs in *The Lion King*, the Spanish dub was produced in both varieties of Spanish. As a result of analysing the songs from *The Lion King* in European Spanish and the ones from *Encanto* in Latin American Spanish, some differences were observed, especially lexically.

Following an evaluation of the results and a subsequent comparison of them, a few conclusions may be drawn. This analysis helped to identify the challenges of lyrics translation in movies. Further, it has been observed that translators prefer the use of discursive creation combined with more literal AVT solutions. So, it allows them to freely change the text to fit it into the music and still keep a more literal meaning in some parts. Regarding the initial question matter of this paper, it seems that the two methods for song translation described did not have much influence when considering which AVT solutions are currently used to translate lyrics. Disney's translators ensure that both the source and target lyrics convey a similar message. Disney's lyrics tend to fit well into their movies in different languages despite the predominant AVT solution being discursive creation; both ST and TT tend to convey a similar message to their audience.

This study could be supported by an analysis of a larger number of Disney songs. Moreover, further recommendations for a deeper analysis include examining other features of the Target Lyrics that may contribute to the songs' singability. These may include comparing the rhythm, naturalness or rhyme between ST and TT. Considering everything discussed in this paper, it is ideal for translation studios specializing in lyrics translation to create their own multidisciplinary teams. Those should be composed of at least an expert in music and a translation specialist familiar with both the source and target cultures and with the corresponding tools for song dubbing.

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Publishing.

8. APPENDICES

8.1. Appendix I. *The Lion King*

Title	<i>The Lion King</i>
Year	1994
Genre	Animation. Musical Drama
Duration	88 minutes
Country	United States
Production	Walt Disney Feature Animation. Don Hahn
Direction	Roger Allers, Rob Minkoff
Synopsis	This movie based on Hamlet follows the adventures of the young lion Simba, the heir of his father, Mufasa. Simba's wicked uncle, Scar, plots to usurp Mufasa's throne by luring father and son into a stampede of wildebeests. But Simba escapes and only Mufasa is killed. Simba returns as an adult to take back his homeland from Scar with the help of his friends Timon and Pumbaa.
Written by	Irene Mecchi, Jonathan Roberts, Linda Woolverton
Budget	\$ 45 million
Music	Elton John, Hans Zimmer (Composers) Tim Rice, Lebo M (Lyricists)
Track Listing	https://lionking.fandom.com/wiki/The_Lion_King_(1994_soundtrack)
Spanish. European Adaptation	
Musical studio	Albert Moraleda
Dubbing studio	Sonoblock, S.A.
Translator	Sally Templer
Dialogue adaptation	Antonio Lara, Miguel Angel Poveda
Song adaptation	Albert Masgriera
Musical Director	Jordi Doncos

8.1.1. Film Fact Sheet. *The Lion King*

Table 2. Film Fact Sheet. *The Lion King*

8.1.2. Analysis “The Circle of Life”

“The Circle of Life”	“El Ciclo de la Vida”	
ST	TT	AVT Solution
Nants ingonyama bagithi baba	Nants ingonyama bagithi baba	Loan
Sithi uhm ingonyama	Sithi uhm ingonyama	Loan
Nants ingonyama bagithi baba	Nants ingonyama bagithi baba	
Sithi uhmmm ingonyama	Sithi uhmmm ingonyama	Loan
Ingonyama	Ingonyama	Loan
Siyo Nqoba	Siyo Nqoba	Loan

Ingonyama	Ingonyama	
Ingonyama nengw' enamabala [x9]	Ingonyama nengw' enamabala [x9]	Loan
From the day we arrive on the planet	Desde el día que al mundo llegamos	Literal Translation
And, blinking, step into the sun	Y nos ciega el brillo del sol	Description
There's more to see than can ever be seen	Hay más que mirar, donde otros sólo ven,	Word-by-word translation Transposition
More to do than can ever be done	mas que alcanzar en lugar de soñar.	Discursive creation
There's far too much to take in here	Son muchos más los tesoros	Discursive creation
More to find than can ever be found	De los que se podrán descubrir	Compression
But the sun rolling high	Y bajo el sol protector	Discursive creation
Through the sapphire sky	con su luz y calor	Discursive creation
Keeps great and small on the endless round	aprender todos a convivir.	Discursive creation
It's the circle of life	En el ciclo sin fin	Discursive creation
And it moves us all	Que lo envuelve todo.	Discursive creation
Through despair and hope	Y aunque estemos solos	Discursive creation
Through faith and love	Debemos buscar	Discursive creation
'Til we find our place	Y así encontrar	Reduction
On the path unwinding	Nuestro gran legado	Discursive creation
In the circle	En el ciclo	Discursive creation
The circle of life	El ciclo sin fin	Discursive creation
Ingonyama nengw' enamabala (se-to-kwa!) [x16]	Ingonyama nengw' enamabala (se-to-kwa!) [x16]	
It's the circle of life	Es un ciclo sin fin	
And it moves us all	Que lo envuelve todo.	
Through despair and hope	Y aunque estemos solos,	
Through faith and love	debemos buscar	
'Til we find our place	Y así encontrar	
On the path unwinding	nuestro gran legado.	
In the circle	En el ciclo,	
The circle of life	El ciclo sin fin	

Table 3. Analysis “The Circle of Life”

8.1.3. Analysis “I Just Can’t Wait to be King”

“I Just Can’t Wait to be King”	“Voy a Ser el Rey León”	
ST	TT	AVT Solution
I’m gonna be a mighty king	Yo voy a ser el rey león,	Discursive creation

		Variation
So, enemies beware	y tú lo vas a ver	Discursive creation
Well, I've never seen a king of beasts with quite so little hair	pues sin pelo en ese cabezón, un rey no puedes ser	Accepted Equivalent
I'm gonna be the main event	No ha habido nadie como yo,	Discursive creation
Like no king was before	tan fuerte y tan veloz,	Modulation of the previous line Discursive creation
I'm brushing up on looking down	Seré el felino más voraz	Discursive creation
I'm working on my roar	y así será mi voz	Substitution
Thus far, a rather uninspiring thing	pues un gato suena más feroz	Discursive creation
Oh, I just can't wait to be king!	Oh, yo voy a ser rey león,	Discursive creation
You've rather a long way to go, young master, if you think...	aún te queda mucho por andar joven amo si piensas que...	Literal translation
No one saying do this	nadie que me diga	Reduction Modulation
Now when I said that, I -	Bueno, cuando dije que...	Literal translation
No one saying be there	lo que debo hacer	Discursive creation
what I meant was...	Claro, por supuesto pero	Discursive creation
No one saying stop that	nadie que me diga	Discursive creation (compression)
Look, what you don't realize...	No te das cuenta que	Reduction Literal translation
No one saying see here	Cómo debo ser	Discursive creation
Now see here	¡Basta ya!	Discursive creation
Free to run around all day	Libre para hacer mi ley	Discursive creation
Well, that's definitely out	Quítate eso de la cabeza	Accepted Equivalent
Free to do it all my way	Libre para ser el rey	Discursive creation
I think it's time that you and I arranged a heart to heart	Es hora de que tú y yo, hablemos de verdad	Reduction Literal translation

Accepted Equivalent

Kings don't need advice from little hornbills for a start	No quiero escuchar a un pajarraco tan vulgar	Generalization Modulation Variation Substitution
If this is where the monarchy is headed count me out	Si a eso llamas monarquía, no hay por qué seguir	Transposition Modulation
Out of service, out of Africa	Yo me largo lejos de África,	Transposition
I wouldn't hang about	dimito y a vivir	Discursive creation
This child is getting wildly out of wing	Total, tampoco tengo vocación	Discursive creation
Oh, I just can't wait to be king	Oh yo, voy a ser rey león	
Everybody look left	Mira cómo bailo	Modulation Substitution
Everybody look right	Mira cómo ando	Modulation Substitution
Everywhere you look I'm	Mires, donde mires	Accepted Equivalent
Standing in the spotlight	Siempre estoy al mando	Discursive creation
Not yet	Aún no	Literal translation
Let every creature goes for broke and sing	(Entonen sus canciones, sin dudar) (Oh oh)	Discursive creation
Let's hear it in the herd and on the wing	(En bosques, en sabanas, en el mar) (Yeah eh)	Discursive creation
It's gonna be king Simba's finest fling	(Dediquen al Rey Simba su canción) (Yeah)	Discursive creation
Oh, I just can't wait to be king	Oh yo, voy a ser rey león (Oh oh)	
Oh, I just can't wait to be king Oh, I just can't wait to be king	Oh yo, voy a ser rey león (Yo voy a ser) Oh yo, voy a ser rey león.	

Table 4. Analysis “I Just Can’t Wait to be King”

8.1.4. Analysis “Hakuna Matata”

“Hakuna Matata” ST	“Hakuna Matata” TT	AVT Solution
Hakuna Matata!	Hakuna Matata	Loan from suajili
What a wonderful phrase	Vive y deja vivir	Discursive creation
Hakuna Matata!	Hakuna Matata	
Ain't no passing craze	Vive y sé feliz	Discursive creation
It means no worries for the rest of your days	Ningún problema Debe hacerte sufrir	Description Discursive creation
It's our problem-free philosophy	Lo más facil es Saber decir	Discursive creation Discursive creation
Hakuna Matata!	Hakuna matata	
when he was a young warthog...	Cuando era muy pequeñín	Substitution Variation
When I was a young warthog	Cuando era muy pequeñín	Substitution Variation
Very nice	Muy bonito	Word-by-word translation
Thanks	Gracias	Word-by-word translation
He found his aroma lacked a certain appeal	Notó que su aliento no le olía muy bien	Particularization aroma Modulation
He could clear the savannah after every meal	los demás deseaban alejarse de él	Discursive creation
I'm a sensitive soul though I seem thick-skinned	Hay un alma sensible en mi gruesa piel	Transposition Reduction
And it hurt that my friends never stood downwind	Me dolió no tener un amigo fiel	Adaptation
And oh, the shame	Qué gran dolor	Discursive creation
He was ashamed	Qué mal dolor	Discursive creation
Thought of changin' my name	Que gran deshonor	Discursive creation
What's in a name?	Qué más da el dolor	Discursive creation
And I got downhearted	Y me deprimía	Literal translation
How did you feel?	Vaya que sí	Discursive creation
Every time that I...	Cada vez que	Literal translation
Hey! Pumbaa! Not in front of the kids!	Pumba, que hay niños delante	Modulation
Oh. Sorry	Ah, lo siento	Literal translation
Hakuna Matata!	Hakuna Matata	
What a wonderful phrase	Que bonito es vivir	Discursive creation

Hakuna Matata!	Hakuna Matata
Ain't no passing craze	Vive y sé feliz
It means no worries	Ningún problema
for the rest of your days	Debe hacerte sufrir
It's our problem-free	Lo más fácil es
philosophy	Saber decir
Hakuna Matata!	Hakuna Matata
It means no worries	Ningún problema
for the rest of your days	Debe hacerte sufrir
It's our problem-free	Lo más fácil es
philosophy	Saber decir
Hakuna Matata!	Hakuna Matata

Table 5. Analysis “Hakuna Matata”

8.1.5. Results *The Lion King*.

	“The Circle of Life”		“I Just Can't Wait to be King”		“Hakuna Matata”		Average %
	No.	%	No.	%	No.	%	
Loan	6	24%	0	0%	1	3%	9%
Calque	0	0%	0	0%	0	0%	0%
Word-by-word	1	4%	0	0%	2	7%	4%
One-by-one	0	0%	0	0%	0	0%	0%
Literal Translation	1	4%	5	11%	3	7%	7%
Accepted Equivalent	0	0%	4	9%	0	0%	3%
Omission	0	0%	0	0%	0	0%	0%
Reduction	1	4%	3	7%	1	3%	5%
Compression	1	4%	0	0%	0	0%	1%
Particularization	0	0%	0	0%	1	3%	1%
Generalization	0	0%	0	0%	0	0%	0%
Transposition	1	4%	2	4%	1	3%	4%
Description	1	4%	0	0%	1	3%	2%
Enlargement	0	0%	0	0%	0	0%	0%
Amplification	0	0%	0	0%	0	0%	0%
Modulation	1	4%	6	13%	2	7%	8%
Variation	0	0%	2	4%	2	7%	4%
Substitution	0	0%	4	9%	2	7%	5%
Adaptation	0	0%	0	0%	1	3%	1%
Discursive Creation	12	48%	20	43%	12	41%	44%
Total	25	100%	46	100%	29	100%	100%

Table 6. Results *The Lion King*

8.2. Appendix II. *Encanto*

8.2.1. Film fact sheet. *Encanto*

Title	<i>Encanto</i>
Year	2021
Genre	Animation. Musical Fantasy Comedy
Duration	109 minutes
Country	United States
Production	Walt Disney Animation Studios. Clark Spencer Yvett Merino Flores Jennifer Lee (Executive Producer)
Direction	Byron Howard, Jared Bush, Charise Castro Smith (co-director)
Synopsis	The movie tells the story of the family Madrigal. This is a family that lives in the mountains of Colombia in a charming place called Encanto. Except for Mirabel, the family has been blessed with magical powers since they were children. However, there is a member of the family who has a superpower that is not accepted by the rest of the family. His name is Bruno and he can see the future. Thanks to him, Mirabel discovers that the powers of the rest of the family and their home are in danger so, she is now the family's last hope.
Written by	Clark Spencer Yvett Merino Flores Jennifer Lee (Executive Producer)
Budget	\$ 120 – 150 million
Music	Germaine Franco (Composer) Lin-Manuel Miranda (Lyricist)
Track Listing	https://disney.fandom.com/wiki/Encanto_(soundtrack)
Spanish. Latin American Adaptation	
Dubbing and Editing Studio	Taller Acústico S.C.
Recording studio	FOXTelecolombia S.A.
Dubbing and editing additional studios.	TY FY Studios, Inc. Igloo Music Wanted! Sound + Picture Manguaré Records
Dubbing Director	Ricardo Tejado
Mixing studio	Shepperton International
Adaptation	Katya Ojeda Iturbide
Musical Direction	Gaby Cárdenas, Luis Gerardo Villegas
Lyrics	Luis Gerardo Villegas
Choir direction	Luis Gerardo Villegas

Table 7. Film Fact Sheet. *Encanto*

8.2.2. Analysis “Waiting on a Miracle”

“Waiting on a Miracle”	“Un Regalo Mágico”	
ST	TT	AVT Solution
Don't be upset or mad at all	No me lamento, ¿para qué?	Discursive creation
Don't feel regret or sad at all	No me hace daño, seguiré	Discursive creation
Hey, I'm still a part of the family	Hey, no importa pues todos somos	Modulation
Madrigal	Madrigal	Discursive Creation
And I'm fine, I am totally fine	Y estoy bien, sí, muy bien, claro está	Enlargement
I will stand on the side as you shine	Desde aquí los contemplo al brillar	Transposition Modulation
I'm not fine, I'm not fine	No es verdad, no es verdad	Discursive creation
I can't move the mountains	Yo no muevo montes	Modulation
I can't make the flowers bloom	No hago palmas florecer	Modulation Particularization
I can't take another night up in my room	Ni tendré otra noche esperando tener	Discursive creation she talks about waiting in English and about a second chance in Spanish
Waiting on a miracle	Un regalo mágico	Discursive creation
I can't heal what's broken	Yo no doy remedios	Accepted Equivalent
Can't control the <u>morning rain</u> or a hurricane	No controlo el <u>vendaval</u> ni a un huracán	Adaptation
Can't keep down the unspoken invisible pain	Ni a esta pena que empiezo invisible a enfrentar	Discursive creation
Always waiting on a miracle, a miracle	A la espera de algo mágico, sí, mágico	Reduction Discursive creation
Always walking alone	Sola en el corredor	Discursive creation
Always wanting for more	Y el cerrojo no abrió	Discursive creation
Like I'm still at that door longing to shine	Nadie a mi alrededor	Discursive creation
Like all of you shine	Sigo añorando juntos brillar	Discursive creation
All I need is a change	Necesito encontrar	Enlargement
All I need is a chance	Otra oportunidad	Omission
All I know is I can't stay on the side	Y unos ojos que al ver Quieran mirar	Discursive creation
Open your eyes, open your eyes, open your eyes	Ábrelos ya Ábrelos ya Ábrelos ya	Compression
I would move the mountains	Y moveré los montes	Modulation
Make new trees and flowers grow	Flores nuevas sembraré	Reduction

		Modulation
Someone please just let me know, where do I go?	Por favor, que alguien me ayude a entender	Transposition Discursive creation
I am waiting on a miracle, a miracle	Si es que en mí hay algo mágico, sí, mágico	Discursive creation
I would heal what's broken	Sanaré el quebranto	Modulation
Show this family something new	Les demostraré valor	Discursive creation
Who I am inside, so what can I do?	¿Lograrán mirar quién puedo ser yo?	Discursive creation
I'm sick of waiting on a miracle, so here I go	Lejos de aquél regalo mágico, y aquí estoy	Discursive creation Variation
I am ready, come on, I'm ready	¡Muy dispuesta! ¡Véanme, dispuesta!	Variation
I've been patient and steadfast and steady	¡Fui impaciente y no obtuve respuesta!	Discursive creation
Bless me now as you blessed us all those years ago	Bendiciones te pido, aunque no tenga un don	Transposition Reduction
When you gave us a miracle	Milagroso y mágico	Discursive creation
Am I too late for a miracle?	¿Habrà algo en mí que sea mágico?	Discursive creation

Table 8. Analysis “Waiting on a Miracle”

8.2.3. Analysis “We Don’t Talk about Bruno”

“We Don’t Talk about Bruno” ST	“No se Habla de Bruno” TT	AVT Solution
We don't talk about Bruno, no, no, no!	No se habla de Bruno, no, no, no	Modulation
We don't talk about Bruno... but	No se habla de Bruno, mas	Modulation Literal translation
It was my wedding day	Justo en mi boda fue	Enlargement Transposition
It was our wedding day	(en nuestra boda fue)	Transposition
We were getting ready, and there wasn't a cloud in the sky	Todo estaba listo Con un clima precioso esa vez	Discursive creation Discursive creation Generalization
No clouds allowed in the sky	(ninguna nube esa vez)	Discursive creation
Bruno walks in with a mischievous grin-	Bruno con voz misteriosa habló	Discursive creation
Thunder!!	(¡trueno!)	Word-by-word translation
You telling this story or am I?	¿Tú cuentas la historia o lo hago yo?	Literal translation
I'm sorry, mi vida, go on	(Lo siento, mi vida, hazlo tú)	Literal translation Loan

		Discursive creation
Bruno says, "It looks like rain"	Veo que pronto lloverá	Discursive creation
Why did he tell us?	(¿qué insinuaba?)	Discursive creation
In doing so, he floods my brain	Sabrás que lo tomé muy mal	Discursive creation
Abuela, get the umbrellas	(abuela, ten la sombrilla)	Loan Literal translation Substitution
Married in a hurricane	Boda en un huracán	Transposition
What a joyous day... but anyway	(fue un día feliz, pero es verdad)	Discursive creation
We don't talk about Bruno, no, no, no!	No se habla de Bruno, no, no, no	
We don't talk about Bruno!	No se habla de Bruno	
Hey! Grew to live in fear of Bruno stuttering or stumbling	(ey) Miedo al ver a Bruno balbuceando y tropezando	Discursive creation Word-by-word translation Sth is lost here
I could always hear him sort of muttering and mumbling	Siempre lo recuerdo murmurando y farfullando	Discursive creation Word-by-word translation
I associate him with the sound of falling sand,	Su sonido es como la arena al resbalar	Discursive creation Literal translation
It's a heavy lift, with a gift so humbling	Raro el don de ir visualizando	Discursive creation
Always left Abuela and the family fumbling	Deja a la abuela, como a todos, temblando	Discursive creation Loan
Grappling with prophecies they couldn't understand	Enfrentando profecías sin interpretar	Literal translation Accepted equivalent
Do you understand?	¿Quieres tú intentar?	Discursive creation
A seven-foot frame	Terror en su faz,	Discursive creation
Rats along his back	ratas por detrás	Reduction Modulation
When he calls your name	Al oír tu nombre	Discursive creation
It all fades to black	no hay marcha atrás	Discursive creation
Yeah, he sees your dreams And feasts on your screams (hey!)	Grita mientras tiembles al despertar (ey)	Discursive creation
We don't talk about Bruno, no, no, no!	No se habla de Bruno, no, no, no	
(We don't talk about Bruno, no, no, no!)	(no se habla de Bruno)	
He told me my fish would die	Él dijo: "mi pez se moriría",	Transposition
The next day: dead! (No, no!)	¡y ve! (No, no)	Reduction Substitution

He told me I'd grow a gut!	Él dijo: "serás panzón",	Transposition
And just like he said... (no, no!)	y justo así fue (no, no)	Compression
He said that all my hair would disappear, now look at my head (no, no! Hey!)	Él dijo que me quedaría sin pelo y mírame bien (no, no)	Literal translation Substitution
Your fate is sealed when your prophecy is read!	Las profecías se cumplen cada vez	Compression
He told me that the life of my dreams would be promised and someday be mine	Él vio en mí un destino gentil Una vida de ensueños vendrá	Discursive creation
He told me that my power would grow, like the grapes that thrive on the vine	Y que así el poder de mi don como uvas va a madurar	Reduction Compression
Óye, Mariano's on his way	Oye, Mariano va a llegar	Transposition Modulation
He told me that the man of my dreams would be just out of reach	Él vio en mí un amor imposible	Reduction
Betrothed to another	Pactado, al fin, en lazos con otra	Description
It's like I hear him now	Casi lo puedo oír	Literal translation Reduction
Hey sis,	(ey, tú)	Generalization
I want not a sound out of you (it's like I can hear him now)	De ti ni un sonido saldrá (cual si lo pudiera oír)	Transposition Literal translation Reduction
I can hear him now	Yo lo puedo oír	Literal translation Reduction
Um, Bruno...	Oh, Bruno,	Accepted Equivalent
Yeah, about that Bruno...	sí, sobre Bruno	Literal Translation Reduction
I really need to know about Bruno...	Ya digan lo que sepan de Bruno	Transposition Modulation
Gimmie the truth and the whole truth, Bruno (Isabella, your boyfriend's here)	Denme la pura verdad de Bruno	Variation Reduction
Time for dinner!	(a la mesa)	Transposition Accepted Equivalent
A seven-foot frame (it was my wedding day, it was our wedding day)	Justo en mi boda fue (en nuestra boda fue)	
Rats along his back (we were getting ready)	Todo estaba listo	

When he calls your name (and there wasn't a cloud in the sky)	Con un clima precioso esa vez	
It all fades to black (no clouds allowed in the sky!)	(ninguna nube esa vez)	
Yeah, he sees your dreams (Bruno walks in with a mischievous grin-)	Bruno con voz misteriosa habló	
And feasts on your screams (thunder!)	(¡trueno!)	
You telling this story or am I?	¿Tú cuentas la historia o lo hago yo?	
I'm sorry, mi vida, go on (óye, Mariano's on his way)	(Lo siento, mi vida, hazlo tú)	
Bruno says, "It looks like rain" (a seven-foot frame, rats along his back)	Veo que pronto lloverá (¿qué insinuaba?)	
In doing so, he floods my brain	Sabrás que lo tomé muy mal (abuela, ten la sombrilla)	
Married in a hurricane	Boda en un huracán (fue un día feliz, pero es verdad)	
He's here!	Llegaron	Modulation
Don't talk about Bruno, no!	(no hablemos de Bruno)	Modulation
(Why did I talk about Bruno?)	¿Por qué hablé sobre Bruno?	Literal translation
Not a word about Bruno	(No hay que hablar sobre Bruno)	Transposition
I never should've brought up Bruno!	No debo nunca hablar de Bruno	Transposition

Table 9. Analysis “We Don’t Talk about Bruno”

8.2.4. Analysis “Two Oruguitas”

“Two Oruguitas” ST	“Dos Oruguitas” TT	AVT Solution
Two oruguitas	Dos oruguitas	Word-by-word translation Loan
In love and yearning	enamoradas	Reduction
Spend every evening	Pasan sus noches	Reduction
And morning learning	y madrugadas	Reduction
To hold each other	Llenas de hambre	Discursive creation (Translation of next line)
Their hunger burning	Siguen andando	Discursive creation

To navigate a world	y navegando un mundo	Literal translation
That turns and never stops turning	Que cambia y sigue cambiando	Discursive creation
Together in this world	Navegando un mundo	Discursive creation
That turns and never stops turning	Que cambia y sigue cambiando	
Two oruguitas	Dos oruguitas	Word-by-word translation
Against the weather	paran el viento	Discursive creation
The wind grows colder	Mientras se abrazan	Discursive creation
But they're together	con sentimiento	Discursive creation
They hold each other	Siguen creciendo,	Discursive creation
No way of knowing	no saben cuándo	Discursive creation
They're all they have for shelter	Buscar algún rincón	Discursive creation
And something inside them is growing	El tiempo sigue cambiando	Discursive creation
They long to stay together	Inseparables son	Discursive creation
But something inside them is growing	El tiempo sigue cambiando	Discursive creation
Ay oruguitas	Ay oruguitas,	Word-by-word translation
Don't you hold on too tight	no se aguanten más	Discursive creation
Both of you know	Hay que crecer aparte	Discursive creation
It's your time to grow	y volver	Discursive creation
To fall apart, to reunite	Hacia adelante seguirás	Discursive creation
Wonders await you	Vienen milagros,	Modulation
Just on the other side	vienen crisálidas	Discursive creation
Trust they'll be there	Hay que partir	Discursive creation
And start to prepare	y construir	Discursive creation
The way for tomorrow	su propio futuro	Modulation Accepted equivalent
Ay oruguitas	Ay oruguitas,	
Don't you hold on too tight	no se aguanten más	
Both of you know	Hay que crecer aparte	
It's your time to grow	y volver	
To fall apart, to reunite	Hacia adelante seguirás	
Wonders await you	Vienen milagros,	
Just on the other side	vienen crisálidas	
Trust they'll be there	Hay que partir	
Start to prepare	y construir	
The way for tomorrow	su propio futuro	
Two oruguitas	Dos oruguitas	
Cocooned and waiting	desorientadas	
Each in their own world	En dos capullos	
Anticipating	bien abrigadas	

What happens after	Con sueños nuevos	
The rearranging?	Ya solo falta	
And so afraid of change	hacer lo necesario	
In a world that never stops changing	En el mundo que sigue cambiando	
So let the walls come down	Tumbando sus paredes	
The world will never stop changing	Ahí viene nuestro milagro	
(Never stop changing)	Nuestro milagro	
(Never stop changing)	Nuestro milagro	
(Never stop changing)	Nuestro milagro	
Ay, mariposas	Ay, mariposas,	Word-by-word translation
		Loan
Don't you hold on too tight	no se aguanten más	
Both of you know	Hay que crecer aparte	
It's your time to go	y volver	
To fly apart, to reunite	Hacia adelante seguirás	
Wonders surround you	Ya son milagros,	Discursive creation
Just let the walls come down	rompiendo crisálidas	Compression
Don't look behind you	Hay que volar,	Discursive Creation
Fly till you find	hay que encontrar	Discursive creation
Your way toward tomorrow	Su propio futuro	Accepted Equivalent
Ay, mariposas	Ay mariposas	
Don't you hold on too tight	no se aguanten más	
Both of you know	Hay que crecer aparte	
It's your time to go	y volver	
To fly apart, to reunite	Hacia adelante seguirás	
Wonders surround you	Ya son milagros,	
Just let the walls come down	rompiendo crisálidas	
Don't look behind you	Hay que volar,	
Fly till you find	hay que encontrar	
Your way toward tomorrow	Su propio futuro	
Ay, mariposas	Ay mariposas,	
Don't you hold on too tight	no se aguanten más	
Both of you know	Hay que crecer aparte	
It's your time to go	y volver	
To fly apart, to reunite	Hacia adelante seguirás	
Wonders surround you	Ya son milagros,	
Just let the walls come down	rompiendo crisálidas	
Don't look behind you	Hay que volar,	
Fly till you find	hay que encontrar	
Your way toward tomorrow	Su propio futuro	

Table 10. Analysis “Two Oruguitas”

8.2.5. Results *Encanto*

	“Waiting on a Miracle”		“We Don't Talk about Bruno”		“Two Oruguitas”		Average %
	No.	%	No.	%	No.	%	
Loan	0	0%	3	4%	2	5%	3%
Calque	0	0%	0	0%	0	0%	0%
Word-by-word	0	0%	3	4%	4	10%	5%
One-by-one	0	0%	0	0%	0	0%	0%
Literal Translation	0	0%	12	15%	1	3%	6%
Accepted Equivalent	1	2%	3	4%	2	5%	4%
Omission	1	2%	0	0%	2	5%	2%
Reduction	3	7%	9	11%	3	8%	9%
Compression	1	2%	4	5%	1	3%	3%
Particularization	1	2%	0	0%	1	3%	2%
Generalization	0	0%	2	3%	0	0%	1%
Transposition	3	7%	11	14%	0	0%	7%
Description	0	0%	1	1%	0	0%	0%
Enlargement	2	5%	1	1%	1	3%	3%
Amplification	0	0%	0	0%	0	0%	0%
Modulation	7	16%	7	9%	2	5%	10%
Variation	2	5%	1	1%	0	0%	2%
Substitution	0	0%	2	3%	0	0%	1%
Adaptation	1	2%	0	0%	0	0%	1%
Discursive Creation	21	49%	20	25%	20	51%	42%
Total	43	100%	79	100%	39	100%	100%

Table 11. Results *Encanto*

8.3. Appendix III

8.3.1. Results. Average on AVT Solutions from English to Spanish

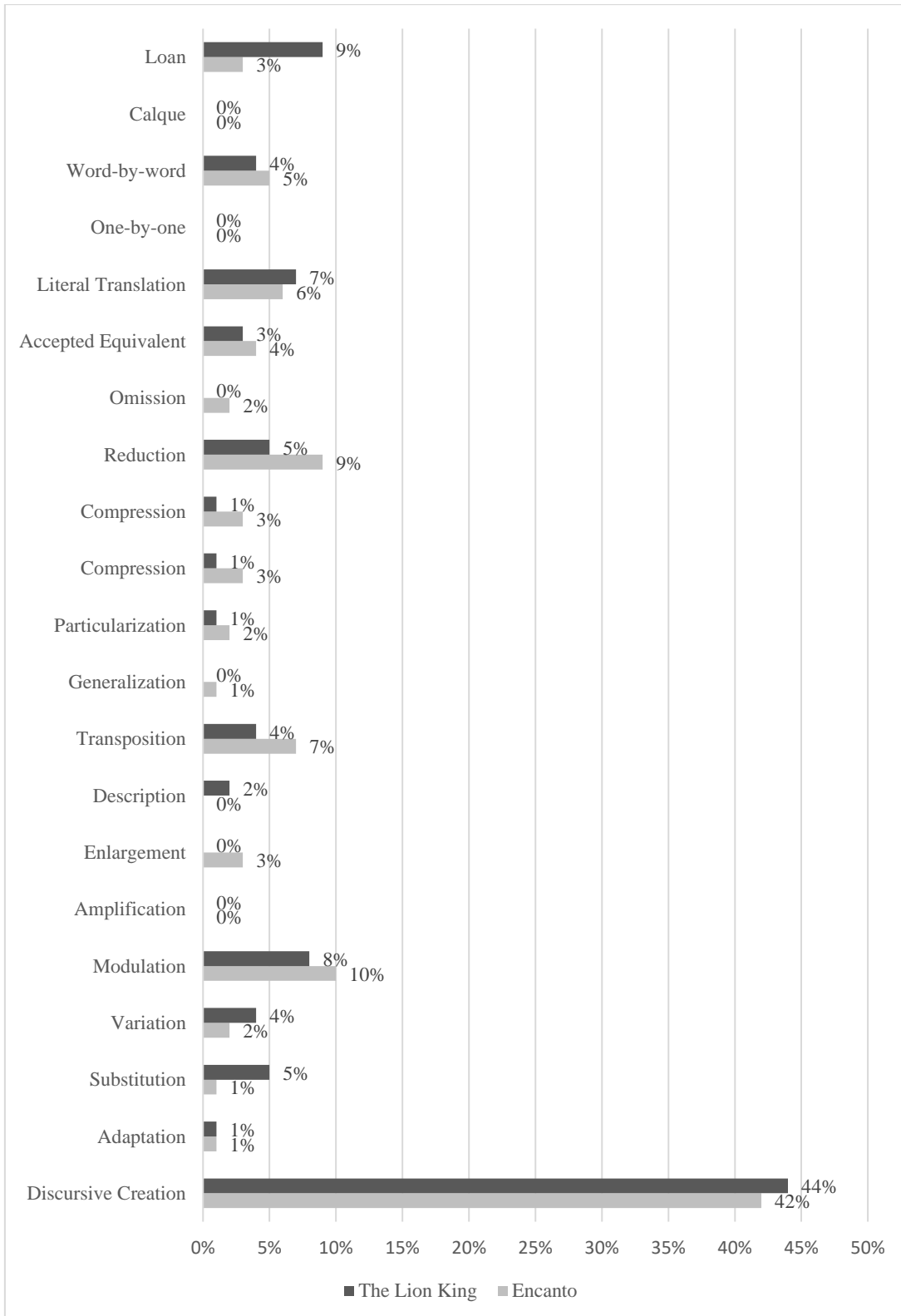


Figure 1. Average on AVT Solutions from English to Spanish