

THE ANALYSIS ON THE TRANSLATION OF FROZEN MOVIE'S SOUNTRACT

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Abstract

This research aimed at finding the translation features of song lyric translation and judging the singability level of the translated song. The research was descriptive qualitative in nature. The data to be analyzed was taken from the soundtrack of Frozen Movie by Disney entitled "Let It Go". This soundtrack was chosen because of its popularity amongst the society. Besides, this song had been translated into Indonesia both for dubbing and subtitling. Here, the translated version taken as the data was the one which was applied in dubbing. The result of the research showed that mostly used translation feature was the use of rhyme. Unfortunately, the rhyme of the original song were mostly translated into non-rhyming words. The other features that were also contributive were omission of words and use of paraphrase respectively. The analysis on the singability level was also showed an interesting result. The prosodic match reached the high level while the poetic match reached the middle level.

Keywords: song lyric, translation, dubbing

1. INTRODUCTION

English-speaking movies have now spread all over the world. Not only in English-speaking countries, those movies have already reached the non-English-speaking countries market. To make it understood by the non-English audience, the movie should be well translated. Thus, the need of translation is increased. Translation, in this case, plays great role in transferring the conversation, the written information, and even the song of those movies.

Translation in this point of interest is included into audiovisual translation. The kind of translation that has gained attention since the late 20th century is described by Mekinova as translation that transfers either what we see or hear in the source language into a text or utterance in the target language (2011: 7). In other words, translation of such audiovisual product which includes its text and utterances can be called audiovisual translation.

Unlike another subject in translation, the subject on song lyric translation has its own constraints. Translating musical lyric is not an easy thing to do, though. Low mentioned that translating musical lyric requires the translator's attention to rhymes, note-values, harmonies, durations, phrasing, and stresses (2005: 185). According to Low's opinion, the constraints that a song lyric translator must face are those related to the specific criteria for singable songs. In addition, Franzon (in Anderson, 2009: 9) assumed that song translators may show fidelity to a source text in a different way than by semantic imitation, and that this fidelity must be related to the text, to the music as well as to the intended presentation. This means that translating song lyric is not the matter of delivering the meaning literally alone. In translating song lyric, a translator must also consider the music and the intended effect on the listener.

Anderson (2009: 5) stated that there are ten features needed attention in translating song lyric. Those features are word count, syllables vs words count, word-for-word translation, addition of words, omission of words, use of metaphor, use of rhyme, reorganization of words and lines of text, use of paraphrase, and use of English words in the translation.

Beside considering the ten features of song lyric translation, song lyric translator should also consider the singability of the song translated. Singable translation, according to Low, is a translation whose words are easy to be sung to the note values of the original music (in Aminoroaya, 2016: 46). This means that the lyrics of the song that are translated should fulfill the note values of the original song to be able to be sung in the target language. In the case of reproducing a singable translation, the match between lyric and the music needs to be achieved. Franzon (in Stopar, 2016: 144) define the three matches between the source and translated song that is singable, namely prosodic match, poetic match, and semantic-reflexive match.

This research concerns in analyzing song lyric translation especially the one which is the part of *Frozen* cartoon movie. The two main purposes of the research are finding out the translation features of song lyric and judging the singability level of the translated song.

2. RESEARCH METHOD

This research is a descriptive-qualitative research with single embedded case. It belongs to descriptive research as it explains clearly the how and why some realities happen. Surakhmad (1994: 139) states that descriptive research is the one which analyze the data the way they are. It includes analyzing the situation, relation, activity, view, process, and so forth. In this research, the data which are going to analyzed are the song lyrics of *Frozen* movie's soundtrack.

The data that are used in the research are both primary and secondary data. Primary data are information which is collected specifically for a research. In this research, the primary data are the English and Indonesian version of the *Frozen* movie entitled "Let it Go" and the questioner of singability translation assessment from the rater. Whereas, the secondary data of the research are all information and documents that are related to the topic of the research.

The technique that is used in collecting the data for this research is document analysis. The data from document analysis are obtained by first listening to the two versions of the song. Next, the researcher reads and tries to understand the lyric transcription both in English and in Indonesian. Then, the researcher compares the two versions to classify the translation features that are found in the song lyric translation. After classifying the features of song lyric translation, the researcher analyzes the correlation between the features fulfilled and the singability of the translation.

The data that have been collected is then analyzed to find out the features of the song lyric translation, the singability level for song lyric translation, and finally draw conclusion from the whole research.

3. RESULT AND DISCUSSION

a. Song Lyric Translation Features in *Frozen*'s Movie Soundtrack "let it go"

Analyzing "let it go", the *Frozen*'s movie soundtrack, there found 9 out of 10 song lyric translation features that are accommodate in the translation of this song. The only one feature that does not exist is the use of English words in the translation. In Molina and Albir's translation technique, this feature is also called borrowing technique. Technique of borrowing includes pure and naturalized borrowing. But, as it is analyzed in the research, there is none of them exist in the translation of *Frozen*'s movie soundtrack, "let it go".

The first feature of song lyric translation is word count. The research finds that the source lyric contains 277 words and the translated lyric contains 144 words. There are 133 differences in both original and translated song lyrics. The second feature is syllable count. In this feature, there found 299 syllables in the original song and 332 in translated song. It means that there are more syllables in the translated song than in the original song. Below is the table showing how many cases each translation features are found in the translation of Frozen's movie soundtrack:

Table 1. The Features of Song Lyric Translation in "let it go" song lyric

Translation Feature	Total
Word-for-word Translation	6
Addition of Words	6
Omission of Words	13
Use of Metaphor	3
Use of Rhyme	18
Reorganization of Words and Lines of the Text	1
Use of Paraphrase	9

- **Word count**

The first feature compares the word count between the source language song and the target language song. The analysis shows that there are more words in source language song than in target language song - 277 and 144 respectively to be precise. It is happen due to the fact that Indonesian language does not have articles as the English language does. As we all know, English puts certain articles preceding the noun while Indonesia does not. This affects the word count in both languages because even an article in English is considered as one word. Besides, English is also rich of idiomatic expression and collocation which have only single meaning when translated. Below is the example of the data:

ST: Let the storm rage on

TT: *Biar badai mengamuk*

(Chorus 1; Line 6)

The example shows clearly that source text contains more words, 5 words precisely. But, when it is translated, the target text contains only 3 words. First, it is the article that adds the word count. Article *the* preceding the noun *storm* cannot be separated or reduced because it is part of English structure. If it is deleted, it is not English anymore. Whereas, in Indonesia, article *the* is not translated. Indonesian is just fine with the noun standing alone without any article. Therefore, *the storm* is translated into *badai*.

- **Syllables count**

The target text consists of more syllables than that on the source language. Finding shows that there are 299 syllables in source text and 322 syllables in target text. The only difference in syllable count is mostly caused by the construction of some words which is so common in English. For instance, the phrase *you have* might be constructed to become *you've* or the most common one, *I am*, which can be constructed into *I'm*. Those kinds of constructions are not really common in Indonesia. Thus, such difference in syllable count might happen. Here is one of the examples:

ST: It's time to see what I can do
TT: *Saatnya m'lihat kemampuanku*
(Pre-Chorus 2; Line 1)

In the example, source text consists of 8 syllables while the target text consists of 10 syllables. It is because the construction of *it is* which becomes *it's* in the source text. There's actually kind of shortening too in Indonesian, in *m'lihat*, but the other words have more syllables. Therefore, the number of syllable in both versions is different.

- **Word-for-word Translation**

Here is the sample of word-for-word translation in Frozen's movie soundtrack:

ST: Let it go, let it go
TT: *lepaskan, lepaskan*
(Chorus 1, 2, and 3; Line 1 and 3)

In the example, the phrase *let it go* is translated into *lepaskan*. This is one of the examples of word-for-word translation in this research. This line, which is also the title of the song, is translated literally in Indonesia. The phrase *let it go* is a combination of words which meaning bind together into one. The meaning in Indonesia is *lepaskan*. Even though the translation, can be said word-for-word, but it remain fits to the context of the story told of the song.

- **Addition of Words**

In the case of translating song lyric, the translator is also possible to add some words to make the song fit the rhythm. Here is one of the examples of addition in translating song lyric:

ST: Can't hold it back anymore
TT: *Tak mampu **ku**tahan lagi*
(Chorus 2; Line 1)

The above example shows how translator adds the word *ku* in the translation of the line *can't hold it back anymore*. As it can be seen in the source text, there is no word meaning subjective pronoun I. This addition in the target lyric gives an addition meaning talking about the doer or the subject of the action. Besides, this addition also makes the lyric fits the rhythm of the original song. Addition of word, especially addition of subjective pronoun, also appears in the translation of *couldn't keep it in* to become *tak sanggup lagi kupertahankan* (Verse 1; Line 6).

- **Omission of Words**

This is, actually, the answer of the first analysis of song lyric translation feature that is word count. The number of words in source and target text is in a great difference. This is because of the so many cases of omission in the process of translation. Below is some analysis on the data found:

ST: Be **the good girl** you always have to be
TT: *Jadilah s'perti yang diharapkan*
(Pre Chorus 1; Line 2)

The first sample of data lies on Pre chorus 1; line 2 of the song. Here, the noun phrase *the good girl* is omitted and the translation becomes *jadilah s'perti yang diharapkan*. This omission is done due to limited rhythm in the original song. If the

translator preserves the whole meaning of this line as *jadilah gadis baik s'perti yang diharapkan*, the translated lyric becomes unsingable. But, because the translated lyrics in this research are set to be sung, so the translator should maintain their suitability to the rhythm of the song.

- **Use of Metaphor**

Metaphor is used in describing someone or something in a literary way by referring to something that is considered to have similar characteristics. Here is one of the data of the research showing the use of metaphor in the song and how it is translated into Indonesian version of the song lyric.

ST: And I'll rise **like the break of dawn**

TT: *bersinar **bagai mentari***

(Chorus 3; Line 2)

Two things that are compared in this song lyric are *I'll rise and the break of dawn*. The phrase *I'll rise* means that the subject of the song tries to encourage him/herself to rise after something knocks him/her down. The song lyric writer, then, compares this courage to the rise of sun in the morning. The sun rises in the morning symbolizes how it breaks the dark by its shining light. By using this metaphor, the song lyric writer wants to show how the subject feeling, how he/she believe that after all darkness period of his/her life, he/she will be able to survive just like the light defeating the dark. Fortunately, the translation can accommodate the same kind of expression, that is metaphor *bersinar **bagai mentari*** even though the subject *I* in the source lyric is omitted in the target lyric.

- **Use of Rhyme**

One of the data will give clear example on how the song writer use rhyme and how it is translated.

ST: It's time to see what I can do

To test the limits and break through

TT: *Saatnya m'lihat kemampuanku*

Menguji kekuatanku

(Pre chorus 2; Line 1 & 2)

The data above is the example of rhyming words translated into rhyming words. The source lyric have the same sound on the edge of the two lyrics, that is *do* /du/ and *through* /θru:/. The translation shows the same effort to put rhyming words in the song. The two lines of the song are also ended by the same sound /u/. Unfortunately, only 2 out of 18 data of the use of rhyme in the song can be translated by rhyming words in the target language lyric. In the other 16 data, the translator seems to not be able to find the rhyme that can represent the source lyric in the target one. Here is one of them:

ST: The wind is how**ling** like the swirl**ing** storm inside

TT: *Angin menderu bak badai dalam diri*

(Verse 1; Line 5)

On the above data, the translator is failed in accommodating rhyming words for the translated version of the song. The use of rhyme /lɪŋ/ existing in the source language song cannot be preserved in the translated song as it is translated by non-rhyming words. Instead, the translator transfers the rhyming /lɪŋ/ into the sound /u/ and /i/, the non-rhyming words.

- **Reorganization of Words and Lines of Text**

Reorganization of words and lines in one song translation means that the meaning is replaced in another position in the song. Below is the data:

ST: A kingdom of isolation,
And it looks like I'm the queen

TT: *Aku bagaikan ratu,*
Di k'rajaan terasing

(Verse 1; Line 3 & 4)

Source lyric says *a kingdom of isolation and it looks like I'm the queen* which is separated into two lines in the original song. Actually, the source lyric means *sebuah kerajaan terasing, dan aku bagai ratunya*. But, the translator reverses the position of the meaning and puts *aku bagaikan ratu* into the preceding line and *di k'rajaan terasing* in the following line.

- **Use of Paraphrase**

The last feature that is found in the translation of Let It Go song lyric is use of paraphrase. This feature accommodates the same meaning by the use of other words. So, the messages of the lyrics are not deleted or omitted but they are being told in other ways. There are quite numbers of paraphrasing used in the data. One of them is at the following:

ST: It's time to see **what I can do**

TT: *Saatnya m'lihat **kemampuanku***

(Pre Chorus 2; Line 1)

The above data shows that, actually, the source lyric means *saatnya melihat apa yang bisa aku lakukan*. But, in fact, the limited space and rhythm make it impossible for the translator to translate it the way it is. Therefore, the use of paraphrase is the best choice. By changing the phrase *apa yang bisa aku lakukan* into *kemampuanku*, the translator is succeed to transfer the same meaning in the translated version of the song. It, then, can be concluded into a good translation because the phrase *what I can do* and the word *kemampuanku* are basically convey the same meaning.

b. The Singability Level of Frozen's Movie Soundtrack "Let it go" Translation

The findings show that the translation of *Let It Go* song lyric are mostly in the high level of prosodic match but in the middle level of poetic match. The further discussion on each finding is discussed below.

- **Prosodic Match**

The first consideration for a song being judge singable or not is prosodic match as it focus on the basic requirement for singable song. Prosodic match is regard most important because it deals with the rhythm, intonation and syllable count which make one translated song sounds easy singing. In this research, the translated song's lines, mostly, belong to high level of prosodic match and some more are middle level of prosodic match. Below is the data showing high level of prosodic match.

ST: The snow glows white on the mountain tonight

TT: *Salju berkilau merenda malam*

(Verse 1; Line 1)

The first verse and line of the song is regarded as high level of prosodic match. It is said so because both version contain the same syllable count, 10 syllables. As the result, the rhythm can also be followed because there are the same numbers of syllables. The intonation and stress of the song are also transferred well. This, finally, makes the translated song sound natural when sung. The other data that has high level of prosodic match is at the following:

ST: Let it go, let it go!

TT: *lepaskan, lepaskan!*

(Chorus; Line 1 & 3)

The most attention-grabbing line of the song is its chorus which is also the title of the song, let it go. This line is considered to have high level of prosodic match. Becoming the tag line of the song, the translator should be careful in transferring its meaning. On the one hand, the translator should provide the most accurate translation. On the other hand, he/ she must make sure that the translation is singable. The translation *lepaskan* is finally chosen to represent the meaning of let it go in target language song lyric. This should be appreciated for the translator is able to make the most accurate translation and singable as well.

Beside the high level of prosodic match, some translations of the song are in the middle level of prosodic match. Here is one of the data:

ST: Well, now they know

TT: S'karang m'reka tahu

(Pre Chorus 1; Line 4)

The last line of the first pre chorus belongs to middle level of prosodic match. It is analyzed to have different number of syllables. The source language song lyric has 4 syllables while the translated version has 6 syllables. The more syllables in the target language lyric makes the song can be sung still. But, as the consequence, there are some notes that should be compacted in the translated version of the song and it makes this line sounds less natural.

- **Poetic Match**

Going on in analyzing the singability of song lyric translation, the researcher found that most of the lines in the analyzed song are in the middle level of poetic match. Here is the data that represents song lyric with middle level of poetic match.

ST: My power flurries through the air into the ground

My soul is spiraling in frozen fractals all around

TT: *Kekuatanku menembus ke s'luruh bumi*

Jiwaku berputar di dalam butiran beku

(Coda; Line 1 & 2)

These two lines belong to high level of prosodic match but middle level of poetic match. They are considered middle level because even though the location of keywords are accommodated well, the rhyme, segmentation of lines are not well accommodate. It can be seen how rhyming words in the source language lyric are not translated by the use of rhyme too. The translator translates them freely considering only on the meaning of the source language lyric. Therefore, the translator is having middle level of poetic match because the poetic effect of the original song is slightly missing in the translation.

Even though most of the lyrics are in the middle level of poetic match, there are still some lines that are awarded high level of poetic match. Below is one of them.

ST: And I'll rise like the break of dawn

That perfect girl is gone

TT: *Bersinar bagai mentari*

Yang lalu t'lah pergi

(Chorus 3; Line 2 & 4)

This data is clearly classified into the high level of poetic match. The translator is not only preserving the rhyme of the source language lyric but he/she is also keeping the segmentation of line and parallelism of the lyric. Thus, the poetic effect of the song lyric is achieved.

4. CONCLUSION

The findings show that the mostly used features are use of rhyme and omission of words respectively. The use of rhyme in this song are divided into two, rhyme translated into rhyme and rhyme translated into non-rhyme. The rhyming words in which are translated into rhyming words in the song are only two cases. While the rest are rhyme translated into non-rhyme. It is due to the fact that the translator maintains to preserve the meaning only without considering the style. While omission of words is found in the second most use feature because the fact that song lyric translation should follow the rhythm of the original song. In this case of the research, if the translator keeps the meaning as a whole without omitting words, the translated version will possibly unsingable. Whereas, the analysis on the prosodic and poetic match shows that Frozen's movie soundtrack translation is singable enough. It is still considered a singable even though the style of the original song is not preserved. It is shown by the high level of prosodic match and the middle level of poetic match.

5. REFERENSI

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