

## Translation Strategies in the Indonesian Version of *We Love Disney Album*

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### ABSTRACT

This qualitative study discusses the translation strategies in the Indonesian version of *We Love Disney* album using Baker's (2018) theory. This study analyzes the chorus of each song from the album to disclose the translation strategies employed in the translation of the twelve English songs from the *We Love Disney* album into the Indonesian version, along with the suitability of the strategies in terms of meaning and form. The writers used seven out of eight translation strategies by Baker (2018). The findings show that the translator used translations by a more general word, more neutral/less expressive word, paraphrase using related word, paraphrase using unrelated word, and omission. Moreover, the strategies were accurately used in terms of meaning in more than half of the data. In terms of form, nine out of twelve songs failed to meet both rhymes and syllables requirements.

**Keywords:** Disney, song translation, translation strategy, *We Love Disney*

### INTRODUCTION

Over the years, the Walt Disney company, as a major production company, has created numerous animated feature films and songs specifically written for the films (Holliday, 2023). The songs frequently convey key concepts in these movies, and the success of the movies has helped the songs become even more well-known and successful (Hischak & Robinson, 2009). Disney has a long history of adapting its music into multiple languages, which continues to this date (Bontrager, 2011).

This study analyzed the songs from the Indonesian version of *We Love Disney* album based on Baker's (2018) translation strategies. There are 12 songs in the album. The album contains soundtracks from several of Disney's films, such as *Frozen*, *Tangled*, and *Aladdin*. Two of Disney's biggest hits, *Let It Go* and *Do You Wanna Build a Snowman*, are in the playlist.

This study, however, excluded Baker's last translation strategy which is translation by illustration. This strategy is used when the words in the SL can only be accurately described using an image or illustration (Baker, 2018). This strategy is not applicable in song translation because song lyrics do not contain images.

When a song from a movie is adapted into another language using the right translation strategy, the listeners will be able to enjoy the translated version. This means more people will find out about the original song or movie, which ultimately contributes to more viewers and listeners. This study also helps translators understand which strategies work and which ones do not in the context of song translation. Translators cannot merely focus on the meaning transfer, but they also need to consider rhythm, melody, mood, metre, and rhyme. For this reason, it is interesting to see if the songs were translated using the most appropriate strategy that carefully considered the aforementioned musical components. In other words, this study is not only aimed at disclosing the translation strategies, but also analyzing the suitability of the selected strategies in terms of meaning and form.

## METHOD

The key instrument in this study was the writers themselves as the writers were the ones who collected the data for this study. For this study, the writers analyzed the data using Baker's (2018) translation strategies.

The source of the data was the official Indonesian version of *We Love Disney* Album (*We Love Disney* Indonesia, 2018), which was taken from YouTube. The analysis unit was the chorus part of the songs from the *We Love Disney* album. The writers analyzed all of the songs from the *We Love Disney* album, and the data was limited solely on the first chorus of the songs in the Indonesian version album.

## FINDINGS AND DISCUSSION

This chapter discusses the findings of the writers' research. The first section is divided into seven subsections that discuss the translation strategies used in the Indonesian version of the *We Love Disney* album. The second section is divided into two subsections that discuss the suitability of the chosen translation strategies in terms of meaning and form.

### Translation Strategies in the Translation of the English Songs from the *We Love Disney* Album into the Indonesian Version

#### A. Translation by a More General Word

No	English Version	Indonesian Version	Translation Strategies							Notes	
			A	B	C	D	E	F	G		
2.2	Or asked the grinning bobcat why he grinned?	Mengerti kala hewan tersenyum	V					V		V	The word "grinning bobcat" was changed to "hewan"

'Grinning bobcat' refers to a cat with a wide smile. The existence of bobcats itself is not common. Their most common habitat is in the forest. Most Indonesians will not be familiar with this animal. In this example, 'bobcat' was translated into 'hewan', which means 'animal'. A more general word for the animal was used not only for familiarity purposes, but also to fit the original syllables of the line.

#### B. Translation by a More Neutral/Less Expressive Word

No.	English Version	Indonesian Version	Translation Strategies							Notes
			A	B	C	D	E	F	G	

10.3	Beauty and the Beast	Si cantik dan Buruk		V					V	“Beast” is usually used to refer to an animal.
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The word ‘beast’ usually refers to an animal or something that has a bad connotation. In this context, ‘beast’ refers to a character that is half human. As opposed to translating it to its literal meaning, the translator translated it to the more neutral word of “buruk” to maintain some part of the original meaning from the SL. Moreover, the translator chose “buruk” out of form consideration. The Indonesian word for ‘beast’ is ‘binatang buas’. However, it would be much longer if the translator used the literal meaning. The syllable of the Indonesian version is 6, whereas the English version has five syllables. If the translator used ‘binatang buas’, the Indonesian lyrics would have nine syllables.

### C. Translation by Paraphrase using Related Word

No	English Version	Indonesian Version	Translation Strategies							Notes
			A	B	C	D	E	F	G	
8.3	When you wish upon a star	Harapan pada bintang					V		V	“Berharap” was changed to “Harapan”

In this example, the words “when you wish upon a star” should have been translated as “saat kau berharap pada bintang”. The translator changed the word ‘berharap’ into ‘harapan’. The main reason for the change was because the translator considered the next line. The lyric in the next line is “terwujud”. If the translator had maintained the word “berharap”, the lyric would have said “berharap pada bintang, terwujud”. This does not make sense semantically. In other words, the main consideration in this example was neither meaning nor form. Rather, the decision was based mainly on context.

### D. Translation by Paraphrase using Unrelated Word

No	English Version	Indonesian Version	Translation Strategies							Notes
			A	B	C	D	E	F	G	
7.2	Or ride our bike around the halls?	Atau kita berkejaran?						V		The TL conveys similar meanings using different words.

In this example, the SL and TL have similar meanings but different words were used to express those meanings. The meaning of the English version is “riding a bicycle around the halls”, whereas the Indonesian version uses “berkejaran” (race or chase) as a verb. Both refer to games played by two people or more, but do not represent the exact same activity.

#### E. Translation by Omission

No	English Version	Indonesian Version	Translation Strategies							Notes	
			A	B	C	D	E	F	G		
3.3	The dream that you wish will come true	Mimpimu akan nyata								V	“That you wish” was not translated

The third song in the Indonesian version of the *We Love Disney* album is “Mimpi adalah Harapan”. In this line, “that you wish” was not translated. The translator omitted that part because “dream” and “wish” have similar meanings. Additionally, the literal translation of this line would be “mimpi yang kuharapkan kan menjadi nyata”. Both the English and Indonesian lyrics have seven syllables. If the translator had kept the literal meaning, the lyrics would have had eleven syllables.

#### The Suitability of Strategies in Meaning and Form

This chapter analyzes the suitability of the strategies employed in the translation of the English version of *We Love Disney* album into the Indonesian version. In the process of translating a song, translators have more than one consideration to make. They cannot simply pay attention to meaning; they also need to consider form (i.e rhyme and syllable), context, and suitability to the target audience. Therefore, this chapter aims at analyzing the suitability of the chosen strategies in terms of meaning and form as the two main components in song translation.

#### A. The Suitability of Strategies in Meaning

No.	English Version	Indonesian Version	Translation Strategies
5.1	Someday when spring is here	Saat musim semi	Omission

This is one of examples of accurately used translation strategies of Baker (2018). The line from “Someday My Prince will Come” used the translation by omission strategy. In terms of meaning, the key message in this line is “when spring is here”. The use of “when” implies that it is a future event. Therefore, the word “someday” can be omitted because it offers the same function, which is a future time marker. Secondly, the translator also considered form. The English and Indonesian versions of this line contain 6 syllables. If the translator had kept the word “someday”, the syllable of the Indonesian version would be 11 due to the addition of “suatu hari”.

No.	English Version	Indonesian Version	Translation Strategies
1.4	That perfect girl is gone	Ku berpaling menjauh	No translation strategy

This is an example of inaccurately used translation strategy, the translator did not use any of Baker's translation strategies. The writer argues that this was not the right decision. This line could be translated using the Paraphrase Using Unrelated Word strategy into "Ku tak sama lagi". The word "gone" in this line means that the old version of the girl has been replaced by a new version. Meanwhile, the subject "that perfect girl" can be simply translated into "ku" because the singer talks about herself. In other words, "Ku tak sama lagi" offers a closer translation to the TL than "Ku berpaling menjauh", which indicates an active verb of walking away from something.

#### B. The Suitability of Strategies in Form

No	Song Title	Rhyme	Syllable
1	Let It Go	X	X
2	Colors of the Wind	V	V
3	A Dream is a Wish Your Heart Makes	V	X
4	Can You Feel the Love Tonight	X	V
5	Someday My Prince will Come	X	X
6	A Whole New World	X	X
7	Do You Wanna Build a Snowman	X	X
8	When You Wish Upon a Star	X	X
9	Under the Sea	X	X
10	Beauty and the Beast	X	X
11	You'll be in My Heart	X	X
12	I See the Light	X	X

After comparing the rhymes and syllables of both the English and Indonesian lyrics, the writer is able to present a summary table that details the compatibility of both lyrics in terms of rhymes and syllables. The above table offers conclusive findings that the 12 songs can be

categorized under three categories: (1) matching in both rhymes and syllables; (2) matching in either rhymes or syllables; and (3) not matching in rhymes or syllables.

First of all, out of the 12 songs analyzed in this study, only one song, “Colors of the Wind”, matched in both rhymes and syllables. The rhymes of the English and Indonesian version are ABCDD. The English and Indonesian versions also have the exact same syllables in each of the chorus lines. The first line has 13 syllables, the second line has 10 syllables, and the last three lines have 11 syllables each.

Next, two songs fall under the second bracket, which is matching in either rhymes or syllables. The two songs are ‘A Dream is a Wish Your Heart Makes’ and ‘Can You Feel the Love Tonight’. In the song ‘Can You Feel the Love Tonight’, the rhymes in the English and Indonesian choruses are different. The rhyme of the English version is AABB, whereas the rhyme of the Indonesian version is ABCC. However, the syllables of both versions remain the same. The first and third lines of both versions have thirteen syllables. The second line of both versions has fifteen syllables. Finally, the fourth line of both versions has sixteen syllables. This suggests that the translator prioritized fitting the syllables more than the rhymes of the song. On the other hand, the syllables of ‘A Dream is a Wish Your Heart Makes’ in both versions are different. In the English version, the third line of the chorus has eight syllables, whereas the Indonesian version has seven syllables. However, this song uses the same rhyme in both versions, which is AAB.

Finally, a glaring nine out of twelve songs in the *We Love Disney* album did not match in rhymes and syllables. In the fifth song, “Someday My Prince will Come”, for example, the rhyme of the English version is ABCB, and the rhyme of the Indonesian version is AABC. The syllables of the English and Indonesian version are also different. The third line of the chorus in the English version has ten syllables. On the other hand, the Indonesian version has twelve syllables.

Another example can be seen from the song “Do You Wanna Build a Snowman”. The rhyme of the English version is ABCB, whereas the rhyme of the Indonesian version is ABCD. Next, the syllables in some lines of the English and Indonesian version are also different. The third line of the English version has 10 syllables, whereas the Indonesian version has 8 syllables. The last line of the choruses is also different. The English version has 12 syllables, whereas the Indonesian version has 14 syllables. These statistics suggest that between form and meaning, translators often struggle to fulfill the form requirement more than meaning as it involves two sub-components which are rhymes and syllables.

## CONCLUSION

Over the years, Walt Disney has produced so many animated films with hit soundtracks. The songs were adapted into many languages due to their popularity. Consequently, the translation of these versions became crucial since it determines the accuracy of the meaning transfer. This task was, by no means, a small challenge. The translators of the songs will have to consider not only meaning, but also form, context, and target audience in translating the works. Therefore, this research aimed to find the translation strategies used in the Indonesian version of *We Love Disney* album, along with finding out the suitability of the selected strategies in terms of meaning and form.

First of all, the writers found that only 5 out of 7 of Baker’s translation strategies were found in the translation process of the chorus of the English version of *We Love Disney* album to the Indonesian version. The strategies used were translation by a more general word, more neutral/less expressive word, paraphrase using related word, paraphrase using unrelated word,

and omission. Translation by cultural substitution and loan word were not found in any part of the chorus from the *We Love Disney* album. The writer found that there were no words that contained loan words in the English and Indonesian lyrics. Additionally, no culture-specific terms were found.

Secondly, there were some interesting findings when the writer analyzed the suitability of the strategies in terms of meaning and form. In terms of meaning, the strategy can be considered as suitable when it meets two criteria. First, when all of the key words or the highlight of the line are conveyed into the TL. An example of this can be seen in Table 4.11 when the translator kept the key words “heard”, “wolf”, “cry”, and “blue corn moon” when translating to Indonesian. The second criterion is when the translator considers context. This was evident in Table 4.8 when the words “where it’s wetter” were translated into “di bawah laut”. In this part, the translator considered the target audience and the title of the song.

In terms of form, the writers found that only one out twelve songs in the *We Love Disney* album matched in both rhymes and syllables, which is “Colors of the Wind”. Meanwhile, two songs matched in either rhyme or syllable. The song “A Dream is a Wish Your Heart Makes” has the same rhymes in the English and Indonesian version. However, the syllables in the English and Indonesian versions are different. On the other hand, the song “Can You Feel the Love Tonight” has different rhymes but has the same syllables in the English and Indonesian versions. Last, nine out of twelve songs do not have any similarity in terms of rhyme nor syllables. This suggests that in the process of translating a song, the translator often faces difficulty in accommodating form, even more than meaning. To conclude the suitability of the selected strategies in accommodating meaning and form, it can be said that two thirds of the strategies were accurately used to transfer meaning from the SL to the TL. However, in terms of form, only one fourth of the strategies managed to accommodate rhymes and/or syllables from the SL.

As a final conclusion, the writers also discovered that three main components must be taken into consideration when translating songs: meaning, form, and context. In most cases, as seen in Table 4.17, the translator struggled to fulfill all three criteria. When translating song lyrics, translators are often forced to prioritize either meaning or form, as it is arguably very difficult to accommodate both. In other instances, the translator also had to consider contexts, such as other parts of the song or the target audience of the song. In the scope of this research, it can be concluded that although the translator managed to accommodate meaning using the chosen strategies in two thirds of the data, the translator struggled to maintain form, as evident in Table 4.17. These findings indicate that song translation remains, to this date, one of the most challenging forms of translation due to the meaning-form-context triangle.

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