

## The nightmare before dubbing

Song translation for dubbing animation films from Disney factory

Paula María León Alonso  
University of Córdoba

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### *Abstract*

The music industry is not usually associated with translation activities, but songs playing a part in plots from cinematographic works must be translated. In the case of dubbing, translated song lyrics must meet the requirements of the original melody, but they also should correspond to the scene during which the piece is sung, the purpose for which it was conceived, the lip movement of every character and those specific features related to a particular audience. It goes without saying that it is not an effortless challenge. The volume of demand could be considered significantly increasing, since it reveals some importance in terms of the market surrounding animated films and musical theatre. For that reason, translators should become aware of those strategies frequently applied as regard to professional projects. We have selected songs from Disney animation films because this company establishes the most representative example of song translation for dubbing, as most songs from its movies are dubbed, in contrast to other companies, whose songs, in general terms, are subtitled when it comes to animation films. We provide an analysis of both English and Spanish versions based not only on translation techniques, but also on syllabic structures, emphasis, rhyme and methods which can be applied to song translation. Finally, we conclude in outline that rhythm and musicality take priority over literal meanings. Besides, discursive creations, functional equivalences and the fact of keeping the same number of syllables and the musical accent in the same place contribute to achieve a positive translation.

### *Key Words*

audiovisual translation, song translation, dubbing, soundtrack, animated films.



### *Introduction*

Audiovisual translation has developed into a key element for prevailing creative industries owing to its undeniable contribution given rise by globalization, technological breakthroughs and mass communication. Contrary to common belief, its applicable strategies require a great deal of creativity and inventiveness in order to discover a presumably flawless solution to frequent challenges reflected in jokes, cultural references or songs. Furthermore, the adaptation aimed at a specific target audience absolutely determines the translation process, in cooperation with the wide range of subjects and possible linguistic registers. On that note, the erroneous assumption based on translating children content being straightforward should be demystified, since child viewers are one of the most demanding audiences.

During the selection process of the subject matter, several parameters came into play. First of all, we must point out that dubbing is the dominant modality of audiovisual translation in Spain for those films mainly intended for children. As a matter of fact, we have conducted a survey with the intention of consolidating this trend as regard to its future continuity. Moreover, dubbed songs entail some additional hindrances in contrast to mere dialogues with lip synchronisation, e.g. rhyme, syllabic structure and rhythm. After all, these translations are conceived to suit the appropriate orality aspects in terms of the embodiment of aesthetic scenes, unlike subtitled songs. Cortés Ramal published a paper focusing on this issue called “Traducción de canciones: Grease” (2004), just like Franzon did with his paper “Choices in Song Translation” (2008). They both delve into this field by recommending some useful approaches which will be taken into account in this paper. In addition, we should explain that dubbed songs belong to the type of diegetic music, that is, the audience can see the source of the sound. It is essential to bear this fact in mind, due to the challenge posed by the need of respecting the lip synchrony. Another reasons that made us select songs from Disney films in particular is the huge economic and cultural repercussion for entertainment which this corporation represents, as well as the Spanish tradition of dubbing these songs, contributing to reinforce films’ storylines.

The proposed study aims to analyse both English and Spanish (dubbed) versions of four songs: *Be our guest!* from *Beauty and the Beast*, *Kidnap the Sandy Claws* from *The nightmare before Christmas*, *I’ve got a dream* from *Tangled* and *For the first time in forever* from *Frozen*, in such a way that some differences could be

established between the translation trends by the early 1990s —the Renaissance of Disney and the period in which Disney started to translate their films into European Spanish— and during the second decade of 2000s, when the subsequent flourishing of computer animation and visual changes took place. As well as the abovementioned reasons, these songs were chosen because they are particularly interesting in terms of portraying some translation techniques, even though other songs could be added in a possible future extension of this investigation.

After having reached certain conclusions, translators will have an initial and extendable overview of the approach adopted by other experts when tackling this kind of assignment, which could come in handy in case the reader has to face it in the nearest future by following the most suitable trends.

#### *Audiovisual translation and specificity*

The most distinctive characteristic of audiovisual texts is that they provide the information through two communication channels: the acoustic one and the visual one. The first one comprises words, paralinguistic information, soundtrack and special effects, whereas the second one involves light waves. (Chaume, 2004). This sort of text conveys cultural messages, new traditions and ideologies, as well as bringing substantial revenues in the economic fabric thanks to the thriving status of audiovisual industries. It demands complex strategies, since there are numerous signifying codes which play simultaneous roles in generating a certain meaning: linguistic, paralinguistic, musical and special effects, sound arrangement, iconographic, photographic, planning, mobility, graphic and syntactic (Chaume, 2004).

#### *Dubbing modality*

Ever since the dubbing industry began to flourish, not only has its increasing popularity attracted millions of supporters, but it has also arisen an indisputable degree of controversy. Be that as it may, it is the most widespread modality of audiovisual translation in Spain. Chaume provides the following definition (2004:32): “El doblaje consiste en la traducción y ajuste de un guion de un texto audiovisual y la posterior interpretación de esta traducción por parte de los actores, bajo la dirección del director de doblaje y los consejos del asesor lingüístico”. This statement could be summarised in three phases,

namely translation of the original script, adaptation of this new text and its further interpreting by voice actors.

This modality is extremely expensive in contrast with subtitling, due to the fact that it traditionally involves a large number of professionals and several stages: translation, adaptation, language advisory, dubbing direction, voices recording, among others.

One of the most arduous factors lies in the plausibility which needs to be attained. According to Chaves (1999), emulating a spontaneous discourse contributes to build a totally convincing illusion which persuades potential spectators to believe that they are watching an original version —although a large number of them are aware of the fact that this is a fake illusion. For this reason, it is necessary to take into consideration certain aspects, such as every language's density, the pace of pronunciation and the full, fragmentary or non-existent view of articulation movements, since it is advisable to make open vowels and bilabial and labio-dental consonants correspond to its original position (Ávila, 1997).

This effort is illustrated by the preservation of the same visual phonetics through the process of adjustment. According to Chaume (2004:73), there are three types of synchronisation:

- Lip or phonetic synchrony, related to articulatory movements.
- The synchronisation of the translation with the actor's body movements or kinetic synchrony.
- The synchronisation of the duration of the translation with the screen characters' utterances or isochrony (Whitman, 1992, cited in Chaume, 2004: 73).

Thanks to historical circumstances, financial interests and technological evolution, the dubbing processes have met the right conditions for them to reach the highest point. Agost (2001) highlights the wide range of factors affecting the decision to dub an audiovisual product, as opposed to render it into the language from target culture through another modality. For instance, acquired habits amongst viewers should be taken into account, as the economic cost of transforming these habits would be too noteworthy. In our country, dubbing is an imperative for those products expected to be box-office

hits which are aimed at a general and multi-generational audience. According to Zaro (2001), sociocultural paradigms in Spain during the twentieth century contributed to promote dubbing as a way of guaranteeing the success of a film, as subtitles required a greater cognitive effort. There seems to be no doubt that it is not merely a commercial issue. Zaro (2001) alludes to the concept of *habitus* identified by the sociologist Bordieu in 1996: those expectations resulting from arbitrary cultural principles encourage the use of the dubbing modality, not only because it is well known and accepted, but also because it facilitates an easier and immediate understanding. Undoubtedly, target audience is the most relevant feature: their reaction should be similar in comparison with reactions provoked amongst the source audience.

Following on from the previous information, Mayoral (2001) underlines the heterogeneity concerning different levels of knowledge of the source language as the most distinctive attribute of this audience. Nonetheless, not everything hinges on a simple matter of linguistic. Other issues worth mentioning are reading speed, age, level of demand, temporary changes in conventions and emerging technology (Chaume, 2004). Few people would dispute the fact that coetaneous trends and traditional approaches are essential when releasing the product owing to the audiovisual education of the aforementioned audience.

Children form a special group within the audience itself. It is worth emphasising their limited understanding of their surroundings (De los Reyes, 2007) and their continuous learning process which makes them subject to be described as active and competent recipients: “una audiencia competente y experta, y no como simples víctimas pasivas de la manipulación mediática” (Buckingham, 2002, cited in De los Reyes, 2007: 28). Besides, it should not be overlooked that audiovisual education differs between children from different countries.

### *Animation films*

It goes without saying that the vast majority of animated films are modelled in accordance with the child audience. Therefore, this film genre presents the following characteristics (Hernández Bartolomé, 2005):

1. Since there are not flesh and blood actors in this kind of films, lip movements are far less noticeable. Furthermore, extreme close-ups and detailed shots do not abound. Consequently, phonetic synchrony and

isochrony do not require so much accuracy in comparison with other products, but computer animation is getting more and more detailed facial expressions.

2. Reaching the right level of adequacy towards a specific age group will have an enormous impact on the final quality. Translators cannot lose sight of the fact that Disney films' dialogues try to encompass as many recipients as possible and this can result in an effectiveness problem. In all likelihood, target children will lack certain cognitive abilities and their restricted knowledge will mean that they have not yet developed their native language thoroughly (Morales López, 2008), it is necessary to keep the perfect balance.
3. Vocabulary must stand out for its naturalness, approachability and closeness to the public. Translators ought to take advantage of typical linguistic resources of informality, so that it does not produce a loss of understanding and interest.

#### *The future of dubbing in Spain*

Taking into consideration the current outlook, it may be questioned if the dubbing trend in animated films will not change at any time in the nearest future, because English language seems to be here to stay and most animated projects come from English-speaking countries. Dubbing modality is still the preferred one in Spain, but it was considered appropriate to conduct a survey, whose sample consisted of 254 subjects, aimed at estimating the possible future trends regarding the translation of animation films with songs. The survey demonstrated the correlation between English level, age groups and preferences.

- 68 % of respondents were aged between 12 and 29;
- 67 % of respondents had an upper-intermediate or advanced level of English;
- 51 % of respondents prefer watching musicals with subtitled songs, while 37 % of respondents said that it depends on the type of musical —if it is animated or not, if songs' lyrics take part in the storyline, etc.;
- 60 % of respondents would rather their sons and daughters watched the dubbed release of these films.

The results verify the following fact: the higher the English level of the population, the more they opt for subtitling musical films. What is more, the future generations are likely to have a better command of English language. In spite of the fact that more than half of the respondents had a reasonably good level of this language, a similar number would rather make their sons and daughters watch the dubbed version of those films. This enhances their effortless pleasure and the immediate understanding without the hindrance posed by the reading speed. The complete survey can be consulted in the first annex.

*Research setting sights on the future of dubbing in animation films*

Nothing can be said about animation films without alluding to The Walt Disney Company, which turned the world of cartoons upside down in the twentieth century. Nowadays, Disney Research is carrying out some investigations in the field of automatic speech redubbing. It is based on the automatic generation of alternative sequences of words and dialogues which are synchronised with a video simulation of people articulating sounds, to such an extent that the translator will be able to choose words fitting perfectly into the lip movements:

The dynamic visemes corresponding to a speaker's lip movements are used to construct a graph that describes a sampling of the phoneme strings that could be produced with the articulator motion in the video. A pronunciation dictionary is then used to find the possible word sequences that correspond to each phoneme string, and a language model is used to rank them. An acoustic speech synthesizer generates audio tracks corresponding to the generated word sequences, which can be composited with the original video, producing a synchronous, redubbed video for inspection. The dynamic viseme-to-word search is able to suggest thousands of alternative word sequences for a video, which is far more than if traditional, many-to-one static viseme clusters are used (Matthews, Taylor y Theobald, 2015:4).

The results of these studies are sure to be useful to mitigate one of those deficiencies affecting the dubbing industry: translator and adaptor<sup>1</sup> are not

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<sup>1</sup> In general terms, the adaptor is the person who replace words or phrases from the proposed translation with other solutions better adjusting to lip movements. They consider all the pauses, the pace of pronunciation of every actor, the length of dialogues, etc. (Chaves García,

usually the same person. For instance, Lucía Rodríguez Corral translated the film *Tangled*, but its dialogues were adapted by Antonio Villar. If we seek the maximum quality, the final product should be composed by just one professional translator (Chaume, 2004) with the proper qualifications related to film language, translation techniques and specialised audiovisual and adaptation expertise —and musical skills in the case of songs.

### *Music translation in cinema*

Music is an essential aesthetic component in every cinematographic work. It is not a loose end. Music is integrated into the story as a whole: “Cuando hablamos de la música en el cine, nos ceñimos no tan solo a un arte autónomo (música) respecto de otro (cine) sino a la interacción, la imbricación y la implicación de los dos [...]” (Radigales, 2015: 23). Film music can be classified as diegetic —the music comes from a source in the film itself, either a person, a speaker or whatever— and non-diegetic —also known as the background music which characters cannot hear. Analysed songs are included in diegetic music’s category because they take part in the main plot and their sound sources appear on screen. For this reason, they require lip synchronisation.

### *Songs translation*

The translation of a song as a product can be defined as «a second version of a source song that allows the song’s essential values of music, lyrics and sung performance to be reproduced in a target language» (Franzon, 2008: 376). This definition is only applicable to dubbing modality, since subtitles do not have to be adapted to any pre-established melody or lip movements.

According to Chaume (2004), the biggest setback consists in making new verses match up with song’s original features. In this way, it would be advantageous to focus on the number of syllables, accents’ distribution, rhyme and intonation in pursuance of the perfect translation in relation to the stave.

Translating songs may seem straightforward, as it is not an activity assigned to any field of specialisation. Nevertheless, on no account should translators disregard the large number of elements involved in this challenging process.

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1999). Moreover, they divide the script into extracts called ‘takes’ and they add some additional information subsequently used by producers, actors and dubbing directors.



Martínez (1990, cited in Cortés Ramal, 2004: 83) points out the following fact: if the translator is in charge of translating a song's lyrics and they know the music concepts to such an extent that they could offer the complete work, they will take advantage of those translation strategies and techniques with which a musician or an adaptor will not be familiar. Besides, it is more undemanding for the client when a single person takes on the product as a whole. On this basis, skipping the appropriate documentation process is not a valid option, just like in other fields, such as legal translation. Furthermore, a proper training becomes crucial: «[...] al igual que a un traductor jurado le es muy útil una formación o amplios conocimientos en el campo del derecho, a un traductor especializado [...] en el doblaje de películas le sería de gran ayuda una formación musical» (Cortés Ramal, 2004: 83). However, other professionals only have to translate literally the song's meaning in the interest of providing adaptors with a starting point to carry out their task.

Either way, translators and adaptors receive the following materials (Ovelar, cited in Brugué, 2013:468):

- Original film.
- Original script.
- A plot summary and characters' description.
- Score.
- Translated script—in case they are adaptors and not translators.

In spite of having access to this working material, Ovelar (cited in Brugué, 2013: 469) asserts the complexity of the process:

Estoy muy limitada porque tengo que tener en cuenta el sentido de cada estrofa, la rima, la métrica, la acentuación en cada línea melódica y la boca de los personajes que cantan en imagen lógicamente en su idioma original y debe parecer que cantan en castellano, en la medida de lo posible. Es complicado aunar todos estos criterios. A veces hay que sacrificar alguno en beneficio de otro. Cuando, por ejemplo, está cantando un personaje en un plano corto de imagen, «manda» la boca y debes arreglártelas para decir ahí frases con vocales y consonantes parecidas (...).

This citation shows the challenging convergence of meaning, rhyme, meter, intonation, lip movements and extreme close-ups. For example, the duration of a note can cover a larger number of syllables in relation to the original

version. In contrast, one syllable might have to be split into two musical notes. In addition, there is a sharp decrease in the dominance of stressed syllables, since beats prevail over them as prosodic units: «las notas musicales más intensas pueden no coincidir con el acento lingüístico; en ese caso son las notas fuertes las que se imponen al acento lingüístico de intensidad y pueden neutralizarlo o desplazarlo» (Cortés Ramal, 2004: 78).

Emmons y Sonntag (1979, cited in Lilia Smola, 2011: 108) insist on target lyrics being easy to perform musically speaking, establishing a connection with the concept of singability, introduced by Franzon (2008):

The target text must be singable — otherwise any other virtues it has are meaningless; the TT must sound as if the music had been fitted to it, even though it was actually composed to fit the source text; the rhyme-scheme of the original poetry must be kept because it gives shape to the phrases; liberties must be taken with the original meaning when the first three requirements cannot be met (Emmons y Sonntag, 1979, cited in Lilia Smola, 2011: 108).

Cortés Ramal (2004) presents four methods subject to be applied to the translation of verses. They will be employed in the further analysis. Here we propose a functional translation in English in order to simplify the interpretation of this study:

- Absolute mimicry: the same number of syllables with the musical accent in the same syllable.
- Relative mimicry: the same number of syllables with the musical accent in a different syllable.
- Syllabic alteration for excess: more syllables without variation in the place of the accent.
- Syllabic alteration for default: fewer syllables without variation in the place of the accent.

On his part, Low (2005) states that the translation of a musical piece must accomplish five essential criteria: singability, meaning, naturalness, rhythm and rhyme: “As a term, singability can be understood in a restricted way, as referring mainly to phonetic suitability of the translated lyrics: to words being easy to sing to particular note values” (Low, 2005, cited in Franzon, 2008: 374). Franzon associates this idea with the skopos theory, referred to the purpose of translation: “A singable 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: 388). All the same, fluency and musicality cannot be overlooked. In this way, a singable lyrics achieves a prosodic, poetic and semantic-reflexive match by observing the music’s melody, structure and expression.

It is also worth giving priority to the rhyme: not only would its absence result in the loss of musicality, but it would also cause the song being forgotten more easily. Nonetheless, Cortés Ramal (2004) warns against the following issue: the supposedly mandatory search for the rhyme can lead to convoluted syntactic structures, while the main characteristic of the text must be the clarity and naturalness. For that reason, Low (2005, cited in Lilia Smoła, 2011: 109) comments on reaching certain balance:

Skilled translators have in hand a variety of imperfect rhymes that are a better option as they incur less semantic loss. Low mentions Apter who speaks of “rhyme’s cousins — off-rhyme (line-time), weak rhyme (major-squalor), half rhyme (kitty-knitted) and consonant rhyme (slit-slat) —alone or in combination with other devices like assonance and alliteration.

As we are about to see, proposing a solution combining these guidelines is not an easy task. Be that as it may, this theoretical compilation about dubbing and song translation is sure to serve as a basis for the case study.

### *Data analysis*

Bearing in mind all the knowledge previously presented, we shall proceed to describe the practical method which has been followed. This analysis consists of several steps:

- Identifying translation techniques according to Hurtado Albir (2001: 269-271), which still prevail at present, with the addition of the functional equivalence described by Chaves García (1999: 208). The aim of this identification is to provide an investigation fully adjusted to those requirements observed in the abovementioned songs. We offer a functional translation in English for designating each technique, whose names are in Spanish.
- Stipulating a full recount of techniques to check the most recurrent ones.

- Extracting and assessing those representative verses whose techniques are worth explaining in sufficient detail, with the purpose of not exceeding the allowed range of this paper.
- Outlining applied musical translation methods according to Cortés Ramal (2004: 78) by checking the syllabic structure and the musical accent, indicated in bold.
- Stipulating a full recount of musical translation methods to check the most recurrent one.
- Verifying syllabic structure, emphasis and rhyme with the intention of demonstrating if original and target versions match.

Since the aforementioned identification and recounts are shown in the results, we shall now proceed to the evaluation of some of the most pertinent verses, as described in the third point of the preceding list. After carrying out the analysis of the four songs, we selected the following snippets for this paper from the original version in English (hereinafter, EN) and the dubbed version into Spanish (hereinafter, SP), in order to explain a representative sample of those translation techniques which are worth discussing. In case the reader needed a deeper context, the complete lyrics could be consulted in the second annex. Any comments on visuals on screen are made when necessary.

➤ **Film: *The Beauty and the Beast*. Song: *Be our guest!***

– **EN: *Soupe du jour*.**

**SP: *Soupe d'oignon*.**

The use of borrowings is maintained in this song with the purpose of remaining true to the exotic French nature aimed to be boosted and reflected in the character's discourse. Additionally, the type of soup has been particularised in the target lyrics.

– **EN: *Why we only live to serve?***

**SP: *Spécialité del chef*.**

The discursive creation in the seventh verse seems noteworthy, because it is beyond the original meaning while being attached to the borrowing's exoticism. This option contributes to respect the assonance in relation to the preceding verse in the song ("Canapés"). This example, just like the previous one, preserves the same number of

syllables and the musical accent does not change its place, hence their classification as absolute mimicry.

- **EN: While the flatware’s entertaining.**

**SP: Si hay cubiertos en escena.**

The same effect of visual entertainment is preserved thanks to a functional equivalence, but the translation refers particularly to the cutlery, while the original alludes to the complete flatware, which has turned out to be the right solution because spoons can be seen in close-up.

- **EN: Wine’s been poured and thank the Lord/I’ve had the napkins freshly pressed.**

**SP: Le planché la servilleta/Y hasta el vino le elegí.**

It is also remarkable the compensation observed in these verses. Instead of mentioning the wine in the first place—which is not even seen on screen—the second element—the napkin—is introduced before, whereas the phrase “thank the Lord” is elided. In these cases, we can see the splitting of the single syllable created by the word *Lord*—when it is sung, it takes up two notes, corresponding to the two syllables “-lleta” in Spanish—and the three synaloephas or the union of vowel sounds detected in “Y hasta el vino le elegí”. These two resources lead to the reduction in the number of syllables in contrast to the English version.

- **EN: Be our guest!**

**SP: ¡Qué festín!**

By opting for a discursive creation, the imperative which encourages the main character to accept the invitation is substituted by the glorification of the banquet itself, with the intention of facilitating the rhyme and guaranteeing the indispensable musicality by maintaining the same number of syllables and the musical accent in the same place.

➤ **Film: *The nightmare before Christmas*. Song: *Kidnap the Sandy Claws*.**

- **EN: I wanna do it/Let’s draw straws.**

**SP: ¿Lo echamos a suertes?/¿Por qué no?**

It is worth stressing the compensation in these verses: the phrase “draw straws”, equivalent to the game consisting in checking who extracts the shortest straw to determine who wins and who loses, is inserted in the first verse, being replaced with another expression through a functional equivalence, such as “echar a suertes”.

– **EN: Three of a kind!/Birds of a feather!**

**SP: ¡Somos iguales!/ ¡Insuperables!**

The source version expresses an idea of similarity between the characters playing a role in the scene. The idioms have been removed and substituted once again by a functional equivalence: “Somos iguales”. If we had another typology of text, it would be advantageous to search for an equivalent idiomatic expression, like “Tres patas para un banco” and “Dios los cría y ellos se juntan”. However, space and time constraints hinder this possible option. Consequently, the meaning is the prevailing element.

– **EN: And when he’s done we’ll butter him up.**

**SP: Lo serviré con perejil.**

These cases draw attention to how the translator has taken a chance on cultural adaptation. The parsley is a much more common ingredient in the Spanish cuisine than the butter, so recurrent in English-speaking countries. A decline in the number of syllables can be noticed in this verse, with the subsequent lengthening of musical notes in order to counteract the syllables’ elimination.

– **EN: We may lose some pieces and then/Jack will beat us black and green.**

**SP: Cuando Jack no los encuentre/Nos dará mil puñetazos.**

The phrase “black and green” is a modification of the original expression “beat black and blue” —the colour was changed, so it rhymes with “smithereens”, the last word from the previous verse—. It has been decided to use a functional equivalence to preserve its significance, since it was far more difficult to find a recognized translation which provided the exact information and whose length was the adequate one. In the other verse, we can distinguish a modulation: the perspective with regard to the subject has varied —the characters who are singing perform the action (to lose some pieces) in the English version, while the spotlight moves towards other character called Jack in the Spanish one (not to find those

pieces), so that the consequence is underlined instead of the cause. In this example, it should be noted one of the few cases of relative mimicry that can be found in the analysed songs. The number of syllables is not altered, but so it is the musical accent: it falls on the syllable placed before the antepenultimate (“**pie**-ces and then”) in the source song, whereas it falls on the penultimate one in the Spanish lyrics (“en-**cuen**-tre”).

➤ **Film: *Tangled*. Song: *I've got a dream*.**

- **EN: I've got scars and lumps and bruises/Plus something here that oozes.**

**SP: Tengo ronchas, cicatrices/Y aquí cuatro varices.**

The first verse constitutes a clear illustration of the preservation of the musicality together with the fidelity to the original effect, without having to scrupulously respect the meaning verse by verse. Among the three terms cited in English (scars, lumps and bruises), the only one which features in Spanish is the first one (*cicatrices*) —even a new one has been added: *ronchas*, which belongs to the same semantic field as the omitted concepts. The translator can afford this solution because nothing appears explicitly in the image. The same situation happens in the other verse: the discursive creation reveals the transformation of something ambiguous into varicose veins.

- **EN: Can't you see me on the stage performing Mozart?**

**SP: En el escenario me convierto en Mozart.**

This translation gives rise to the modulation of the point of view: while the singer calls upon the receiver by formulating an almost rhetorical question in the English version, the Spanish one bets on stating the appreciative fact depicted in the source text.

- **EN: Attila's cupcakes are sublime.**

**SP: Attila pastas hornear.**

There are certain aspects motivating the adaptation undergone by the term “cupcakes”. On the one hand, cupcakes were nowhere near as popular as they are at present in Spain, even though they have not yet reached the sufficient level of consolidation in the Spanish culture. On the other hand, the question is the following: why is it not translated as *magdalenas*? After all, it is a referent closely resembling to cupcakes. However, it has four

syllables, with the result of the impossibility of adjustment with regard to the syllabic structure indicated by the rhythm.

- **EN: And let's not even mention my complexion.**

**SP: Y tengo un poco cara de venado.**

The particularization employed here is illustrated by the clarification based on the similarity between the character's face and a deer's features, whereas the English version was referring to the physical aspect as a whole.

➤ **Film: *Frozen*. Song: *For the first time in forever*.**

- **EN: Who knew we owned eight thousands salad plates?**

**SP: Y ahora sacan la vajilla real.**

It should be emphasised the generalization implied in this verse. The English version suggests a superlative number of salad bowls—as part of the dinnerware set—with a hyperbolic intention, and the Spanish one alludes to the complete tableware without quantifying it instead of mentioning just a part of it, so we lose that purpose of excessiveness. Despite the fact that the English sentence looks longer at first sight, we can check that the absolute mimicry is achieved again.

- **EN: There'll be actual, real, live people.**

**SP: Y vendrán de todas partes.**

This discursive creation reflects the fact that there will be a large number of people coming from different places—the subject is implicit—but it lacks those points made by the character who is singing about the people alive as opposed to the statues and armours coming into play.

- **EN: A beautiful stranger, tall and fair.**

**SP: Un joven galán se acercará.**

Attention should be drawn to the functional equivalence used in this example. With the aim of including all the adjectives set forth in English and shortening the description, the translator has opted for the wording *joven galán*. According to the Royal Spanish Academy's dictionary, *galán* means “hombre de buen semblante, bien proporcionado y airoso en el manejo de su persona”. This definition comprises the original nuances of meaning by suiting the number of syllables perfectly.



- **EN: Make one wrong move.**

**SP: Un paso en falso.**

Here we can observe a recognised translation in the form of an usual idiomatic expression, which has led to a syllabic alteration for excess, since it is a fixed expression—in other words, it cannot be reduced linguistically.

*Results*

Once the analysis representation is finished, we shall now show the results. The counting of techniques used in the four songs' translation can be observed hereunder. The numbers refer to those instances which have been found.

Song Technique	<i>Be our guest!</i>	<i>Kidnap the Sandy Claws</i>	<i>I've got a dream</i>	<i>For the first time in forever</i>
Adaptation	0	3	1	0
Linguistic reinforcement	0	0	0	2
Amplification	0	0	2	1
Compensation	6	11	1	1
Condensation	1	0	0	1
Discursive creation	47	23	16	19
Elision	2	6	7	4
Functional equivalence	6	6	12	6
Recognised translation	1	2	0	1
Explicitation	0	0	1	0
Generalization	6	6	4	2

Implication	0	0	1	1
Modulation	4	3	5	4
Particularisation	5	0	4	9
Borrowing	3	0	0	0
Literal translation	4	15	10	7
Transposition	2	0	1	2

Table 1. Frequency of occurrence of translation techniques from Hurtado Albir (2001) in analysed songs.

As can be seen, the five techniques more employed in these songs translation, ranked from the highest to the lowest frequency of occurrence, are the discursive creation (105 instances), the literal translation (36 instances), the functional equivalence (30 instances), the compensation (19 instances) and the elision (19 instances).

In respect of the musical translation methods, if there is anything that calls our attention, this is the frequent use of the absolute mimicry and, by contrast, the scant presence of the relative one. Once again, the numbers refer to the instances which have been found.

Method \ Song	<i>Be our guest!</i>	<i>Kidnap the Sandy Claws</i>	<i>I've got a dream</i>	<i>For the first time in forever</i>
Absolute mimicry	67	41	52	41
Relative mimicry	0	2	2	0
Syllabic alteration by excess	10	16	13	11
Syllabic	6	14	3	6

The nightmare before dubbing

alteration by default				
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Table 2. Frequency of occurrence of musical translation methods from Cortés Ramal (2004) in analysed songs.

With regard to the rhyme, the following tables unveil all the instances which have been found in every song by comparing their occurrences in the original version and their occurrences in the Spanish one. Rhymes are observed in the last word of each verse line.

<i>Be our guest!</i>	English version	Spanish version
Lines without rhyme	15	16
Assonant rhyme <sup>2</sup>	16	17
Consonant rhyme <sup>3</sup>	52	50

Table 3. Presence or absence of rhymes in the analysed versions of the song *Be our guest!*

<i>Kidnap the Sandy Claws</i>	English version	Spanish version
Lines without rhyme	26	23
Assonant rhyme	19	22
Consonant rhyme	31	29

Table 4. Presence or absence of rhymes in the analysed versions of the song *Kidnap the Sandy Claws*

<i>I've got a dream</i>	English version	Spanish version
Lines without rhyme	12	10
Assonant rhyme	20	12
Consonant rhyme	38	48

Table 5. Presence or absence of rhymes in the analysed versions of the song *I've got a dream*

<sup>2</sup> Cambridge Dictionary provides the following definition: “the similarity in sound between two syllables that are close together, created by the same vowels but different consonants (e.g. "back" and "hat"), or by the same consonants and different vowels (e.g. "hit" and "hat”)”.

<sup>3</sup> Merriam-Webster provides the following definition: “correspondence or recurrence of sounds especially in words specifically : recurrence or repetition of consonants especially at the end of stressed syllables without the similar correspondence of vowels (as in the final sounds of "stroke" and "luck”).

<i>For the first time in forever</i>	English version	Spanish version
Lines without rhyme	7	13
Assonant rhyme	21	14
Consonant rhyme	30	21

Table 6. Presence or absence of rhymes in the analysed versions of the song *For the first time in forever*

In case the reader wants to check on their own the occurrences here specified or the rhymes' effect, they can consult the complete lyrics in the second annex. Taking notice of the above data, we shall now extract the relevant conclusions.

### *Conclusions*

We find appropriate to divide the outcomes in several points:

- First and foremost, a demonstrated predominance of certain techniques such as discursive creation and functional equivalence reveals the inherent complexity in songs translation mentioned in the introduction. Those translations derived from these techniques are far removed from the original text in a literal sense. However, they fulfil all the requirements around the final effect. According to Hurtado (2001), the discursive creation establishes a momentary equivalence which would be unpredictable out of context. Consequently, the use of this technique implies a significant degree of freedom. Difficulties start because the less literal solutions, the more risks are taken, since translation is conditioned and subject to the image on screen. In other words, the context determines if a referent which is not closely linked to the original one is accepted. What is more, the discursive creation requires a higher level of demand regarding phonetic synchrony, because those new words which do not look alike the original ones must correspond to lip movements when being pronounced. Thus, the need for creativity remains self-evident and justifiable.
- Secondly, the question arises as to why such an unconstrained technique like discursive creation prevails over others. Undoubtedly, it contributes to reach the desired naturalness in the target language and brings about a greater ease of adaptation to the original song's rhythm. Not surprisingly, the prominent method has turned out to be the absolute mimicry, which

demands the same number of syllables without any variation concerning musical accents. In contrast, the scarce presence of relative mimicry has been made clear, since its overuse would result in changing the place on which musical accent falls in too many cases, which might trigger a disruption of singability. It seems clear that using the absolute mimicry is a far more laborious task in comparison with choosing syllabic alterations, but this strategy guarantees a total rhythmical identification towards the original song.

- Thirdly, as a counterpoint to discursive creation, literal translation is also employed in analysed songs whenever possible, that is to say, when the result fits in terms of meaning, syllabic structure and consistency regarding adjacent lines. At the end of the day, under no circumstances can the overall context be ignored by the translator, no matter how much musicality is claimed to be the priority.
- Fourthly, perpetuating this type of techniques will represent fewer and fewer inconveniences in the nearest future given the technological innovations from Disney Research. As previously announced in this paper, translators will be able to count on automatic generation of alternative sequences of words which will be synchronised with a video simulation of people articulating sounds. Professionals would benefit from the aforementioned investigations by finding out the words fitting properly in advance.
- Fifthly, according to the results of the survey, it should be emphasised that Spanish-speaking viewers in the Iberian Peninsula still prefer dubbing songs in animation films intended for children despite the improvement in relation to their English skills. The main cause lies in the intention of assuring children's effortless enjoyment by overcoming the barrier imposed by their reading speed. Consequently, not only technological findings but also public opinion give rise to the dubbing reinforcement in the Spanish market.
- Sixthly, it has been proved that time period has not had much influence in the predominance of some techniques or others. At least, not apparently. It would be suitable to broaden the investigation in the future by adding more songs in order to have a more comprehensive sample. Nevertheless, certain changes are observed in relation to the rhyme. In those songs from the second period —the second decade of 2000s—, the difference between the amount of consonant rhymes in the source version and its counterpart in the target version is more noteworthy, as well as the

number of assonant examples and verses without rhyme. Therefore, the professional who may encounter such a challenge in the future might be able to opt for the most acceptably unpretentious option without having to bear in mind a possibly unnatural similarity in the type of rhyme.

Even though translation is usually considered a multidisciplinary product, translators must commit themselves to keeping the perfect balance between the sheer fidelity to the source meaning, the right level of adjustment to rhythmical patterns, the use of unrestricted techniques like discursive creation and the conceptual connection with the image.

We hope we have demystified such a commonly unknown process by bringing it closer to translators' argot in such a way they can establish an initial contact. Taking into consideration the descriptive perspective which should prevail with regard to the work of translators, it should be remarked that this model only seeks to set a sort of performing background for guiding translators. Notwithstanding, it would be interesting to broaden the subject of this analysis with more songs from old and upcoming films, because linguistic trends evolve at lightning speed. In that way, we will have more examples to support this initial research.

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*First annex*

This survey was conducted in the period from February, 16<sup>th</sup> and March, 4<sup>th</sup> 2018. The sample consists of 254 subjects.

1. How old are you?
  - **Between 12 and 29 years old: 172 (68 %)**
  - Between 30 and 49 years old: 53 (21 %)
  - Between 50 and 65 years old: 26 (10 %)
  - More than 65 years old: 3 (1 %)
2. Which is your English level?
  - I know nothing: 29 (11 %).
  - I am a beginner: 55 (22 %).
  - **I have an intermediate level, that is to say, I can speak it fluently in different contexts: 89 (35 %).**
  - I have an advanced level, that is to say, I have developed professional skills and I have an excellent command even in specialised fields: 81 (32 %).
3. When you watch a musical film, do you prefer subtitled songs or dubbed songs?
  - **I prefer subtitled songs. In this way, I can appreciate the original voices, as well as developing my listening skills in the original language: 129 (51 %).**
  - I prefer dubbed songs. In that way, I can enjoy all the performances without having to read and I am more likely to remember the lyrics: 30 (12 %).
  - It depends on lyrics' significance with regard to the plot and depending on the type of the musical film too, for example, when it is an animation film: 95 (37 %).
4. What do you think about Disney's songs translations in Spain?
  - **I think that they are very good : 133 (52 %).**
  - I do not like them: 13 (5 %).

- They are not bad, but there are some exceptions: 108 (43 %).

5. Imagine you had children aged between 5 and 11 years old. If you took them to the cinema to watch an animation film with songs, how would you like to see those songs?

**- I would prefer dubbed songs rather than subtitling in this case. I want my children to enjoy the movie without any effort in such a way they can fully understand it, as well as learning the songs easily: 153 (60 %).**

- I would prefer subtitled songs rather than dubbing in this case. I want my children to develop their English skills: 101 (40 %).



*Second annex*

Here we have the complete lyrics from those songs employed in the analysis.

*Be our guest!* from *The Beauty and the Beast*

English version	Spanish version
Be our guest! Be our guest! Put our service to the test Tie your napkin 'round your neck, <i>chérie</i> And we'll provide the rest <i>Soup du jour</i> Hot <i>hors d'oeuvres</i> Why, we only live to serve Try the gray stuff It's delicious! Don't believe me? Ask the dishes! They can sing, they can dance After all, Miss, this is France And a dinner here is never second best Go on, unfold your menu Take a glance and then you'll Be our guest! <i>Oui</i> , our guest! Be our guest! Beef ragout Cheese soufflé Pie and pudding <i>en flambé</i> We'll prepare and serve with flair A culinary cabaret! You're alone And you're scared But the banquet's all prepared No one's gloomy or complaining While the flatware's entertaining We tell jokes! I do tricks With my fellow candlesticks And it's all in perfect taste That you can bet Come on and lift your glass You've won your own free pass To be our guest If you're stressed It's fine dining we suggest	¡Qué festín, qué festín! Un banquete de postín Ahí está la servilleta Da comienzo ya el trajín <i>Soupe d'oignon</i> Canapés <i>Spécialité</i> del chef Pruebe el hígado De pato ¡Y la envidiarán los platos! El ballet, para usted Esto es Francia, <i>mademoiselle</i> , Y cualquiera que se precie es bailarín Es un menú de estreno ¡A disfrutar lo bueno! Del festín, ¡gran festín de postín! Hay ragú Hay suflé Y una tarta bien <i>flambée</i> Y también las atracciones De un lujoso cabaret Deje ya De temblar Que el banquete va a empezar Nunca hay quejas, nunca hay penas Si hay cubiertos en escena Y es aquí Cada cual Tiene un truco muy genial Unos cantan y otros tocan El violín Con todos a brindar Y empiece a disfrutar Del gran festín ¡Ah, por fin! ¡Venga conmigo al gran festín!

Be our guest!	¡Qué festín!
Be our guest!	¡Qué festín!
Be our guest!	¡Qué festín!
Life is so unnerving	Triste y deprimente
For a servant who's not serving	Es la vida de un sirviente
He's not whole without a soul to wait	Si no tiene un solo ser a quien
upon	servir
Ah, those good ol' days when we were	Ah, los viejos tiempos
useful	laboriosos
Suddenly those good ol' days are gone	Uno no podía ni dormir
Ten years we've been rusting	Plumeros y paños
Needing so much more than dusting	Bajo el polvo de diez años
Needing exercise, a chance to use our	Sin poder gozar de nuestra
skill	profesión
Most days we just lay around the castle	Soñando en esos tiempos que añoramos
Flabby, fat and lazy you walked in and	Solos y amargados pero al fin
oopsie daisy	usted ha llegado
It's a guest! It's a guest!	¡Ya está aquí, ya está aquí!
Sakes alive, well I'll be blessed!	¡Qué alegría para mí!
Wine's been poured and thank the Lord	Le planché la servilleta
I've had the napkins freshly pressed	Y hasta el vino le elegí
With dessert, she'll want tea	Un pastel, con el té
And my dear that's fine with me	Sí, querida, ya lo sé
While the cups do their soft-shoein'	Mientras bailan esas tazas
I'll be bubbling, I'll be brewing	Yo preparo el té con pastas
I'll get warm, piping hot	Al hervir, ¡qué calor!
Heaven's sakes! Is that a spot?	¿Una mancha? No, ¡qué horror!
Clean it up! We want the company	Perfección es nuestra lema hasta
impressed	en latín
We've got a lot to do!	¡Cuánto quehacer, señor!
Is it one lump or two?	¿Pongo un terrón o dos?
For you, our guest!	¿Le gusta así?
She's our guest!	¡Qué festín!
She's our guest!	¡Qué festín!
She's our guest!	¡Qué festín!
Be our guest! Be our guest!	¡Qué festín, de postín!
Our command is your request	Complacerla es nuestro fin
It's been years since we've had	En diez años no tuvimos
anybody here	comensales
And we're obsessed	Y ahora sí
With your meal, with your ease	Esta cena será
Yes, indeed, we aim to please	Algo bueno de tomar
While the candlelight's still glowing	Entre velas y caviars
Let us help you,	Serviremos
We'll keep going	Mil manjares
Course by course, one by one	Con el té, gritará

'Til you shout, "Enough! I'm done!"  
Then we'll sing you off to sleep as you digest  
Tonight you'll prop your feet up  
But for now, let's eat up  
Be our guest!  
Be our guest!  
Be our guest!

«¡Basta ya, voy a explotar!»  
Cantaremos una nana como fin  
Y dormiré cien horas  
Pero ahora coma  
¡Qué festín!  
¡Qué festín!  
¡Qué festín!

*Kidnap the Sandy Claws from The nightmare before Christmas*

**English version**

Kidnap Mir. Sandy Claws  
I wanna do it  
Let's draw straws  
Jack said we should work together  
Three of a kind!  
Birds of a feather  
Now and forever  
Kidnap the Sandy Claws  
Lock him up real tight  
Throw away the key and then  
Turn off all the lights  
First, we're going to set some bait  
Inside a nasty trap and wait  
When he comes a-sniffing we will  
Snap the trap and close the gate  
Wait! I've got a better plan  
To catch this big red lobster man  
Let's pop him in a boiling pot  
And when he's done we'll butter him up  
Kidnap the Sandy Claws  
Throw him in a box  
Bury him for ninety years  
Then see if he talks  
Then Mr. Oogie Boogie Man  
Can take the whole thing over then  
He'll be so pleased, I do declare  
That he will cook him rare  
I say that we take a cannon  
Aim it at his door and then  
knock three times and when he answers  
Sandy Claws will be no more  
You're so stupid, think now  
If we blow him up to smithereens

**Spanish version**

Raptaré a Santa Clavos  
¿Lo echamos a suertes?  
¿Por qué no?  
Jack quisiera vernos juntos  
¡Somos iguales!  
¡Insuperables!  
¡Insoportables!  
Hay que raptarle ya  
Yo lo atraparé  
Tiro la llave y la  
Luz apagaré  
Voy a prepararle  
Un cebo repugnante  
Esperaré a que venga husmeando  
Yo saldré y le atraparé  
Pues yo tengo un plan mejor  
Para atrapar al gordinflón  
Lo cocinaré al pil pil  
Lo serviré con perejil  
Hay que tirarle al mar  
Dentro de una red  
Muy buen viaje y  
Que lo pase bien  
Y mister Oogie Boogie ya  
Se encargará de lo demás  
¡Uy, qué contento se pondrá!  
Y se lo zampará  
Yo propongo dispararle  
Con este cañón grandote  
Llamaremos a su puerta  
Y cuando abra, ¡pum! ¡Que explote!  
Eres un zoquete, hombre  
Pues si explota en mil pedazos

We may lose some pieces and then  
Jack will beat us black and green  
Kidnap the Sandy Claws  
Tie him in a bag  
Throw him in the ocean  
Then, see if he is sad  
Because Mr. Oogie Boogie is the  
meanest guy around  
If I were on his Boogie list, I'd get out of  
town  
He'll be so pleased by our success  
That he'll reward us too, I bet  
Perhaps, he'll make his special brew  
Of snake and spider stew  
We're his little henchmen and  
We take our job with pride  
We do our best to please him  
And stay on his good side  
I wish my cohorts weren't so dumb  
I'm not the dumb one  
You're no fun  
Shut up  
Make me  
I've got something, listen now  
This one is real good, you'll see  
We'll send a present to his door  
Upon there'll be a note to read  
Now, in the box we'll wait and hide  
Until his curiosity  
Entices him to look inside  
And then we'll have him, one, two three  
Kidnap the Sandy Claws  
Beat him with a stick  
Lock him up for ninety years  
See what makes him tick  
Kidnap the Sandy Claws  
Chop him into bits  
Mr. Oogie Boogie is  
Sure to get his kicks  
Kidnap the Sandy Claws  
See what we will see  
Lock him a cage and then  
Throw away the key

Cuando Jack no los encuentre  
Nos dará mil puñetazos  
Hay que raptarle ya  
Y le atizaré  
Mil estacazos  
Yo le propinaré  
Porque míster Oogie Boogie es  
el peor del lugar  
Si yo estoy en su lista negra, me voy a  
esfumar  
¡Qué gran sorpresa va a tener!  
La recompensa puede ser  
Algún brebaje misterioso  
De arañas y piojos  
Somos sus compinches y  
Con toda la honradez  
Queremos complacerle  
Y estar a bien con él  
¿Es que estás tonto tú también?  
Yo no soy tonto  
¿Y tú qué?  
¡Cállate!  
¡Burra!  
Oh, qué idea, escucha  
A ver si es buena de verdad  
Le enviaremos una nota  
Que le dé curiosidad  
La nota irá con un paquete  
A ver si pica, ¿lo abrirá?  
Y entonces en un periquete  
Santa será nuestro ya  
Hay que raptarle y  
Esconderle bien  
Durante un montón  
De años más de cien  
Dentro de un saco irá  
Y lo tiro al mar  
Nadie nunca jamás  
Lo podrá encontrar  
Hay que raptarle ya  
No hay que esperar más  
Ay, pobre Santa Clavos  
Llega tu final

*I've got a dream from Tangled*

**English version**

I'm malicious, mean and scary  
My sneer could curdle dairy  
And violence-wise, my hands are not the  
cleanest  
But despite my evil look  
And my temper and my hook  
I've always yearned to be a concert  
pianist  
Can't you see me on the stage  
performing Mozart?  
Tickling the ivories till they gleam?  
Yep, I'd rather be called deadly  
For my killer show tuned medley  
'Cause way down deep inside I've got a  
dream  
He's got a dream, he's got a dream  
See, I ain't as cruel and vicious as I  
seem  
Though I do like breaking femurs  
You can count me with the dreamers  
Like everybody else, I've got a dream  
I've got scars and lumps and bruises  
Plus something here that oozes  
And let's not even mention my  
complexion  
But despite my extra toes  
And my goiter  
And my nose  
I really want to make a love connection  
Can't you see me with a special little  
lady?  
Rowing in a rowboat down the stream  
Though I'm one disgusting blighter  
I'm a lover, not a fighter  
'Cause way down deep inside I've got a  
dream  
I've got a dream  
He's got a dream  
I've got a dream  
He's got a dream  
And I know one day romance will reign  
supreme

**Spanish version**

Soy mezquino y muy siniestro  
Y asusto con mi gesto  
Y mis manos de sangre no están  
limpias  
Y a pesar de ser tan zafio  
Ser violento y llevar garfio  
Yo siempre quise ser un gran  
pianista  
En el escenario me convierto  
en Mozart  
Y las teclas hago despegar  
Yo prefiero ser temido  
Por mi bárbaro sonido  
También mi sueño quiero  
realizar  
Su sueño es, su sueño es  
No soy tan cruel como pudiera uno  
pensar  
Y aunque rompa alguna pierna  
Soy también de los que sueñan  
Mi sueño quiero un día realizar  
Tengo ronchas, cicatrices  
Y aquí cuatro varices  
Y tengo un poco cara de  
venado  
Con seis dedos soy feliz  
Con mi bocio  
Y mi nariz  
Un día quisiera estar enamorado  
Sueño estar con una bella  
señorita  
Y en un mar de amor yo navegar  
Y aunque sea un tío asqueroso  
En amor, soy generoso  
También mi sueño quiero  
realizar  
Mi sueño es  
Su sueño es  
Mi sueño es  
Su sueño es  
Sé que un día mi amorcito  
llegará

Though my face leaves people  
screaming  
There's a child behind it dreaming  
Like everybody else, I've got a dream  
Toll would like to quit and be a florist  
Gunther does interior design  
Urf is into mime  
Attila's cupcakes are sublime  
Bruiser knits  
Killer sews  
Fang does little puppet shows  
And Vladimir collects ceramic unicorns  
I have dreams like you. No, really  
Just much less touchy-feely  
They mainly happen somewhere warm  
and sunny  
On an island that I own  
Tanned and rested and alone  
Surrounded by enormous piles of money  
I've got a dream  
She's got a dream  
I've got a dream  
She's got a dream  
I just want to see the floating lanterns  
gleam  
And with every passing hour  
I'm so glad I left my tower  
Like all you lovely folks, I've got a  
dream  
She's got a dream  
He's got a dream  
They've got a dream  
We've got a dream  
So our differences ain't really that  
extreme  
We're one big team  
Call us brutal  
Sick, sadistic, and grotesquely optimistic  
'Cause way down deep inside we've got  
a dream  
I've got a dream! I've got a dream!  
I've got a dream!  
Yes, way down deep inside, I've got a  
dream!

Y aunque mi cara es de  
espanto  
Dentro hay un niño soñando  
Mi sueño quiero un día realizar  
Por un día quisiera ser florista  
Gunther interiores diseñar  
Un mimo genial  
Attila pastas hornear  
Él tejer  
Él coser  
Y aquel otro un show hacer  
Y Vlady de unicornios hacer colección  
Son mis sueños sosegados  
Y menos delicados  
Y transcurren en sitios  
soleados  
Una isla compraré  
Muy tranquilo yo estaré  
Rodeado de dinero y bronceado  
Mi sueño es  
Su sueño es  
Mi sueño es  
Su sueño es  
Solo quiero los faroles ver  
brillar  
De mi torre ya he escapado  
Y la hora ya ha llegado  
De ver mi sueño hecho  
realidad  
Su sueño es  
Su sueño es  
Su sueño es  
Su sueño es  
Nuestros sueños no difieren  
como ves  
Ven y únete  
A pesar de nuestra pinta  
Nuestra alma no es distinta  
Tenemos dentro un sueño  
también  
¡Su sueño es! ¡Su sueño es!  
¡Su sueño es!  
¡Y un día también mi sueño  
alcanzaré!



*For the first time in forever* from *Frozen*

**English version**

The window is open!  
So's that door!  
I didn't know they did that anymore  
Who knew we owned eight thousand  
salad plates?  
For years I've roamed these empty halls  
Why have a ballroom with no balls?  
Finally, they're opening up the gates!  
There'll be actual, real, live people  
It'll be totally strange  
But wow! Am I so ready for this change!  
'Cause for the first time in forever  
There'll be music, there'll be light  
For the first time in forever  
I'll be dancing through the night  
Don't know if I'm elated or gassy  
But I'm somewhere in that zone  
'Cause for the first time in forever  
I won't be alone  
Tonight, imagine me gown and all  
Fetchingly draped against the wall  
The picture of sophisticated grace  
I suddenly see him, standing there  
A beautiful stranger, tall and fair  
I wanna stuff some chocolate in my  
face!  
But then we laugh and talk all evening  
Which is totally bizarre  
Nothing like the life I've led so far  
For the first time in forever  
There'll be magic, there'll be fun  
For the first time in forever  
I could be noticed by someone  
And I know it is totally crazy  
To dream I'd find romance  
But for the first time in forever  
At least I've got a chance  
Don't let them in, don't let them see  
Be the good girl, you always have to be  
Conceal, don't feel, put on a show  
Make one wrong move  
And everyone will know

**Spanish version**

La luz está entrando  
En el salón  
Por fin se ilumina cada rincón  
Y ahora sacan  
la vajilla real  
Por estos salones deambulé  
Sola vagué una y otra vez  
¡Hoy por fin las puertas se abrirán!  
Vendrán de todas partes  
Qué raro se me va a hacer  
¡Hay tantas cosas que quiero emprender!  
Pues por primera vez en años  
Habrá luz y música  
Por primera vez en años  
Bailaré hasta no poder más  
No sé si es emoción o gases  
Pero hay algo en mi interior  
Pues por primera vez en años  
Me late el corazón  
Vestido de gala llevaré  
Con pose estudiada esperaré  
Sofisticada y tierna a la vez  
Y de repente ahí estará  
Un joven galán se acercará  
Y de los nervios me pondré  
a comer  
Y luego reiremos juntos  
Charlaremos sin parar  
Como nunca pude imaginar  
Por primera vez en años  
Habrá magia y diversión  
Por primera vez en años  
Me prestará alguien su atención  
Ya sé que es una locura  
Pensar en el amor  
Mas por primera vez en años  
Me late el corazón  
No dejes que sepan de ti  
Que no entren, siempre me dijo a mí  
No has de sentir, lo has de esconder  
Un paso en falso  
Y se echará a perder

But it's only for today  
It's only for today  
It's agony to wait  
It's agony to wait  
Tell the guards to open up the gate!  
The gate!  
For the first time in forever  
Don't let them in, don't let them see  
I'm getting what I'm dreaming of  
Be the good girl you always have to be  
A chance to change my lonely world  
Conceal  
A chance to find true love  
Conceal, don't feel, don't let them know  
I know it all ends tomorrow  
So it has to be today  
'Cause for the first time in forever  
For the first time in forever  
Nothing's in my way!

Pero pronto pasará  
Pronto pasará  
Qué duro es esperar  
Qué duro es esperar  
¡Que abran el portón de par en par!  
¡En par!  
Por primera vez en años  
No dejes que sepan de ti  
Tendré lo que siempre soñé  
Que no entren, siempre me dijo a mí  
Esta ocasión es la mejor  
No has de...  
Para encontrar mi amor  
No has de sentir, no han de saber  
Mañana todo habrá acabado  
Solo tengo el día de hoy  
Pues por primera vez en años  
Por primera vez en años  
¡Me late el corazón!