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Who is Bruno?

Difficulties of translating songs in *Encanto*

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Abstract

The purpose of this paper is to provide a deeper understanding into the many difficult aspects of song lyrics translation, exemplified with the 2021 Disney movie *Encanto*. In the introductory part, I discuss the role of music as an international language and the general aspects of audiovisual translation (AVT), mentioning the particular difficulties of music translation. My movie choice was based on its popularity, critical acclaim, and my personal interest towards music and movies. In the practical part, I compare the original English version of four songs from the movie with their Hungarian versions. The comparison is based on technical aspects, such as character count and number of syllables, but also on the different translation strategies used in the Hungarian version. Many metaphors and wordplays are found in these songs, which makes it an intriguing task even for a skilled translator. Thus, the aim of my study is to highlight the difficulties of this emerging field of AVT, and to present the process and challenges a translator faces during song lyrics translation.

Keywords: audiovisual translation, movie, lyrics, Disney, challenges

1. Introduction – language and music

Many people agree that English is the *lingua franca* of the world. It is the language of communication of billions when people do not speak each other's language. Hence, English plays a crucial role in understanding each other in a globalizing world. However, English has not always been the language of international communication. There have been many languages that dominated the world for long periods of time. Greek, Latin and French have all been considered as 'the international language' at some point in history based on their cultural, financial and political influence. Yet, I would argue that there are further 'international' languages, such as the language of sciences (mathematics, chemistry, etc.) or a particular language of entertainment, namely *music*.

The Merriam-Webster Dictionary defines *language* as "the words, their pronunciation, and the methods of combining them used and understood by a community."¹ However, another definition in the same dictionary states that it is an "audible, articulate, meaningful sound as produced by the action of the vocal organs." On the other hand, *music* is "the science or art of ordering tones or sounds in succession, in combination, and in temporal relationships to produce a composition having unity and continuity."² It is visible that there is an overlap between these definitions, which makes it possible to understand and recognize music written in a different language than our own. Even if we do not understand the *lyrics* of a song, we can instantly recognize the melody of it. Susam-Sarajeva argues that:

... no other non-religious [...] 'text' moves people as deeply as the combination of *lyrics* and music; [it] becomes an intrinsic part of their lives, acts as a shortcut to their memories (scenes from one's childhood, holidays, previous relationships, close relatives who passed away etc.) and often bears witness to the various stages of their life. (Susam-Sarajeva, 2008, p. 188)

This sheds light on the emotional aspect of music, suggesting that the true effect of it lies in the written part (lyrics) combined with the musical part (music or melody). This piece of information is vital to understand how songs may be categorized as texts, as explained in the quote above. Without music, lyrics can hardly get the message across, and without them, music is just a combination of notes and harmonies. I would like to elaborate this statement in the following paragraph to avoid any unnecessary confusion.

I am aware of the fact that music as such does not necessarily need lyrics (as is the case of classical music), and it is possible to enjoy music for 'only' its melody/tune, harmony and beautiful chords. The great French writer, Victor Hugo, also said: "Music expresses that

¹ <https://www.merriam-webster.com/dictionary/language>, March 2, 2023.

² <https://www.merriam-webster.com/dictionary/music>, March 2, 2023.

which cannot be put into words and cannot remain silent.”³ However, this study focuses on song lyrics, so I only focus on songs with lyrics. Another argument as to why lyrics cannot be discussed separately from the music itself may be found in the Greek origin of the word. In Ancient Greece, the *lyre* was a U-shaped stringed instrument “used to accompany intensely personal poetry that revealed the thoughts and feelings of the poet.”⁴ The word *lyrikos* was adopted into English in the 16th century, later becoming the word *lyric*, and has been used as a noun and an adjective ever since, meaning “the words of a song — often used in plural.” But the original intention of it is present in the adjective definition of the word, meaning “suitable for singing to the lyre or for being set to music and sung” (ibid.). Thus, lyrics is inseparable from music.

Susam-Sarajeva’s definition implies that music has the ability to evoke imaginary scenes from our life experiences. Another definition by the Cambridge Dictionary also focuses on the influence of music, stating that it is “intended to give pleasure to people listening to it.”⁵ There are various music genres, and many arguments may be listed why each genre has a different target audience. For example, a hip-hop listener could say that the lyrics of a song are which stand out; a fan of classical music might prefer listening to musical pieces for their soothing effect or that they might even help when studying; a jazz musician can spend hours explaining the advanced music theory behind a specific song. Whatever a person’s preference may be, there is no denying that music has a huge effect on people.

There are numerous studies which focus on the effect of music on people in general. We often tend to associate listening to music as an activity of young people, but music is available for everyone and it can affect any person, regardless of their age. It has also a wide range of benefits on many aspects of human life, like social inclusion or more advanced cognitive functions (Biasutti et al., 2020).

³ <https://www.forbes.com/quotes/10623/>, March 2, 2023.

⁴ <https://www.merriam-webster.com/dictionary/lyrics>, March 2, 2023.

⁵ <https://dictionary.cambridge.org/dictionary/english/music>, March 2, 2023.

2. The popularity of music

With the role of music in people's lives now established, I would like to explore the popularity of songs. Measuring the popularity of a song is a difficult task, but there may seem to be a few objective ways. With the rise of the Digital Age and streaming platforms like *YouTube*, *Spotify*, and *Apple Music*, it is now easier than ever to listen to our favorite pieces. Streaming is “the activity of listening to or watching sound or video directly from the internet”⁶ and it has taken over the music industry in the 2010s. In the beginning, people had to buy physical copies of an artist's work (like vinyl or CDs) in order to listen to it. This trend has first started to fade away with the appearance of illegal streaming sites, resulting in losses of more than 60% in the UK between 2001–2015, according to a 2022 report by the U.K. Government.⁷ *YouTube* has proved to be a good platform for watching and listening to music videos completely free of charge.

However, there was an increasing need to listen to music without internet connection or without having to skip through multiple ads in the space of minutes. *Spotify* is a Swedish company, which changed the way we listen to music. They offered a good solution for the problem of pirated music and have reached more than 450 million active subscribers.⁸ As of 2023, people can listen to a seemingly unlimited library of music for the cheap price of 5 euros a month (which could be even less depending on which Premium Package subscribers choose). *YouTube* and *Apple* have also started their own streaming platforms, so the options seem limitless. In this study I am going to use the streaming and viewership numbers to argue for the popularity of specific songs.

Streaming has also been highly influential when calculating the music charts, as it has contributed to more than 80% of music sales (according to the previously mentioned report). A music chart is “a listing by rank (as of sales) – usually used in plural”⁹ and it measures the popularity of songs based on their radio airplay and streaming (which has replaced physical sales). In this study, I am going to be using the *American Billboard Hot 100 Charts*, which is one the most well-known charts. It publishes a list of 100 songs every week, in which songs are ranked from 1 to 100 using the calculating method mentioned above. If a song reaches No. 1 on the Billboard charts it means that it is the most popular song in the country.

⁶ <https://dictionary.cambridge.org/dictionary/english/streaming>, March 3, 2023.

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https://assets.publishing.service.gov.uk/government/uploads/system/uploads/attachment_data/file/1120610/Music_and_streaming_final_report.pdf, March 3, 2023.

⁸ <https://thesocialshepherd.com/blog/spotify-statistics#:~:text=As%20a%20host%20to%20both,globe%20as%20of%20early%202022.>, March 3, 2023.

⁹ <https://www.merriam-webster.com/dictionary/charts>, March 3, 2023.

3. Audiovisual translation

I have previously argued that song lyrics can be considered as texts, thus translators can translate them, at least in theory. Nevertheless, music translation is a relatively new field of translation with limited amounts of studies. Before talking about it in detail, first I would like to introduce *audiovisual translation* (AVT).

AVT is a rapidly expanding field of translation (AY, 2019) and its research garnered more and more attention over the past two decades. AVT is defined as “an academic discipline and professional activity that involves the localization of audiovisual media content by means of different translation practices” by Díaz-Cintas (Bolaños & Diaz-Cintas, 2019, p. 208), who is one of the most renowned and reoccurring names in this field. The rise of new technological inventions and the consumption of media and television made it possible for the global widespread of audiovisual content. This change evoked the need for the localization of these contents. In the beginning, most audiovisual translated products were movies, hence why scholars referred to AVT also as ‘cinema translation’ (AY, 2019). Over the decades, an increasing number of contents have appeared which had to be adapted in short periods of time, giving AVT an important role. While translation studies in general do not always get the attention they should, AVT is steadily becoming one of its most dominant fields.

The term ‘audiovisual’ implies that the content has two channels: both verbal (e.g., voices, sounds) and visual (e.g., the characters themselves, the setting, nature). In the context of AVT, the verbal aspect is the one which needs to be translated, but the hard part is to synchronize it with what is happening on the screen (Matkivska, 2014). Thus, translators not only work with the text, but they must pay close attention to detail to the visual aspect as well.

AVT offers many different modes and techniques of translation with each having its own set of rules and ways of application. According to scholars, there are roughly ten modes of AVT translation, but these can be divided into two main categories: *revoicing* and *subtitling*. Revoicing consists of methods which aim at the “complete or partial cover of the text of the original product by the new text of the target language” (Matkivska, 2014, p. 39). The most notable modes of revoicing include *voiceover* and *dubbing*.

Voiceover is usually used in interviews and documentaries when on top of the original audio track, a newer one is put on the *target language* (TL) which is mostly an exact reproduction of what has been said by the speaker. The original track’s volume is turned

down so it does not interfere with the TL track, but the viewer can still hear it at the start and at the end of sentences. Dubbing, however, means that a completely new audio track replaces the original version. The spoken text is translated into the TL, taking into consideration that the TL speaker has to feel like the new audio track is just as natural for them as it was for the original audience. Then, the new text is re-recorded and performed by actors of the TL. In this case, we could say that in a dubbed movie we have double the number of actors, if we take into consideration the voice actors.

Subtitling is the other preferred method translators use in AVT. This process is defined as “a presentation of dialogue translation in a film in the form of titles usually at the bottom of image or shot on the screen” (Matkivska, 2014, p. 40) and because of the rapid rise of media consumption (as previously mentioned), this method was seen as quite an effective and fast one. The subtitles typically appear on the screen for only 3–6 seconds, so the text should not be too long, or else the viewer will not be able to read it and understand the message. As such, typical character length is no more than around 45 characters, including spaces. Thus, to help the audience in understanding the subtitles, there is a reduction in the TL text, because it makes it easier for the reader to process the message. This phenomenon is also called ‘selective reduction’ by scholars (Zolczer, 2015).

Overall, the method which the translator uses can be defined by many factors, like the genre and the contextual aspects of a movie. The methods used in translating lyrics are presented in the next chapter.

4. The specific elements of music translation

As stated before, the study of music translation is a relatively new branch of translation and there have been many differing opinions regarding its classification. The protagonist is the translator, whose identity and skills are often arguable in the case of music translation. While they certainly have the translational skills a professional translator needs, they may lack the musical abilities of a musician. A musician is someone who studies music, can pay attention to the rhythmic and prosodic elements of a song and even compose, but does not necessarily have the translation skills of a qualified translator.

Generally, not every translator is competent in every area of translation: someone might be an expert in juridical translation and its terminology, while not possessing the same knowledge and expertise of mechanical translation. I would argue that music translation is different from most fields of translation. It has many specific factors, which are not found in the specific vocabulary, but rather in the musical part. One of the most notable definitions of what music translation consists of is Low's *Pentathlon Principle* (Low, 2005), which includes singability, sense, naturalness, rhythm, and rhyme. He lists *singability* as a different factor than the other four, and in fact, I would argue that it is a rather summarizing term.

One comprehensive study (Apter & Herman, 2016) explains that singability has three main factors:

1. melody
2. harmonic structure
3. meaning

They argue that the role of the translator is to find the prosodic, poetic, and semantic matches during translation. Prosodic elements include the rhythm, number of syllables, stress of words but also making sure that the sounds in the words are easy to sing. For example, for a higher note in the song, it is best to use open back rounded vowels such as [a], because it is easier to sing in contrast to high vowels like [i] and [u]. The poetic elements include the rhyme schemes and the key words and pictures used in a song. These first two matches usually come together to make the musical and singable aspect of a song which is mostly visible, but there are many debates and practices as to what scholars mean by semantic match.

Franzon argues that a good translation must “fit the music and the situation in which it will be performed, even while trying to approximate the source text as much as necessary or possible.” (Franzon, 2008, p. 389) Apter and Herman also highlight the fact that a singable

translation is one which works on the stage or in the movie and it does not distract the audience from understanding the message (Apter & Herman, 2016).

While there have been many debates regarding if ‘perfect’ translation can be reached or what is the boundary between an adaptation and the translation, most studies agree on that the “aim is to re-create the overall beauty and pleasure of the original, while also, if possible, re-creating some of the original’s word–music interactions” (Apter & Herman, 2016, p. 15).

Actually, many scholars have stated that it is impossible to find the perfect equivalent of the source text (ST) in the target text (TT), it does not mean that approximation cannot create a good and functional translation (Apter & Herman, 2016). Whether one classifies singability next to prosodic and poetic elements as such or uses it as an overall factor that needs to be achieved, Franzon gives a summarizing definition, stating that it is “a practical term to sum up everything that makes words and music function together in song.” (Franzon, 2008, p. 398)

Naturalness is also an important factor, according to the forementioned Pentathlon Principle. To achieve this, the translator must recognize the many different aspects and challenges in the ST and then localize it in the TT. This requires the thorough knowledge of both the SL and TL. The aim is for the TT to sound natural and to evoke the same feelings and associations in the TL audience as it was intended for the SL. This can be done in many ways, but most notably by domestication and foreignization. Apter and Herman (Apter & Herman, 2016) touch on this subject in detail.

Domestication is the process of re-localizing words and aspects into the TT with the purpose of creating a similar meaning and feeling as in the original text. For example, jokes and puns are one of the hardest challenges in translation in general, and domestication is a great way to keep the wit of the scene. There are examples when jokes are eliminated in the TT, but this comes with that specific scene missing its original purpose. The solution to this problem would be to find context-appropriate jokes and puns not to lose the value of the ST.

Domestication is also used when tackling cultural, racial, or religious differences among other sensitive topics, because they are perceived differently in specific countries. One instance of this occurred when translating the famous song *Gimme! Gimme! Gimme! (A Man after Midnight)* from the musical *Mamma Mia!* into Japanese, as the lyrics of the song had to be changed. The song is about a woman expressing her desires to have a man lover which is seen as a taboo subject in Japanese culture. The Japanese version thus became *Give Me, Give Me, Give Me (Some Hope in My Heart)* to avoid the outrage of the audience (Åkerström, 2009).

Foreignization is especially important if the cultural and linguistic differences are important and are a crucial part of the story. This means that foreign phrases are preserved or even added to the TT. A clear example is when there is a French character in an English movie who can speak English, but occasionally uses French phrases with the characteristic accent. This aspect is crucial for this character and translating it would result in losing its purpose or comic effect. Foreignization in this case would mean leaving the typical French phrases in the TT and not to translate them.

To conclude with, the attributes of a skilled music translator are proficient knowledge of the SL and TL and their cultural backgrounds; has a great sense of creativity; a feel for the prosodic and musical elements in order to create a musical and verbal unity between the lyrics and the music.

4.1. How and when are songs translated

After having presented the developing branch of music translation and concluding the attributes of a music translator, one might wonder whether music translation was practiced earlier. In fact, music has been translated for a long time, even though we do not always acknowledge it.

The rise of Christianity in the Medieval Times led to the popularization of the Bible and its teachings in many other countries. One of the first songs to be translated were Christian songs, because it was the aim of the Church to make the non-Christian countries and colonies understand the songs which were sung to establish the moral values and the traditions of Christianity. That is why the *Bible* is considered the most translated book of all time with approximately 3350 translations.¹⁰ Taking all this into account, it should come as no surprise that (while a concrete study was not found on this matter) many estimates state that *Silent Night* (originally *Stille Nacht, Heilige Nacht*) is among the most translated songs in the world, having been translated into more than 100 languages.¹¹

While these are the most celebrated examples, many more can be found throughout history, the main point to focus on is the fact that songs were translated in the past and are still translated today. Hence, I would like to present some strategies of song translation and choices that need to be made in the act of translating the lyrics.

One of the pioneers in this field is Johan Franzon from the University of Helsinki with numerous studies and articles about this topic. I mostly used his 2008 work for presenting the

¹⁰ <https://www.daytranslations.com/blog/the-worlds-most-translated-books/>, March 21, 2023.

¹¹ <https://stagingdt.daydevelopers.com/blog/three-most-translated-songs/>, March 21, 2023.

modes of song translation. He names five different modes of song translation (Franzon, 2008):

1. Leaving the song untranslated.
2. Translating only the song lyrics.
3. Writing new lyrics with no relation to the original.
4. Writing new lyrics and adjusting the musical composition to it.
5. Adapting the new lyrics to the original music.

Method 1, also referred to as *zero translation* (Pidhrushna, 2021), raised many questions regarding if this method can be considered a ‘translation’, but it is still a choice to be made, so it can be discussed as a method of translation. This technique is very common in cases where the main function of the song is to create a fitting atmosphere for the scene, and the lyrics of a song do not affect the overall understanding of the story. One famous example is the ending scene of *Furious 7* (2015).¹² The movie was filmed after the tragic 2013 death of lead actor Paul Walker,¹³ and it paid tribute to his character (Brian O’Conner) in the film by having the character say goodbye to his long friend Dominic Toretto (played by Vin Diesel). The scene consists of the two characters taking a last glance at each other from their cars before parting ways and driving off two separate roads. The song played in this scene is *See You Again* by Wiz Khalifa and Charlie Puth and while its English lyrics fits in this situation (*It's been a long day without you, my friend/And I'll tell you all about it when I see you again ...*) the song was not translated into other languages probably because the music itself could evoke the same feelings without having to understand the lyrics as it was pretty obvious what was happening.

Method 2 is generally used when the lyrics are important but could also be used for fun or to provide more information. In this case, the focus is on the semantical part without having to sacrifice the musicality of the song. This method is also like *surtitling/supertitling* (Apter & Herman, 2016) when the lyrics are displayed on screens above or next to the screen. It is mostly used in theaters or during operas as a supplement to the original song, as it can provide information about the song. It needs to be mentioned that the TT in this case does not necessarily have the prosodic and poetic elements of the ST.

Methods 3 and 4 are similar in the fact that new lyrics are written to the song, but in Method 3 is characterized by “totally rewritten set of lyrics in a target language”, which “may

¹² *Furious 7* (2015), James Wan, Universal Pictures

¹³ <https://www.bbc.com/news/world-us-canada-25173331>, April 3, 2023.

contain only a single word, phrase, image or dramatic element taken from the source lyrics” (Franzon, 2008, p. 381) which might have no relation to the original. Here the meaning is still important, but the original words are not really, so the translator basically writes a new text, conveying the same meaning. On the other hand, Method 4 takes the ST as the more important part between the lyrics and the music and tries to translate it as closely as possible. To keep the fidelity of the ST, the musical part may be changed slightly by adding or leaving out a few notes, reducing syllables or replacing rhymes. If this could be done in a way that these minute details do not seem totally different from the original track, then the result is considered to be a successful translation.

However, there are situations when the music cannot be changed, either due to copyright or semantic issues, in which case the translator may rely on Method 5. This method is also called the adaptation of the ST, and it is used mostly in situations where the lyrics “emphasize emotional state, express feelings or thoughts of a character, designate transformations of a plot or a character’s personality, provide a summary of particular events, create comic effect, etc.” (Pidhrushna, 2021, p. 7). This method is widely used in cartoons, animated movies, and musicals because the songs are crucial parts of the story told by the movie, and not translating them would result in the audience not understanding it. This method is the one used in Disney movies and in the movie of this study, *Encanto*, as well.

4.2. Disney songs

The *Walt Disney Company* is a multinational media company that was established in 1923 and its animation studio has produced some of the most well-known animated feature films to date. One of the studio’s biggest feats is producing successful and defining films in different decades, like *Snow White and the Seven Dwarfs* (1937), *Sleeping Beauty* (1959), *The Lion King* (1994) and *Frozen* (2013), just to name a few. These movies are primarily aimed at children, but most of the time adults also join in on the viewing experience. In theory, *Disney* movies contain messages and themes which encourage children at a young age to have a positive impact on the world. Among the reoccurring themes we can find bravery, standing up for what is right, kindness, finding true love and hard work.

An important part of these movies is the soundtrack. It serves as an integral part of the plot because Disney movies usually have a musical feel to them. The characters are singing, dancing, not only to keep the audience’s attention, but to help express their emotion and to tell a story. They are also very catchy, and most people will still remember them in their adulthood. As Rosa states:

“Disney has been a synonym for the place where dreams come true, just as its advertising slogan says. With songs and voices that mark our childhood and eternalize characters that we love, having the experience to listen to it is what shapes us throughout our growth. And those are the movies, songs, and characters that will be passed down for generations.” (Cruz & Rosa, 2019, p. 8)

This ‘eternal’ and current popularity is exemplified by the fact that Disney songs are still listened to this day. I combined a list of some of the most popular songs from Walt Disney Studios, according to methods previously mentioned: YouTube views,¹⁴ Spotify streams¹⁵ and performance on the Billboard Hot 100 charts.¹⁶ All statistics are valid as of March 26, 2023.

Song	Movie	YouTube views
<i>Let It Go</i>	<i>Frozen</i> (2013)	3.1 billion
<i>You’re Welcome</i>	<i>Moana</i> (2016)	1.4 billion
<i>How Far I’ll Go</i>	<i>Moana</i> (2016)	1.1 billion
<i>Shiny</i>	<i>Moana</i> (2016)	542 million
<i>We Don’t Talk About Bruno</i>	<i>Encanto</i> (2021)	538 million

Table 1. Top 5 Disney songs based on YouTube views

As seen, even the fifth Disney song on the list eclipses the 500 million view mark, but there are many other Disney songs which surpass the 100 million views as well. Interestingly, *Let It Go* not only has the most views among Disney songs but is the 23rd most viewed music video on the whole platform.¹⁷

Song	Movie	Spotify streams
<i>Let It Go</i>	<i>Frozen</i> (2013)	624 million
<i>How Far I’ll Go</i>	<i>Moana</i> (2016)	489 million
<i>You’re Welcome</i>	<i>Moana</i> (2016)	447 million
<i>We Don’t Talk About Bruno</i>	<i>Encanto</i> (2021)	404 million
<i>Love Is an Open Door</i>	<i>Frozen</i> (2013)	282 million

Table 2. Top 5 Disney songs based on Spotify streams

In terms of streams, the situation is not much different, with *Let It Go* having the No. 1 spot and the same three films being on the list once again. It is worth mentioning that these Disney movies have the huge advantage of being released in or after the 2010s, which was the decade when the internet became widespread and the main way of media consumption. Older Disney songs have since been uploaded as well, but these statistics do not do justice to

¹⁴ <https://www.youtube.com>, March 26, 2023.

¹⁵ <https://spotify.com>, March 26, 2023.

¹⁶ <https://www.billboard.com/music/chart-beat/biggest-disney-hits-all-time-1235018081/>, March 26, 2023.

¹⁷ <https://kworb.net/youtube/topvideos.html>, March 26, 2023.

their popularity. That is why we must look at the chart position of Disney songs which should serve as a way of showing how popular a song was in the time when it was released.

Song	Movie	Highest position
<i>We Don't Talk About Bruno</i>	<i>Encanto</i> (2021)	1 (5 weeks)
<i>A Whole New World</i>	<i>Aladdin</i> (1992)	1 (1 week)
<i>Can You Feel the Love Tonight</i>	<i>The Lion King</i> (1994)	4
<i>Colors of the Wind</i>	<i>Pocahontas</i> (1995)	4
<i>Let It Go</i>	<i>Frozen</i> (2013)	5

Table 3. Top 5 Disney songs based on performance on the Billboard Hot 100 Charts

This table shows a significant difference compared to the last two, because three of the five songs are from 90s Disney movies. There were two songs which even reached the No. 1 position on the charts which, as mentioned before, means that it was the most listened song at some point(s). *We Don't Talk About Bruno* spent 5 weeks at the No. 1 position in 2022 and the classic love ballad *A Whole New World* even managed to break Whitney Houston's 14-week reign at the top with her song *I Will Always Love You*.

To summarize, Disney songs are indeed very popular and have made an impact on a worldwide audience. There have been movies which performed better than average Disney movies, partly because of the appeal of the songs featured. *Frozen* and *Moana* are among the most successful movies in this conversation and the most recent Disney film to mesmerize a large audience with its songs is *Encanto*.

5. Introduction to *Encanto*

Encanto is an animated movie released by Walt Disney Animation Studios in 2021 and is the company's 60th animated movie. It tells the story of the Colombian Madrigal family who live in the charmed place Encanto. Encanto has blessed every child with a special power which they discover at their coming-to-age ceremony. However, Mirabel, the main character, did not get any powers and the movie is about the young girl discovering her own role in this family and finding out about its past. The movie is filled with vibrating and colorful places and settings, every character has its own distinct personality, and their songs are also a reflection of that.

The soundtrack of *Encanto* mostly consists of upbeat songs having a Latin-American dance-style vibe, but there are also some slower songs. The catchiness of these songs must have touched the audience worldwide as most songs reached the Billboard Hot 100 Charts, with its greatest hit being *We Don't Talk About Bruno*. The song reached No. 1 on the Hot 100 Charts and spent 5 weeks there. The song also reached the top spot on the UK Singles Chart and the Irish Singles Chart and been in the Top 10 in countries like Canada and Australia. It truly was a viral sensation and many dances, covers and sketches can be found on the internet which use it. It reached (and maybe even surpassed) the height of previous great and famous Disney songs like *A Whole New World* (*Aladdin*), *Let It Go* (*Frozen*) or *How Far I'll Go* (*Moana*). It is certainly the most popular song from the movie, but all the other songs performed very well. An incredible statistic is that the soundtrack of *Encanto* spent 9 weeks at the top of Billboard's Top 200 Albums chart which measures the popularity of albums. This shows that the songs gathered much attention collectively.

Apart from its massive popularity, the movie has been heavily praised by critics. The Recording Academy of the United States recognizes the outstanding musical performances every year during its Grammy Awards Ceremony, and it is considered the 'Oscars' of the music industry. The previously mentioned 'Bruno song' won the award for Best Song Written for Visual Media at the 2023 Grammy Awards and the movie also won awards in the Best Compilation Soundtrack and Best Score Soundtrack categories¹⁸. Since bringing up the Oscars, it is worth mentioning that *Encanto* won the Best Animated Feature Film during the 94th Academy Awards, meaning that it was considered the best animated movie of 2021.

¹⁸ <https://www.grammy.com/news/encanto-sweeps-2023-grammys-visual-media-categories-we-dont-talk-about-bruno-lin-manuel-miranda-germaine-franco>, March 27, 2023.

I would like to explore the linguistic genius of *Encanto* and compare the English and Hungarian versions of the songs, taking into consideration the translation strategies used.

6. Analyzing songs from *Encanto*

In my work, I combined Åkerström's method (Åkerström, 2009) with my own suggestions. She analyzed six songs from three musicals and concluded that the most used translation strategy was paraphrasing, and that the TT had fewer words. However, she compared English and Swedish versions which are both Germanic languages, so similarities should be expected between the two. My study only focuses on *Encanto* whereas the previously mentioned study is dealing with multiple operas, hence their findings have varying numbers based on the specific operas.

My hypothesis is that paraphrasing will be the most used strategy in the case of *Encanto* as well. I also expect the TT to have more words because of the grammatical differences between English and Hungarian and my previous experiences when translating with this language pair. I am also curious to look at the different kinds of translation choices like reorganizations, omissions and word-for-word translations, which I do not assume will be frequently used. Moreover, since the movie features a Colombian family, I expect some forms of foreignization to be present in the TT. When translating songs, syllable count and the number of rhymes is of utmost importance. That is why I do not expect much difference in these aspects between the translations since the translator had to work very strictly with the original prosodic elements of the songs.

My method consists of the following aspects:

1. Word- and character count
2. Syllable count
3. Rhymes
4. Word-for-word translations
5. Omission of words
6. Reorganization of words and lines
7. Use of foreignization
8. Paraphrases

Åkerström made a distinction between addition of words and paraphrasing, suggesting that addition occurs when new words are added to the TT which were not present in the ST. They counted everything that was expressed in a different way or with different words as a

paraphrase. However, this distinction could possibly lead to misunderstanding because the added words could usually be defined as a paraphrase or vice versa. To avoid this, I will simply refer to this phenomenon as paraphrasing.

The analyzation of the songs happened by segmenting the songs into an Excel database and I paired the Hungarian translation to the English original version line-by-line.

6.1. Character- and word count

After comparing the translations, I found that the Hungarian versions of the songs have indeed fewer characters and are shorter in every case. On average there was a difference of 92 words (21%) and 276 characters (12%) between the English and Hungarian versions, which I consider significant.

A possible grammatical explanation for this phenomenon is that Hungarian is a synthetic language, while English is analytic. This synthetic aspect is expressed through language conciseness, in contrast to the generally analytical Indo-European languages, like English. In the Hungarian verb system, the verb expresses the person, number, time, and manner of action by means of affixes (suffixes and prefixes). In English, these aspects are explained by other parts of speech such as various auxiliary verbs, pronouns and adverbs. Another factor to consider is paraphrasing and implicitation. The translator can make the TT shorter if the same meaning can be expressed implicitly, as shown in Example 1. The English examples are going to be shown on the left side, while the Hungarian are going to be placed on the right. Under every Hungarian example, its literal English translation can be seen.

English	Hungarian
<i>A seven-foot frame, rats along his back</i>	<i>Egy óriáslény, rád küldheti majd</i>
<i>When he calls your name, it all fades to black</i>	<i>Azt a rémisztő, vad patkányhadat</i>
(85 characters, 17 words)	(64 characters, 10 words)
	(‘A giant creature will send at you That terrifying, wild swarm of rats’)

Example 1. Character- and word count in *We Don’t Talk About Bruno/Tiltott név itt a Bruno*

The character- and word count of the six Encanto songs are detailed in the charts below.

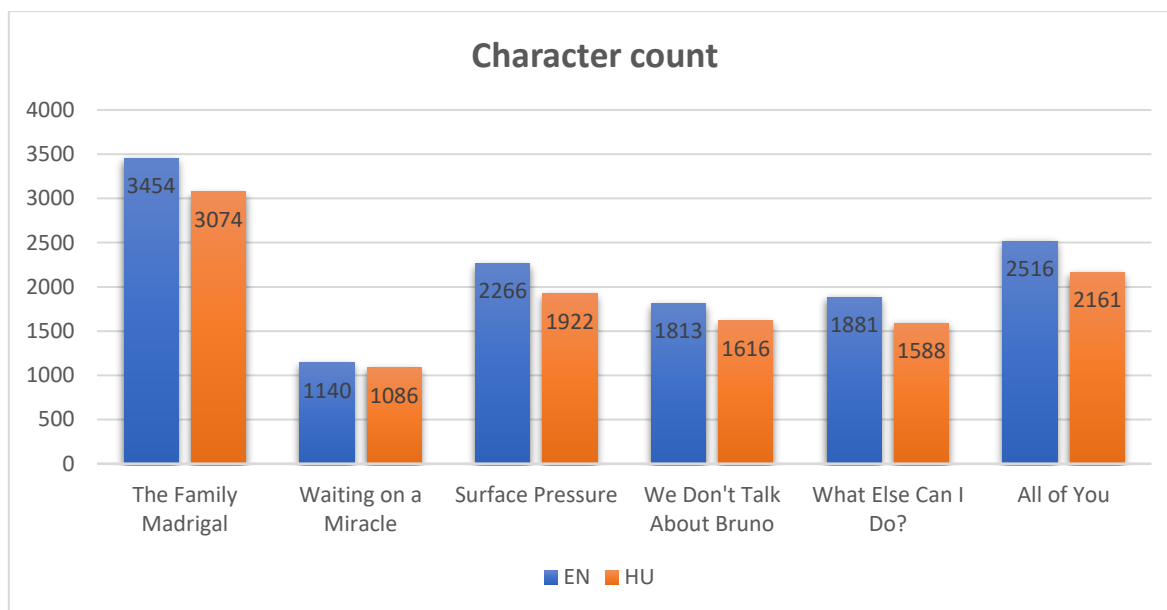


Figure 1. Character count of Encanto songs

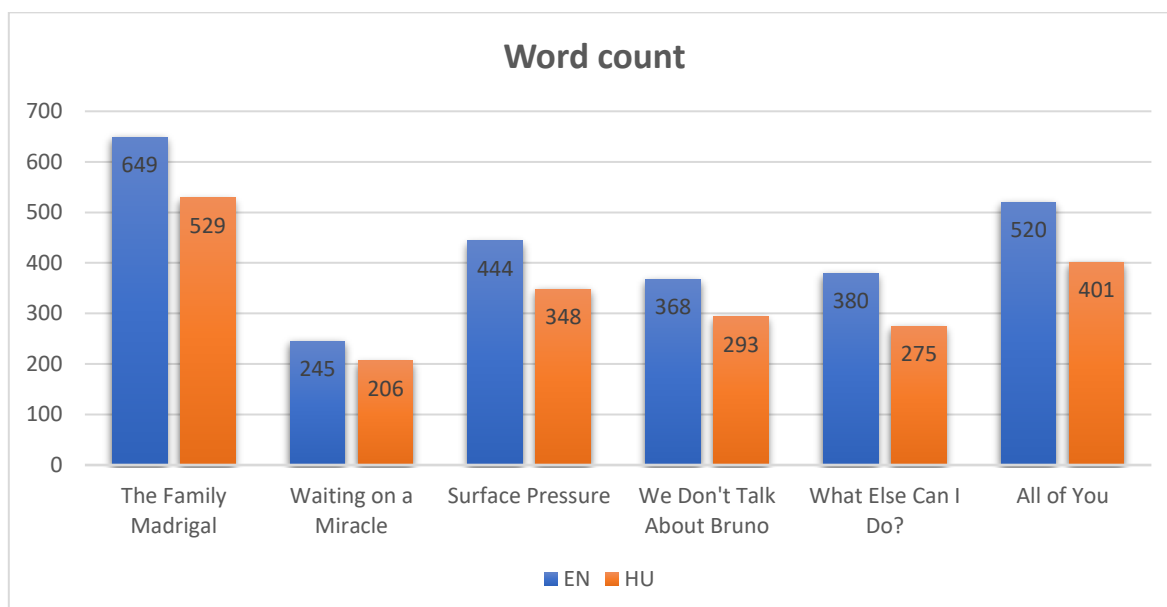


Figure 2. Word count of Encanto songs

These two charts represent the total amount of characters and words in the songs, but since the database offers the opportunity to look at the character count line-by-line, I decided to visualize the differences in this way as well.

The total amount of characters does not reflect that in some cases the Hungarian lines have more or the same number of characters than the original, as shown in Example 2. Overall, it is true that the English lines have more characters, but this is not always the case. In the song *Waiting on a Miracle/Csoda vár*, there is only a difference of six lines, which

means that the length of the lines in this song are very close. On average, the English lines were longer in 77% of the cases.

English	Hungarian
<i>I'm sick of waiting on a miracle</i> <i>So here I go</i> (44 characters)	<i>Tudom, hogy álom csak, hogy csoda vár</i> <i>Na gyere már</i> (51 characters) (‘I know it’s only a dream that a miracle is in store Come on, now’)

Example 2. Character- and word count in *Waiting on a Miracle/Csoda vár*

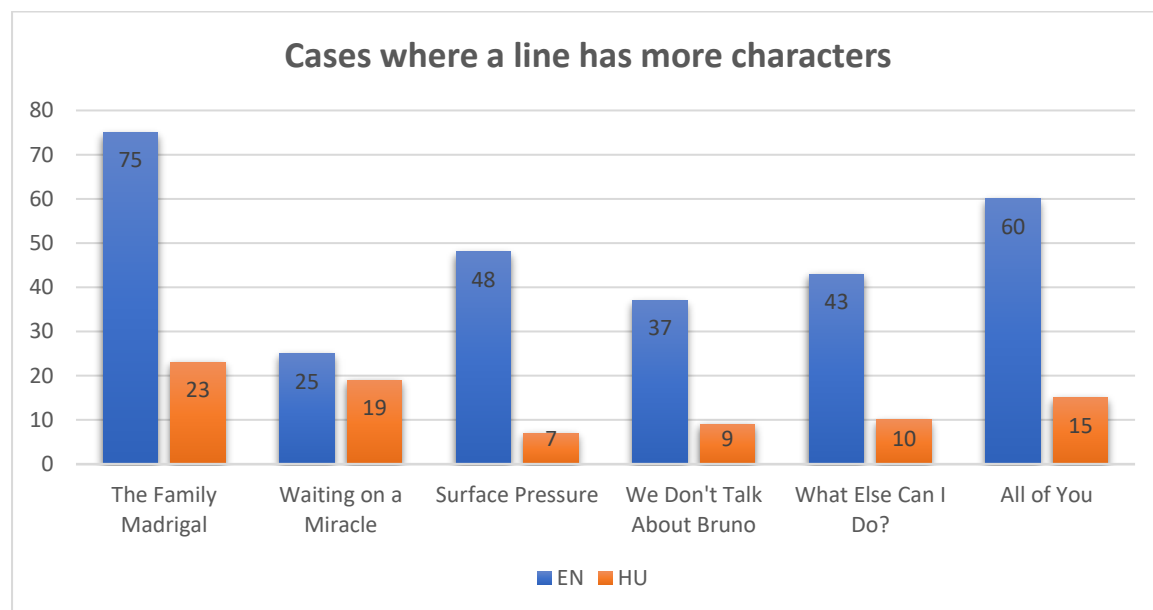


Figure 3. Cases where a line has more characters

6.2. Syllable count

Syllable count is a major factor when translating songs, because one of the key things to consider in this field (as previously mentioned) is to fit the lyrics into the already existing musical track. That is why my first thought was that looking at the syllable count is of no importance as it would be rather evident that there is a syllabic match in every case. However, this is false, since in the song fragments I chose to analyze, there is at least one difference in half of the songs. One such case is seen in Example 3:

English	Hungarian
<i>Diamonds and platinum, I find 'em, I flatten 'em</i> (13 syllables)	<i>Vas vagy platina, szétesik tutira</i> (11 syllables) (‘Iron or platinum, it falls apart for sure’)

Example 3. Number of syllables in *Surface Pressure/Bírom én*

It is worth mentioning that for syllable count I did not consider all the six songs entirely. I decided to take at least one verse and a chorus from each song as my samples. My explanation for this choice is that the chorus is the focal point of a song and is usually the one which is repeated more times, while the verse usually serves to tell the main message or story.

The longest sample was 22 lines long and the shortest was 17. One of the reoccurring questions that I found was the case of the word *family*, since generally it is considered to have three syllables. However, in these songs it is pronounced/sung as two syllables (*fam'ly*) just like the word *every* can be pronounced as *ev'ry*.

Since the object of this study are songs and the main role of the TT lyrics is to fit the music, a literal syllable count is not possible as it would not reflect the true presence of this word in the song. That is why when counting the syllables, the word *family* is counted as having two syllables, just like in the following case:

English	Hungarian
<i>Welcome to the Family Madrigal</i> (9 syllables)	<i>Itt vár rád a szédült Madrigál</i> (9 syllables) (‘Here is the dizzy Madrigal waiting for you’)

Example 4. Syllable count in *The Family Madrigal*/A Madrigal család

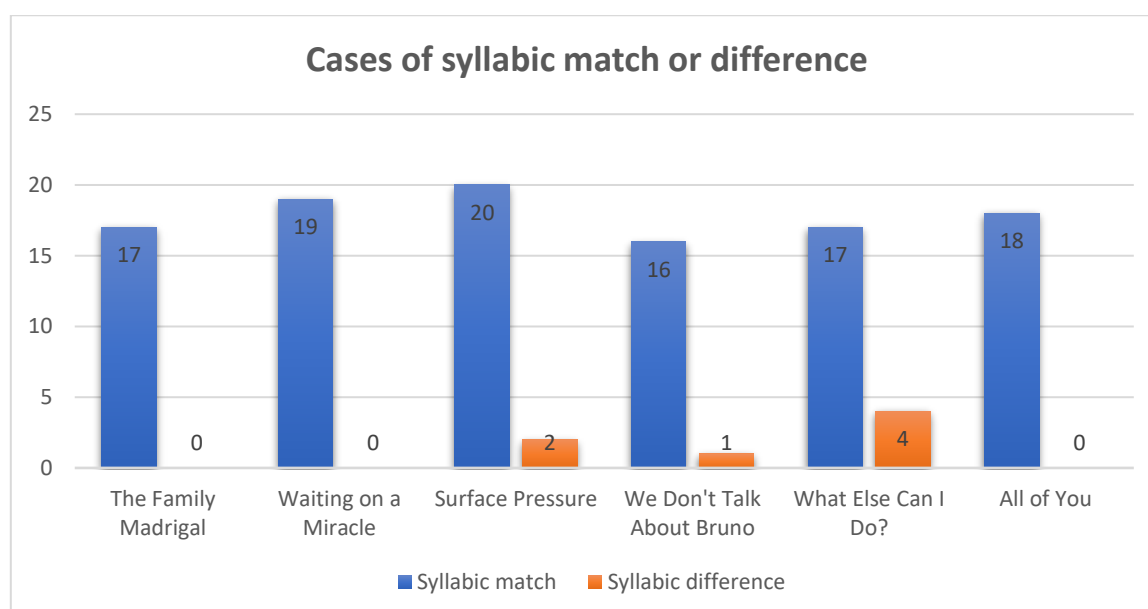


Figure 4. Cases of syllabic match or difference

Overall, it is true in the case of the song translations of *Encanto* that syllable count is a strict aspect which needs to be followed, so in most cases the number of syllables is the same.

The very few exceptions happen when this cannot be achieved due to distraction in the number of words and the rhythm of the songs. To balance a missing or an added syllable, the singer either elongates that note or sings that note as split into multiple smaller notes.

6.3. Rhymes

Another specific aspect of song translation is to pay attention to the rhymes. According to the Merriam-Webster Dictionary, *rhyme* means “one of two or more words thus corresponding in sound”¹⁹. Rhymes contribute to the song’s musicality and help to remember a song because of the repeating sounds in words. These are usually placed at the end of lines, but internal rhymes are also frequently used. Just like syllable count, many scholars consider that rhymes need to be paid much attention when translating songs. Thus, it should be expected that the number of rhymes in the translation should be roughly the same as it is in the original.

As seen on Figure 5, the number of rhymes in the Hungarian translation was 8,4% percent less on average, which is mildly surprising, since I expected the numbers to be almost the same in every song. Still, there were cases when the Hungarian line consisted of more rhymes, but overall, the English lines had more. One possible explanation could be the difference in the length of words or the analytic aspect of the English language:

English	Hungarian
<i>He told me</i>	<i>Azt mondtá</i>

Example 5. Number of rhymes in *We Don't Talk About Bruno/Tiltott név itt a Bruno*

This example shows that in English, *he* rhymes with *me*, but the Hungarian line does not have any rhymes. *Mondta* is a verb which expresses both the person who is ‘telling’ somebody something and the addressed. While Hungarian grammar has the equivalents for the personal pronoun *he* (ő) and the objective pronoun *me* (nekem), but it does not need to be written out because it is expressed in the verb itself by various suffixes.

At this part of the study, some might wonder if I would answer the question of “Who is Bruno?” Well, Bruno is the younger brother of Mirabel’s mother, Julieta. He had the gift of seeing the future and telling prophecies. In the song *We Don't Talk About Bruno/Tiltott név itt a Bruno* almost the whole cast of the movie comes together to tell their own experience with Mirabel’s mysterious uncle. As told by the members of the family and the town, Bruno mostly told negative prophecies which people did not like, so he went hiding. His identity is kept secret not only from the audience but from Mirabel as well. This song is a revelation for

¹⁹ <https://www.merriam-webster.com/dictionary/rhyme>, April 12, 2023.

both us and the character. The chorus of the song tells Mirabel not to mention Bruno's name. In English, it contains five rhymes which are basically just the repetition of the same syllable. However, while the Hungarian version only has four rhymes, it is much more varied:

English	Hungarian
<i>We don't talk about Bruno, no, no, no</i>	<i>Meg se említsd, e név rég tiltott szó</i>
<i>We don't talk about Bruno</i>	<i>Tiltott név itt a Bruno</i>
	(‘Do not mention it, this name has long been a forbidden word/
	The name of Bruno is forbidden here’)

Example 6. Rhymes in *We Don't Talk About Bruno/Tiltott név itt a Bruno*

As seen, the Hungarian version contains more layers to the story of Bruno, since it not only tells Mirabel not to talk about Bruno, but that it is forbidden to talk about him. Moreover, the translation also suggests that the prohibition of saying his name has long been established, and the audience could wonder as to why this happened. It also changes the rhythmic pattern because of the addition of the so-called internal rhyme *név/rég*.

Another interesting occurrence that I noticed was that the Hungarian line did not always have the same number of rhymes as in its English match, but it compensated later in another line by adding more rhymes to the TT. This occurred in the case of Example 7:

English	Hungarian
<i>Like the grapes that thrive on the vine</i>	<i>Csupa új és szép csoda vár</i>
<i>(Óye, Mariano's on his way)</i>	<i>(Úgy ám, Mariano jön is már)</i>
	(‘Many new and beautiful wonders await you
	That's right, Mariano is already coming’)

Example 7. Number of rhymes in *We Don't Talk About Bruno/Tiltott név itt a Bruno*

The total number of rhymes is visualized on the chart below:

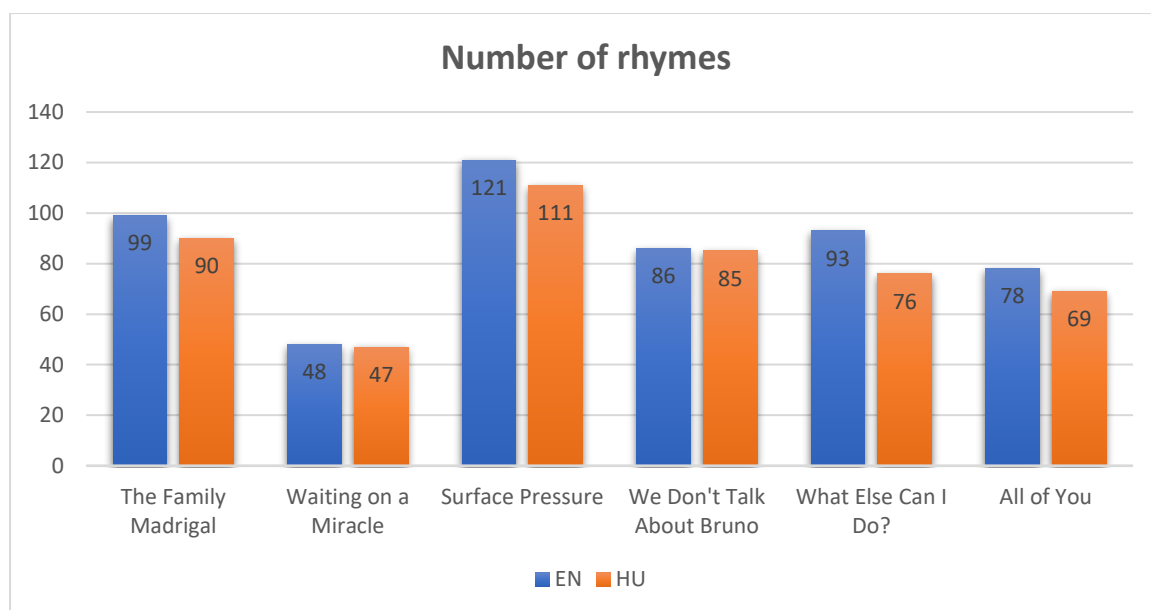


Figure 5. Number of rhymes in *Encanto*

6.4. Word-for-word translation

Since song translation is a very specific field of literary translation (utmost creativity and deviation is accepted in order to serve singability in another language), which is ‘aggravated’ by the language type differences, one might expect that songs in *Encanto* contain an insignificant number of word-for-word translations. I only considered literal translations as word-for-word translations, like the following examples:

English	Hungarian
<i>Um, Bruno</i>	<i>Ömm, Bruno</i>

Example 8. Word-for-word translation in *We Don't Talk About Bruno/Tiltott név itt a Bruno*

English	Hungarian
<i>Dolores, I see you! (And I hear you!)</i>	<i>Dolores, én látlak! (Én meg hallak!)</i>

Example 9. Word-for-word translation in *All of You/Az a fény*

In three of the songs, I did not find any word-for-word translations, which was expected. The few examples that I did consider to be translated word-for-word were mostly parts of spoken dialogue interrupting the songs or imitative words. These songs are parts of the story and are usually sung as part of a lot of events happening at the same time. For example, the song *The Family Madrigal* is the first song of the movie where Mirabel is singing a song to present her family to a group of children in the streets. They are constantly interrupting her, asking questions (Example 10). These parts are translated word-for-word

since they are considered more like a dialogue and are not sung. Their purpose is to keep the events of the movie in motion even during the main character's song:

English	Hungarian
<i>But I don't know who is who</i>	<i>Én azt sem tudom ki kicsoda?</i>
<i>- Alright, alright, relax</i>	<i>- Jó, jó nyugi!</i>

Example 10. Word-for-word translation in *The Family Madrigal*/*A Madrigal család*

Overall, there were very few cases (3,4%) of literal translations found in *Encanto* and it is not a preferred method when translating songs.

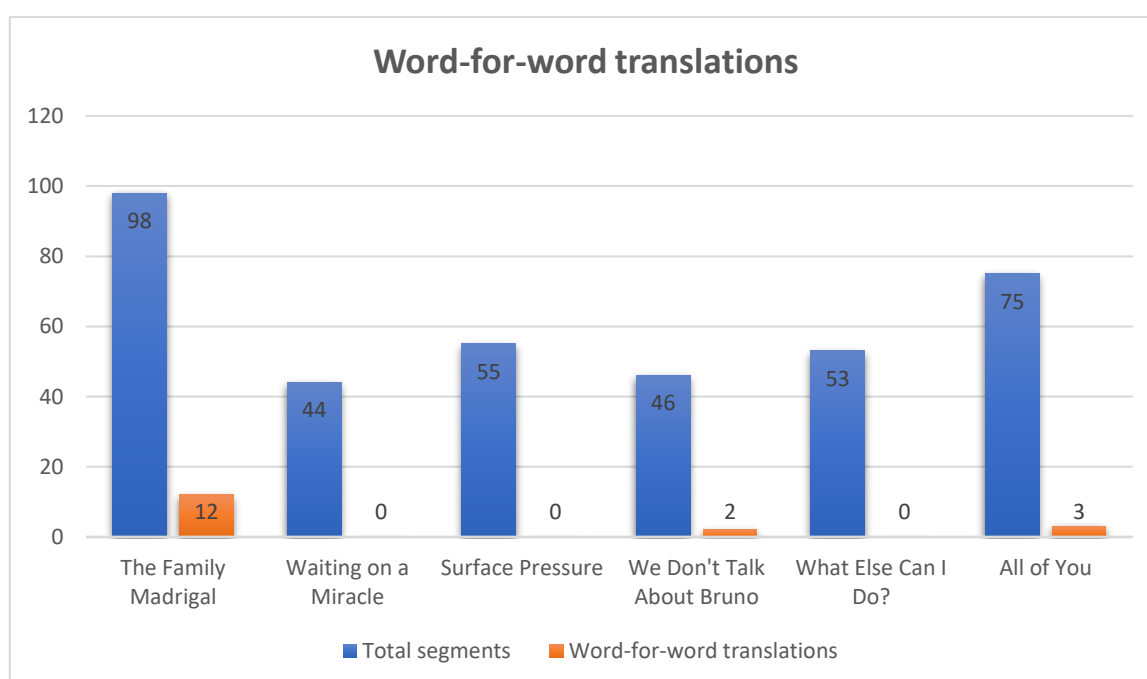


Figure 6. Word-for-word translated segments

Since this study only compares the English and Hungarian translations of the songs, I did not consider other translations at first. But after my findings in the case of word-for-word translations, I became interested to see how the Romanian translation of the song *We Don't Talk About Bruno*/*Nu vorbim despre Bruno* matches up with the other two. I found out that the Hungarian version contains 4,3% translations of this kind, while the Romanian uses it as its main strategy, with an enormous 69,5% of the translation being word-for-word. One such case is seen in Example 11.

This raises the possibility of expanding this study to the analyzation of the Romanian translation as well. Even the title itself is a direct translation compared to the Hungarian

version (*We Don't Talk About Bruno* = *Nu vorbim despre Bruno*, while the Hungarian *Tiltott név itt a Bruno* means 'Bruno is a forbidden name here').

English	Romanian
<i>He told me that my power would grow</i>	<i>El mi-a zis că puterile-mi cresc</i>
<i>Like the grapes that thrive on the vine</i>	<i>cum cresc struguri copți printre vii</i>
<i>(Óye, Mariano's on his way)</i>	<i>(Óye, Mariano vine acum)</i>

Example 11. Word-for-word translation in *We Don't Talk About Bruno*/*Nu vorbim despre Bruno*

6.5. Omission of words

As mentioned before, it is often difficult to differentiate between addition and paraphrasing. However, the same applies to the case of omission as well.

In my research, I have classified a segment as an omission when parts of the original lyrics were left out in the translation. It is also worth mentioning that I also counted these omissions as paraphrases, because they are technically a paraphrase of the original. Their missing parts are most of the time replaced. This does not mean that the translation does not convey the same meaning as the original in every case, the translator uses different pictures and modes of expression to create the same effect quite often. That is why I would call this part *Omission of words* because the focus is on the missing words, which cause neither misinterpretation nor lack of meaning.

On average, I could identify some form of omission in 33,8% of the segments. One such case is in the song *Surface Pressure/Bírom én*. This is the song of Luisa, the middle sister, who spends her whole life helping her family and the town because she has super strength. The song is about Luisa expressing her true feelings and frustrations towards her role in the family. In Example 12, Luisa compares herself to Hercules, who was not afraid to go down to the Underworld and fight the beast, and she does not back down from any challenge. Hence why this reference may sound funny to those who know the mythological background of the line.

English	Hungarian
<i>Was Hercules ever like, "Yo, I don't wanna fight Cerberus?"</i>	<i>A harcolós Herkules nem nagyon hezitál, ő nem!</i> (‘The fighting Hercules does not really hesitate, he does not’)

Example 12. Omission in *Surface Pressure/Bírom én*

In the Hungarian version it was probably not possible to fit the figure of Cerberus into the lyrics, that is why the translator opted to capture this feeling in another way. The line is

also rather funny, because of introducing the feeling of hesitation. We imagine that the figure of Hercules would not be seen as this strong demigod if he just changed his mind after seeing the beast of the Underworld.

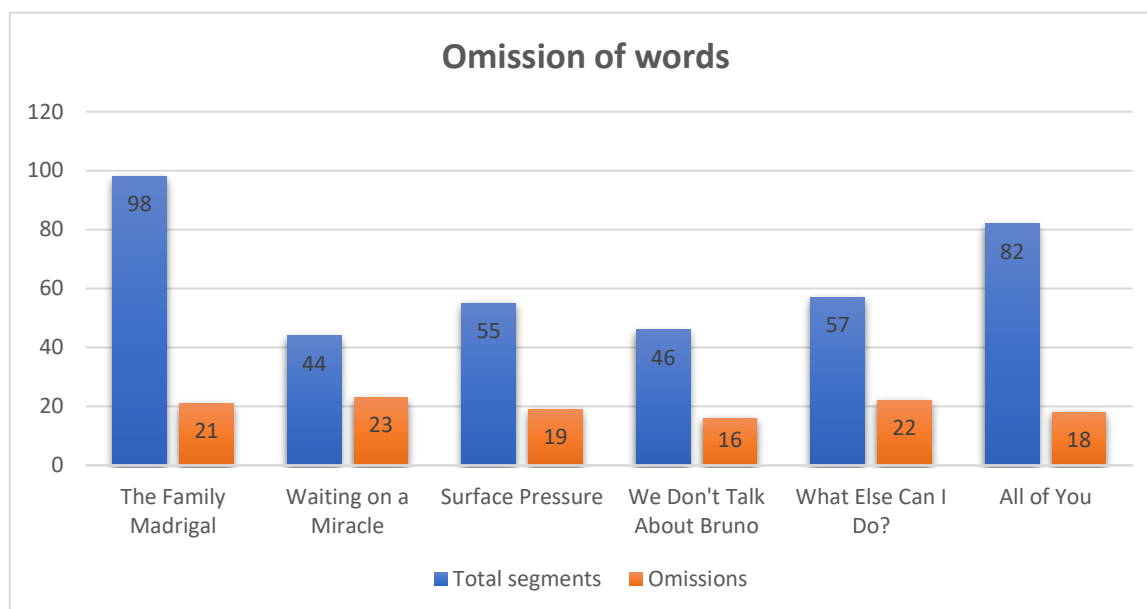


Figure 7. Omission of words in *Encanto*

As seen on the chart above, omission is a quite common phenomenon which is a necessary product of the translation process, given that transcreation²⁰ is a must in case of translating lyrics.

6.6. Reorganization of words and lines

Reorganizations are cases where “words in a line of text are not placed in the same spot in the translation” (Åkerström, 2009, p. 24). This strategy could be used in situations where the translator does not want to lose a picture or a metaphor which is present in the original. By using reorganization, the translator can compensate for the lost meaning in the original segment in another. Sometimes a whole segment is reorganized but there are cases when only key words are added into the TT elsewhere.

In Example 13, the translator seems to compensate even before the line appears in the original song. This song is about the eldest sister, Isabela, who is ‘the golden child’ of the family. Her power is the ability to grow flowers, which is why she always feels the need to be perfect. In this song, she expresses that she would want to try something new, like growing

²⁰ <https://www.smartling.com/resources/101/six-ways-transcreation-differs-from-translation/#:~:text=What%20is%20Transcreation%3F,existing%20tone%2C%20intent%20and%20style>, April 12, 2023.

other kinds of flowers and plants, generally not considered to be beautiful. For example, ‘carnivorous’ flowers, like sundew. The Hungarian translator does not name the type of the flower but expresses this explicitly by saying that this flower literally ‘eats the flies’.

English	Hungarian
<i>Careful, it's carnivorous, a little just won't do</i> (line 24)	<i>Megeszi a legyeket, de levele formás</i> (line 23) (‘It eats flies, but its leaves are shapely’)

Example 13. Reorganization in *What Else Can I Do?*/Mit tehetnék?

I found that reorganizations are in fact, not that common, but every song had at least one such case. Overall, only 4,6% of the whole segments could be classified as reorganizations, which is not significant.

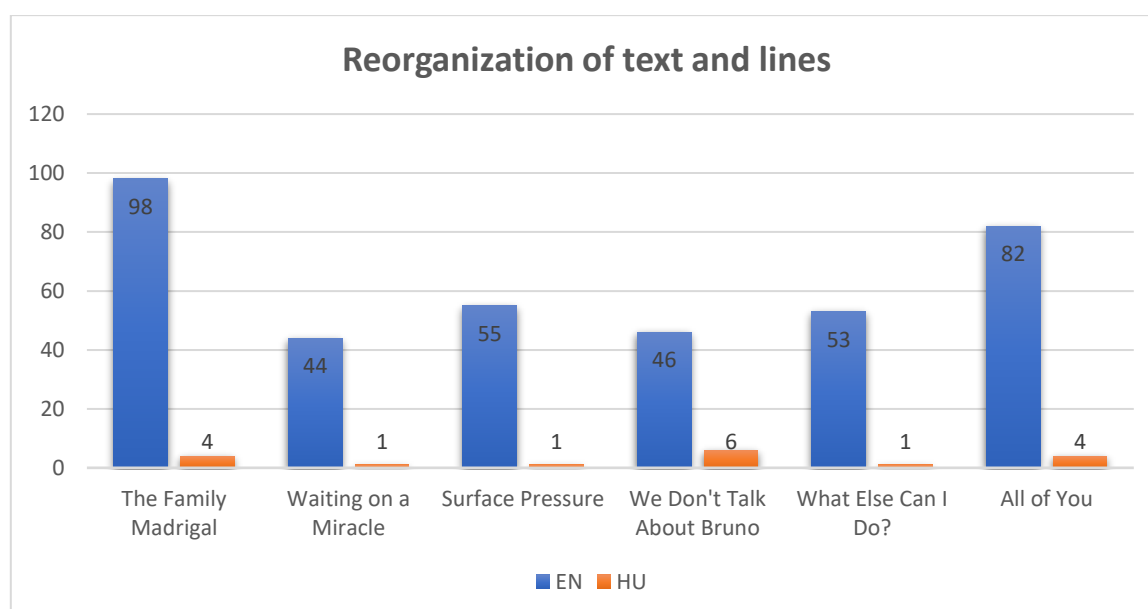


Figure 8. Reorganization in *Encanto*

6.7. Foreignizing translation

I tend to think that the movie’s popularity is also attributed to the colorful and vibrant Colombian lifestyle it depicts. Foreignization in this case would be a great choice by including Spanish words and phrases into the TT to recreate the cultural effect by using language as well. There are not many examples of this, but it is there, especially when talking about family members.

A clear example for this is the introductory song *The Family Madrigal/A Madrigal család*, where Mirabel talks about her *Tía Pepa* and *Tío Bruno*. These are kept in this same

form in the Hungarian version as well to preserve the cultural aspect. *Tía* and *tío* mean *aunt* and *uncle*, respectively²¹. Hearing this for the first time may cause confusion, but the song is complemented by showing the characters that Mirabel is talking about. By combining the lyrics with the visual storytelling, it should not be a problem to understand the relationships between the family members. In the same song, Mirabel also refers to her cousin Dolores as *kuzin* in the Hungarian version which sounds archaic²², since the standard equivalent of *cousin* is *unokatestvér* or its male and female alternatives (*unoköcs*, *unokabáty*, *unokahúg*, *unokanővér*). As it can be seen, the standard Hungarian word is five syllables long, while *cousin* is only two. This decision was probably made to foreignize the familial relationships and to keep the syllable count of the song. In *All of You/Az a fény*, Félix who is the husband of Dolores, calls his brother-in-law, Bruno *bro*, which could be translated as *tesó* in Hungarian, but the translator decided to leave it as *bro*. This word, while in English, is well-known and used amongst the younger generations, so it might not cause much confusion for the target audience.

The translation also keeps Spanish phrases, like “Adiós!” in *The Family Madrigal/A Madrigal család* or “Abre los ojos!” in the song *All of You/Az a fény*. These might also be used to create the specific atmosphere with the use of Spanish phrases. At other times, terms are not translated but kept in their original forms instead. One example of such is found in *What Else Can I Do?/Mit tehetnék?*, where Isabela is talking about the different types of flowers (Examples 14 and 15). These have their own Hungarian equivalents but were not translated because keeping them in Spanish may also contribute to the creation of the magical world of Encanto and can also be seen as a kind of mystery, since it is highly unlikely that most of the audience is familiar with these botanical terms:

English	Hungarian
<i>A hurricane of jacarandas</i>	<i>Mint égig érő Jacaranda</i> (‘Like Jacaranda reaching for the sky’)

Example 14. Foreignization in *What Else Can I Do?/Mit tehetnék?*

English	Hungarian
<i>Palma de cera fills the air as I climb</i>	<i>Palma de cera ontja varázsát</i> (‘Palma de cera spreads its charm’)

Example 15. Foreignization in *What Else Can I Do?/Mit tehetnék?*

²¹ <https://dictionary.cambridge.org/dictionary/spanish-english/tia?q=t%C3%ADa>, April 12, 2023.

²² <https://idegen-szavak-szotara.hu/kuzin-jelent%C3%A9se>, April 12, 2023.

As stated in section 4.1., songs are not translated if their main purpose is to contribute to the atmosphere of the movie and the lyrics are not that important. There are two cases of this in *Encanto*, the first one being the song *Colombia, Mi Encanto*. It is played during the part where the whole family is preparing for the celebration of Antonio (Mirabel's cousin) receiving his gift. This is a grand festive event in the movie, and it happens on Little Candle's Day which is traditionally the day where young Madrigals get their magical power. The song was not translated, probably because it serves as background music to the scene. It is a song which can be imagined to be sung on the streets of Colombia during a hot summer evening where everyone is dancing, just as seen in the movie. Keeping the Spanish lyrics is also a way of foreignizing, further enhancing the vibe of the movie.

Another example is the song *Dos Oroguitas* which is also kept in Spanish. This song is played when the movie shows the tragic story of Abuela (the grandmother of the family) and her husband. The scene is very powerful and emotional because there is no dialogue, rather the events are shown in chronological order. The music itself is a romantic and sad ballad, very fitting to the story told by the movie. In this case, the audience sees the events unfold in front of their eyes. The song has been translated into English²³ and could be interpreted as being about the strong bond between two lovers which guides them through even the hardest times. While the lyrics are meaningful, the audience does not necessarily need to understand it to get the idea of the scene. The song, despite being in Spanish, also reached 94M views on YouTube²⁴ and was nominated for an Academy Award in the Best Original Song category.

6.8. Paraphrasing translation

A final aspect worth looking into is the use of paraphrase. I expected the Hungarian translation to consist mostly of paraphrases, further establishing the claim that song translation is a rather free interpretation of the original song.

As detailed in sections 6.1 and 6.5, classifying additions/omissions and paraphrases might be challenging, so basically anything that is not a word-for-word translation may be labelled as some form of paraphrase in order to establish a certain equivalence in meaning by highlighting or diminishing certain words or even ideas (hence addition and omission should also be considered here). Overall, this means that – in our case – more than 95% of the translated text may fit into the category of paraphrase.

²³ <https://www.billboard.com/music/lyrics/dos-oruguitas-lyrics-spanish-english-translated-encanto-sebastian-yatra-translation-1235023877/>, April 12, 2023.

²⁴ <https://www.youtube.com/watch?v=DUGtyj5QIEM>, April 12, 2023.

I have found that the most common way of expressing the same meaning in a different way is by keeping only one or two key words. This way, the translation does not feel completely different because the content of the TT centers around the main idea of the ST and is supplemented by other ways of expression. For example, in the song *Waiting on a Miracle/Csoda vár* Mirabel explains her struggles as the only Madrigal with no special powers. Despite her disadvantage, she tries to look ahead for a bright future.

English	Hungarian
<i>I can't move the mountains</i>	<i>Nem bír súlyt a vállam</i> (‘My shoulders cannot take the weights’)

Example 16. Paraphrasing in *Waiting on a Miracle/Csoda vár*

When she explains that she can't move the mountains, in Hungarian the translator captures the heaviness of these mountains as ‘weights’ which is a great way of highlighting the physical aspect of this special power, although expressed via generalization.

There are also cases where the translated content is more implicit, whereas the original version is more direct. A good parallel to the previous example is in *Surface Pressure/Bírom én* when Luisa sings:

English	Hungarian
<i>I'm pretty sure I'm worthless if I can't be of service</i>	<i>A küldetés a lényeg, ezt tükrözi a lényem</i> (‘It is all about the mission, as reflected in my essence’)

Example 17. Paraphrasing in *Surface Pressure/Bírom én*

The English line contains a sense of being a nobody without having a magical power. The message conveyed in this line is very strong, which later gets explored in the movie as well. The Hungarian line does not really explore this topic as deeply in this example. While it focuses on the fact that being strong and completing the missions are a central part of Luisa's character, it does go into the details of what happens if somehow this power and part of one's essence disappears.

One interesting case is the name of family members. Sometimes the English version contains the name of the character, but the Hungarian translators decided to name the family relation instead. One such example is seen in the song *The Family Madrigal/A Madrigal család*:

English	Hungarian
<i>That's how Abuela became an Abuela Madrigal</i>	<i>Így lehet nagyi neve az Abuela Madrigál</i> (‘That’s how grandma’s name can be Abuela Madrigal’)

Example 18. Paraphrasing in The Family Madrigal/A Madrigal család

It could be assumed that the audience is not familiar with all the names of the Madrigal Family yet, since it is the first song of the movie. The translator thus chose not to leave the name of the grandmother of the family as it was in the original (which happens most of the time in translation). Instead, it is replaced by her ‘function’ in the family: being a grandmother (*nagyi* ‘grandma’ or ‘granny’). Another case of this is found in Example 19, where the same thing happens, but with Mirabel’s father:

English	Hungarian
<i>My dad Agustín</i>	<i>És apuci drága</i> (‘And daddy, the dear one’)

Example 19. Paraphrasing in The Family Madrigal/A Madrigal család

I do not have a specific explanation as to why this change was made, because the original lyrics presents Agustín, as the father of Mirabel, but the Hungarian equivalent of *dad* (apa, apu) would be short enough, even if it contains two syllables. Nevertheless, the translator preserved the family relationship of Agustín as *apuci* (daddy), and instead of the name an adjective comes out of the blue (*drága* ‘dear’):

My last example is connected to the creativity of the translator:

English	Hungarian
<i>He's accident prone, but he means well</i>	<i>a balesetek nagy királya</i> (‘the great king of accidents’)

Example 20. Paraphrasing in The Family Madrigal/A Madrigal család

In the same song, Mirabel describes his dad as being prone to accidents, but he is a harmless man. The Hungarian version only reflects the part about the accidents, but does it in a funny way, which compensates for the loss of the second part of the line. The humor of the line stems from overexaggerating Agustín’s connection to injuries, so achieves the line’s original effect.

7. Conclusions

As exemplified by Encanto's songs, the study of song translation is a relatively new, intriguing and complex field of audiovisual translation. It is also a territory which further needs to be explored to raise the quality of these translations. A song translator not only needs to have professional translating skills but must also possess great musical skills in order to fit the lyrics into the already existing music. The role of the songs in movies is also a deciding factor when choosing if a song needs to be translated or not. There are cases when songs contribute to the vibe of a movie or serve as background music. These songs are not translated since their lyrics do not enhance the viewing experience and do not distract in understanding the plot. There are many examples of this happening in the movies, such as in Encanto with the songs *Colombia*, *Mi Encanto* and *Dos Oroguitas*.

When the lyrics of a song are deemed crucial parts of the story, then they are translated. If the circumstances require a song to be translated, it can happen in more ways. Namely, the translator can opt to translate the lyrics, very strictly following the wording of the original and not really paying attention to the musical aspects of the song. This option is great in the cases of operas or in movies where a song is in a different language because the audience can still understand the lyrics without changing the original audio track. However, these versions are not meant to be sung, because they lack the prosodic elements of a musical piece. The song lyrics in these cases are present in the forms of subtitles.

Another method is to translate the lyrics the same way, but changing parts of the musical track, however, this is not widely used due to copyright reasons or lack of time. The most preferred method however is to write new lyrics, conveying the same meaning as in the original and adjusting it to the already existing track. The songs featured in these cases are integral elements of the movie and the absence of lyrics in the TT would probably result in an incomplete viewing experience, particularly in the case of musicals and Disney movies, where the primary audience is the group of children. In these examples, it would take too much time to simultaneously read the lyrics and pay attention to the events of the movie, that is why it is a preferred option.

As seen in Encanto, there are songs which tell a story. Like *We Don't Talk About Bruno* which is one of the most important parts of the movie, because it is the song which reveals the identity of the mysterious member of the family. The song is a great culmination of anticipation that has been built up in the audience because they do not know who this

person is. Hence why the visual storytelling does not work alone since many characters come together to tell their own connection to Bruno.

Apart from this, there are character-related songs with the main purpose of presenting the true nature and personality of set characters. A great number of such cases are found in *Encanto* like *Surface Pressure* or *What Else Can I Do?* These songs could be considered as forms of confessions by the characters that sing them, explaining the difficult aspects of having these magical powers. This is a very deep and important message of the story which would not be worth leaving out.

Another possible explanation as to why songs are translated is their huge popularity. Disney is a well-known name in the entertainment industry and their songs constantly gather worldwide success. The rise of the Internet has contributed to the increasing popularity of these songs since more people can access them online. This is shown in the fact that Disney songs released in the 21st century usually get hundreds of millions of views. The most notable example is *Frozen's Let It Go*, with more than three billion views on YouTube. *Encanto* is also a very popular and critically acclaimed movie, having won many important awards and getting millions of views and streams of the various platforms. Its song *We Don't Talk About Bruno* also spent five weeks at the top of various music charts.

Based on previous studies and my own experience listening to Disney songs, I expected the Hungarian translation to consist mostly of paraphrases. This hypothesis proved to be true with more than 95% of the TT lyrics expressing the original meaning in different ways. As stated in the analyzation part of the study, there are cases of omissions which are also paraphrases but when parts of the original lyrics are left out. I expected some of them, however the over 30% which I could identify in the TT was mildly surprising, but also understandable, since it is also an expected phenomenon of the translation process.

I also expected the Hungarian translation to contain more characters, since the words tend to be longer, but I came to find out that the Hungarian translation had 12% less characters. This reduction could be attributed to the fact that many aspects and parts of speech that English operates with is expressed differently in the Hungarian grammar system. However, there were cases when the Hungarian equivalents consisted of more characters, due to the same explanation, only that the smaller English words were expressed by longer Hungarian words. Overall, the English lines were longer in 77% of the cases.

Syllable count and rhymes are a crucial aspect of song translation which needs to be strictly followed. Hence why I expected the Hungarian translation to have the original number of syllables and rhymes. While this was true most of the time, I found syllabic

differences in half of the songs, and I did not find a matching number of rhymes in any of them. This was surprising, but it further establishes the fact that this method of translation empowers the translator with a sense of creative freedom.

As for the case of word-for-word translations, my expectation of not having many in the TT proved to be true, as seen in Figure 6. It was expected because of the grammatical differences between the two languages and the few such cases I did find were mostly parts of dialogue interrupting the songs. Overall, it was not a preferred method of translating at all. While this study did not take into account the Romanian translation of the songs, I was curious to see what the number would be in the case of the song *We Don't Talk About Bruno*. I found that almost 70% of the Romanian version was a direct translation of the original which raises the possibility of further expanding this study to the analyzation of that translation as well. Reorganizations were also not common; however, I could still identify at least one such case in every song.

The last interesting factor is the use of foreignization. I tend to think that the popularity of the movie could also be attributed to the use of the Colombian culture. Since it is the nationality of the characters there were cases of Spanish phrases or Spanish terms for the family relations which create a sense of fidelity to the background of the characters. There were examples of even whole songs being in Spanish (as stated before) which contributed to the Latin-American vibe of the movie.

In conclusion, song translation remains a complex area of research, but it is an important one because of the audience these songs can reach. I consider my findings to be foundations for future studies related to this topic and I also plan on expanding it. A possible expansion would be to analyze the Romanian translation as well and to compare it to the English and Hungarian versions. I suppose that it would shed light on the fact that the methods of translation used would be different because of the nature of the three languages. I also think it would be interesting to look at the difference between the Hungarian subtitles of the songs and compare them to the Hungarian lyrics of the songs. Since they are subtitles, I expect that the meaning conveyed in them would be closer to the original because the translator does not need to consider the musical aspects of the songs. As of now, I consider the Hungarian translation to be a great overall version of the songs which represent the general meaning expressed in the original songs and the slight differences I found did not affect my viewing experience of *Encanto*. This translation further proves the claim that dubbed songs are a kind of free, paraphrased interpretation of the source material with the main purpose of communicating the same meaning expressed in the original versions.

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