

Paraphrasing impact on narrative unity in Disney's theme songs

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ABSTRACT

Walt Disney is a distinguished company who has spread its well-known works of children's series to various countries. In the process of distributing the series to numerous countries, indeed there is a translation process that must be done first. In this study, into Indonesian. The researchers limited only the paraphrasing translation method used and the effect of this method on the series' theme songs' narrative unity. In this article, the researchers tried to convey the translating way in the series to make it acceptable by the audience and its main goal to maintain the storyline contained in the lyrics. The theories by Dinda Gorlée and John Christman delves into the subject of the impact of paraphrasing techniques and narrative unity in the theme song translation of Disney's children animated series. The researchers emphasized the importance of translating the theme song correctly to ensure that children can understand and enjoy the series. . This study is descriptive and qualitative in design and the results of the analysis showed that the pattern of paraphrasing techniques used in translating the theme song had significant impacts on the narrative unity of the series.

Keywords: *Paraphrasing, Narrative, Theme-song, Disney, Animation*

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Introduction

In a children's series, especially the children's series made by The Walt Disney Company, theme songs make the series have its characteristics and are easily recognizable by people. A song, quoted from the Cambridge Dictionary, is music from television programs, films, and more and is explicitly created TV programs or films. Vasic (2019) stated that a theme song in a series is a perfect start that could make a series memorable as well as a storytelling device for the films or series it is supported. Theme song, therefore, must keep the main storyline of the film or series. Considering a theme song would be a summary of the entire series. Commonly, the theme songs' lyrics contain the storyline outline of a film/series, in this case, a children's series from Disney. Children's series produced by Disney have almost dominated the entire world. Therefore, it is a necessity for the series to be translated into various languages in order to be understandable for audiences in the target market countries. Translations in children's

theme songs tend to use the paraphrasing technique to produce simpler translations that children can easily understand.

Dinda L. Gorlée, in her book *Song and Significance: Virtues and Vices of Vocal Translation* (2005), stated that there are a few types of paraphrasing strategies: restyling, rephrasing, summarizing, and rewording. Paraphrasing is one translation method that connects the source and the target language. With paraphrasing, the meaning will be delivered differently but still talk about the same thing. However, paraphrasing has its inadequacy. Keep in mind that the characteristics of paraphrasing are changing the sentences to new shapes. Only to the new shapes without changing the entire meaning. One of the inadequacies is the possibility of a meaning shift in the song, thus shifting the narrative unity of the characters. The shifting in the narrative unity can be divided into three categories: causal connectivity, teleological connectivity, and thematic connectivity (Christman, 2004). Causal connectivity is a shift in the storyline that shows cause and effect but

tends to be less clear, even inversely proportional when the lyrics are translated. Teleological connectivity is a shift in the flow of events that the events make into the narrative in which events are explained by one's contribution to the experiences or events that culminate in the future. Then, thematic connectivity is the narrative theme shift caused by the paraphrased lyrics in the theme song.

The researchers examined the lyrics from the theme song of *Sofia The First*. The lyrics are "I was a girl in the village doin' alright" and in the target language, the lyrics tell the story using the first point-of-view. The lyrics are paraphrased using the restyling method; however, the researchers found a shift in the point of view from the translated lyrics.

The researchers found several previous studies that circumnavigate the song translation from English to Indonesia. Those are: Aji (2016) that discussed about the musical devices employed in the Disney movies' English and Bahasa Indonesia songs and the strategies the translators used in translating the songs; then (2) Leni and Pattiwael (2019) that discussed about the translation strategies used in the translation of Disney's song entitled "Do You Want To Build a Snowman"; (3) In Hendra (2019) that studied about the translation strategy used in the Disney's "Let It Go" Indonesian-translated version; (4) Yunisa (2020) that discussed about the translator's ideology in the Indonesian-translated version of Avenged Sevenfold's "Dear God"; (5) lastly, Baihaqi and Subiyanto (2022) that analyzed the strategy of children's songs translation from English to Indonesian, so the songs would be accepted and singable as the original version. From the previous studies, the researchers found that paraphrasing has the possibility of changing the narrative unity in a series.

The impact of paraphrasing in narrative unity is the gap the researchers would like to study from the previous studies. The previous studies the researchers examined, it was focused more on discussing translation strategies and translation techniques. To prove that paraphrasing in a song relates to the narrative unity in the animation, the researchers explored and identified song translation that targets young audiences. The theories the researchers used to analyze the continuity between paraphrasing in a song and

its relationship with narrative unity in the animation are by Christman (2004) and Gorrée (2005). In this analysis, the researchers attempted to answer these questions:

1. What are the types of paraphrases in the series' theme songs?
2. What are the impacts of paraphrasing in the series' theme songs regarding its narrative unity?

The researchers used the theory from the book *Singing on the Breath of God: Preface to Life and Growth of Translated Hymnody* by Dinda L. Gorrée (2005) to find out about the type of paraphrasing used in the theme songs from *Sheriff Callie's Wild West*, *Sofia The First*, *Mickey Mouse Clubhouse*, *Higglytown Heroes*, and *My Friend Tigger & Pooh*. The researchers used, too, the theory from the book "Narrative Unity as A Condition Of Personhood" by Christman (2004). This theory was used to find the relationship between the theme song's narrative unity and the animation storyline the researchers studied.

As mentioned in the introduction, one of the translation methods is paraphrasing. In this case, Dinda L. Gorrée (2005) stated that in the paraphrasing translation method, other sub-methods from paraphrasing are widely used in translation. The sub-methods are summarizing, rephrasing, rewording, and restyling. The translator, often known as the target culture's composer, is responsible for determining the method of translation (Franzon, 2008). Translators widely use these sub-methods in various literary works, such as songs, films, and series. But sometimes, translation is inconsistent with the original form, especially in the song form. In the song form, changes in the translated lyrics would happen for the sake of conformity to the tone and melody in the original lyrics. These changes sometimes also affect the film's overall storyline, especially the changes that happen in a song that is dedicated as the opening song in a series. The opening song of a series often contains the outline story of the main character. In a song dedicated to a series's opening song, this translation change could risk hurting the entire storyline. Eventually, as mentioned by Christman (2004), this change can influence the narrative unity of the main characters in a series.

Christman (2004) added that changes in narrative unity are divided into changes in terms of causal connectivity, teleological connectivity, and thematic connectivity. In his book, he stated that to express something about a subject (a person) and personality, one's experience must have a specific narrative form. He also stated that narrativity could not be separated independently from the context of discourse, and a specific audience interprets the events. Thus, the translation method-paraphrasing-used in a song must be done correctly and carefully by the translator. The translated version must have a synchronous narrative form from the source language. Otherwise, if there is a distorted narrative, its impact will partially deform or even the whole narrative unity of the story.

Regarding narrative unity, Christman (2004) divided it into three sequences: causal connectivity, teleological connectivity, and thematic connectivity. The three narrative unities have different focuses: causal connectivity focuses on the main character's POV, where the audience can only follow the storyline from their POV; teleological connectivity focuses on the main character's reasons for achieving something; thematic connectivity focuses on different events, but still has a similar relationship in several ways in an existing story. Derived from these, the paraphrasing and its urgency to be correctly synchronized-translated from the source language. Therefore, it is a must for the

Method

This study is descriptive and qualitative in design. The researchers chose a qualitative method due to its suitability to support the written data. The researchers analyze the data starting by finding the theme song dubbing, whose meanings have been slightly changed from the original version, causing misunderstandings in conveying the contents of the story. This mistake in telling the story impacts the shifting of narrative unity. After the researchers collected the data, the researchers analyzed the data. The researchers analyzed the data through the following steps:

translator to carefully craft the words to make sure it does not influence the narrative unity of the story.

Translation has the main objective of making it easier for the target audience to enjoy the series that have been produced. The challenge of creating singable translations has gained respectability due to their widespread use (Low, 2003). From the song translation that uses the paraphrasing method and is aimed for children audiences, there is a tendency for the translator to use the summarizing, rewording, and rephrasing methods. The translations of serial films, specifically for children, tend to change the way the storyline is conveyed so that the story's point of view changes to make it easier for children to understand the story's contents. In addition, the paraphrasing that is done in children's series also has the opportunity to change the original meaning of the story. Christman (2004) states in his book that to be called a "unified personhood," a subject must reflect on themselves sufficiently to interpret themselves based on events involving the character in which he plays the central role (the main character). From here, back again, as mentioned earlier and in the background, this unity personhood (which consists of causal, thematic, and teleological connectivity) can be affected by the translator's ability to translate; in this case, the translation of songs that contain storylines from a children's series.

First, the researchers watched and listened to the opening theme song of the series; Second, the researchers analyzed the paraphrasing technique in lyrics dubbed into Indonesian using Dinda L. Gorrée's theory; In the next step, the researchers found the error meaning through the dubbed theme song, and the researchers started linking it with John Christman's narrative unity to determine whether it shifted to become narrative unity. The data the researchers analyze is in textual form, with the phrase and the sentence as the data units. The data were purposely taken from the specific video streaming service-*Disney Plus Hotstar*. The researchers analyzed the theme songs from: *Sofia the First*, *Sheriff Callie's Wild West*, *Mickey Mouse Clubhouse*, *Higglytown Heroes*, and *My Friend Tigger & Pooh*.

Finding and Discussion

Findings

The researchers have analyzed the five Disney's series (*Sofia the First*, *Sheriff Callie's Wild West*, *Mickey Mouse Clubhouse*, *Higglytown Heroes*, and *My Friend Tigger & Pooh*) and found a pretty prominent pattern. This pattern shows the tendency of the paraphrasing techniques used by the translators in translating the theme songs. The tendency to use specific paraphrasing techniques is influenced by the desired target audience: children. The use of

paraphrasing techniques that do not change the structure and meaning of sentences is crucial. Given that children's understanding of complex words is still limited. However, the translators must also choose the proper paraphrasing techniques that keep the singable aspects, because the harmony between music and lyrics is vital (Damla, 2015). So, the lyrics can still be perfectly sung in the target language.

The summary of the results the researchers have found can all be seen in the table below.

Table 1: The data summary

The results of translation techniques that affects the narrative unity

Songs	Rephrasing			Rewording			Restyling			Summarizing		
	C	TL	T	C	TL	T	C	TL	T	C	TL	T
<i>Sofia The First</i>	x	2	x	1	3	x	x	2	x	1	2	x
<i>Mickey Mouse Clubhouse</i>	1	x	x	x	x	x	1	1	x	x	x	x
<i>Sheriff Callie's Wild West</i>	x	x	x	4	1	x	x	1	x	3	1	x
<i>Higglytown Heroes</i>	2	1	x	x	x	x	5	2	x	2	x	x
<i>My Friend Tigger & Pooh</i>	x	4	x	1	x	x	2	2	x	1	x	x
Total	3	7	x	6	4	x	8	8	x	7	3	x
	10			10			16			10		

By looking at the findings above, the prominent pattern appears here. The researchers found that restyling becomes the most-used paraphrasing method among the five series chosen. On the other side, the other three methods (rephrasing, rewording, and summarizing) show the exact same number of data—ten data each. As for the narrative unity shifts, there are two shifts that are dominating the data: in the causal connectivity and teleological connectivity with eight data each. In addition to the shifts found, both are apparently using the same paraphrasing method: restyling.

The researchers studied that restyling becomes the dominating method among the three others because this method does not change too many aspects of the lyrics; in this case, the theme songs' lyrics. Restyling, quite the same as rewording, is basically a

paraphrasing method that changes the sentence into the target language without removing completely the crucial aspect of the lyrics. Thus, children could still grasp the meaning of the translated lyrics. Moreover, if there is narrative or storyline aspect in the lyrics, it will not mislead children, so they could understand the lyrics meaning as well as the brief storyline of the series through the theme song(s).

Besides, Causal Connectivity is found in the vast majority of the data. Causal Connectivity becomes the largest affected narrative unity in the series' theme songs. Causal Connectivity itself is closely connected with the narrative of the series. The concept of Causal Connectivity refers to the connection between the event, action, or experience in one's life that could make a complete story narrating about his/her life. In other words,

from one's life experience, it could establish a whole narrative element and therefore give special meaning to them. In this case, a series' theme song usually contains lyrics that could explain the character's life to the children audience.

Additionally, Carpi (2020) as cited from Van Dijk (1977), she stated that in song translation, there is a term called "spatio-temporal characterization" that refers to the time and place of narration. Seen from a pragmatic point-of-view, songs have this characteristic that denotes the systematic pragmatic successfulness (Dijk, 1977). In order to express the same pragmatic view as in the original version, thus the translated version of

Sofia The First

In the series, the researchers analyzed that the translators used several paraphrasing techniques to translate the theme song. In the theme song, the dominant technique used by the translators is paraphrasing-rephrasing. The researchers assumed the translators used the mentioned technique to make the target audience, children, easy to understand the messages delivered without diminishing the original messages from the source language. The researchers took one line example from *Sofia The First's* theme song: "Now I gotta figure out how to do it right." This line was translated into Indonesian as, "Ku harus cari tahu tata caranya.". Another example uses the same technique as the previous line: "To show them all that I'm Sofia the first!". The translators converted this line into Indonesian as "Inilah diriku, Sofia Pertama." From both lines, the changes happen in the way the messages are sent to the audiences. Though the style was changed, the researchers examined the lyrics and noticed that nothing important changed. The messages from the theme song are still as good as in the source language. In addition, besides making the audience effortlessly understand the messages, the restyling technique is also used to make the lyrics still singable in the target language.

After the researchers analyzed *Sofia The First*, the researchers found the use of paraphrasing techniques from the source language to the target language. The dominant paraphrasing technique of this theme song is rewording, followed by summarizing and

the theme songs must be appropriately translated to meet the correct context as in the original version. To put in the simple words, the translated version must be synonymous to the original one.

According to Gorlée (2002), a song is characterized by the harmonious blend of music and lyrics, where each complements the other, conceived for a vocal performance. This tripartite aspect holds significance in understanding the functional essence of song translation. Even if presented in a musical score, a song still inherently signifies a vocal rendition as its complete or ultimate manifestation, similar to the perspective put forth by.

restyling. These techniques cause changes in the narrative unity – Mainly in the teleological aspect. For example, "Makin' my way it's an adventure every day (Sofia)" is translated to "Cari jalan setiap hari bertualang (Sofia pertama)". The previous lyric is an example of restyling due to the change in perspective. The lyrics above tell that Sofia is trying to adapt to the royal family. So, she sees it as a challenge for adventure, while what has been translated changes her point of view to Sofia, who considers herself an adventurer every day.

Another example of this theme song is "So much to learn and see". It is translated to "Harus kupelajari". The lyric is an example of the summarizing technique because the lyrics only take the essential meaning from the lyrics in the source language. The lyric was intended to be simple but without reducing information from the lyrics in the source language. However, the reduction of words from the whole sentence results in changes to the details embedded in the theme song lyrics. The omission of detail in the lyrics results in a change or shift towards narrative unity in the category of causal connectivity. Causal connectivity happens because of a miss in conveying the song's meaning. These changes occur and will affect the storyline later because the original lyrics mention many things that appear in the storyline. Still, the translated lyrics only explain that Sofia has to learn something. It can happen because the translators only translate how the song sounds without considering the impact of the translation on narrative unity. The translators

only translated it so children can easily sing and accept it.

Another example is "A whole enchanted world is waiting for me" which means "Dunia ajaib pun menungguku". It is included in the example of paraphrasing rewording because the translator only replaces a several words to make it easier to understand, and the translator is more precise in conveying the song's message to listeners. It is one of the causes of the shift in the narrative of unity that is teleological connectivity. Teleological connectivity can be changed because the translator translates the song without thinking about how the translation of the song impacts the narrative unity of the story. This change includes a shift in meaning from "A whole enchanted world is waiting for me" which should tell about Sofia who will become a princess for the first time, so she feels that the whole world will be waiting for her arrival. In contrast, in the target language Indonesian is translated as "Dunia ajaib pun menungguku" which is interpreted as a magical world waiting

for Sofia's arrival because she will become the first princess in her life.

There is another example of the theme song in this series which is "I'm findin' out what bein' royal's all about (Sofia the first)" which means "Cari tahu Jadi keluarga raja (Sofia pertama)". It is an example of the translation technique with the restyling type due to a change in point of view. These examples also have an impact on changes in narrative unity, namely causal connectivity. Causal connectivity can happen due to misunderstandings in the song's delivery. For example, "I'm findin' out what bein' royal's all about (Sofia the first)". This lyrics has literal meaning about finding out about all the life in a kingdom and how the royal system works. But the translation translated by the translator means "Cari tahu jadi keluarga raja (Sofia pertama)" which means that Sofia would be princess for the first time in her life. She wants to find out and learn how she will live in a royal palace as a princess. Sofia also wants to know what she will do as long as she is in the royal family.

Sheriff Callie's Wild West

The various kinds of paraphrasing techniques are also found in *Sheriff Callie's Wild West* theme song. This children's series tells about the everyday life of a sheriff named Callie. The series belongs to the most famous children's series from Disney. The series, including the theme song, was translated into various languages in order to reach more expansive target countries. And one of the target countries is Indonesia. In translating the theme song, the translators used many rewording techniques. The researchers assumed that the translators used the technique in order to simplify some of the words from the theme song to make it easier for the children's audience to understand the lyrics. In addition, the word simplification also adapts to the theme song's melody so that it can still be sung in harmony in the target language. An example from Sheriff Callie's Wild West's theme song using the rewording technique is "I'm ridin', I'm ropin', I'm makin' friends" which is translated into the target language as "Berkuda, mengikat, dan berteman." In the lyrics, the Indonesian translation keeps the meaning and the message that Sheriff Callie's storyline wants to convey. However, the last sentence, "I'm makin'

friends" is translated as "Berteman" so that it can be accepted by the younger audience and can also be singable in the target language. Besides, the researchers took another example that says, "Some say I'm the best in the west." The phrase "Some say" is omitted in the target language to make it singable, too, like the previous lyrics. The translation in Indonesian is "Aku terhebat di barat."

Furthermore, there is an example from the data that uses the summarizing technique. It says, "Got my badge here on my vest." In Indonesian, the translation becomes "Lencana di rompiku." It was translated in such a way that it can be sung in Indonesian easily. In addition, the researchers also took another lyrics example: "Learn what it means to be a friend." It was translated into the target language as "Belajar cara berteman" and is presented by simplifying the sentence from the source language without changing or reducing its essence so that it is still acceptable to the target audience: children who have limited time to read the song lyrics. For the latter, a restyling technique is also used to translate this theme song. For example, "In Sheriff Callie's Wild West." The line was translated into Indonesian as "Dunia baratku yang liar." Here,

the translator tries to make it easier for the audience to sing the theme song by changing the style conveying the point of view of the storyline.

The researchers analyzed and found an example of the paraphrasing techniques used in the theme song. In the source language, the lyrics sing, "Some say I'm the best in the west", which is translated to the target language as "Aku terhebat di Barat". According to Gorrée (2005), it can be categorized into the restyling technique because it simplifies the sentence by only taking the essential points. The researchers found exciting things; there is a shift in the meaning that should not have happened in the target language. In the lyrics, "Some say I'm the best in the west", Sheriff Callie as the main character here, is considered by people a significant figure in the entire west. In the target language, however, the sentence is switched to "Aku terhebat di Barat". Regarding Sheriff Callie, in self-declaring her character, she gives a judgment to herself by saying that she is the greatest in the west. In this lyric, there is a shift in the narrative unity, namely teleological connectivity, and a change in the perspective on the lyrics marks this. On Sheriff Callie's Wild West theme song, there is a line that says Sheriff Callie is well-known by the city as the greatest in the west. This line is translated into the target language, but the

perspective is also changed. From "Sheriff Callie is well-known by people" to "Sheriff Callie self-declares herself that she is the best in the west". As a result of the paraphrasing technique used, this shift in meaning can change a perspective on a song or the narrative unity of the story Sheriff Callie is presenting.

In another example, the lyrics "In Sheriff Callie's Wild West" are translated into the target language as "Dunia baratku yang liar". It is included in the paraphrase-rephrasing technique because the translators changed Sheriff Callie's point-of-view; from the third POV in the source language into the first POV in the target language. This also causes a shift in narrative unity, namely causal connectivity. Causal connectivity, as its name implies, can make causal shifts in the target language. It is derived from the impact of the translation-paraphrasing—a technique from the source language. The example, "In Sheriff Callie's Wild West", has ambiguities in the context. First, the lyrics can be interpreted as "Let's learn to be friends, generally". Second, it can be interpreted as "Let's learn to be friends in the world of Sheriff Callie's (inviting the audience to be 'friends' with the series characters)." In the target language Indonesian, it is translated to "Dunia baratku yang liar", which is Sheriff Callie's word.

Mickey Mouse Clubhouse

Just like the other series, in the *Mickey Mouse Clubhouse* theme song, the researchers found the four paraphrasing techniques. The researchers examined, and thus the result is the paraphrasing-restyling technique dominating the translation of the lyrics. The technique was explicitly chosen to make the audience, in this case, children, easy to understand the lyrics, and the lyrics still be singable in the target language. The researchers took one example from the *Mickey Mouse Clubhouse* that uses paraphrasing-restyling. The lyrics: "Come inside, it's fun inside". This line is translated into the target language as "Ikutlah bergembira". There needs to be a minor detail added to the source language in the target language. The missing detail happened due to the use of the restyling technique. The technique focuses on the language style

changing from the source language to the target language.

The researchers took another example from the theme song's lyrics: "M-I-C-K-E-Y M-O-U-S-E." There is no significant change in the lyrics or the storyline, however. The change occurs only in the spelling (this line is sung by spelling the letters one by one). In the target language, the spelling is changed; thus, the lyrics have changed also. The lyrics in the target language: are "M-I-K-I Miki M-O-U-S-E." Regarding the change the researchers found, the researchers examined that this change is due to the cultural problem. In Indonesia, "M-I-C-K-E-Y" is rather complicated for children to spell correctly, especially for children who have never been in touch with English. Regarding the previous matter, the change, therefore, is needed to adjust to local culture. The spelling change then follows the target language style to "M-I-K-I Miki."

The following example of paraphrasing from this theme song is found in the lyrics "Roll Call" and "Donald" meanwhile, in the translated text, those two lyrics are combined into one sentence: "Apakah Donald ada?". The source text has a restyling paraphrasing because it still has a similarity; both of the lyrics connect the song to call every character in the animation. Still, it changes the style of the songs instead of translating the roll call lyric, and the translator immediately calls the name of the character. And the character's response is also got paraphrased; for example, when the narrator calls mickey, mickey's answer is "Right Here" meanwhile, in the target language, mickey's answer is "Siap," which changes the meaning or style of the song, which the character said "here" it shows where they are so the camera or pov is shooting them but in target, language is changed that it sounds like they only got called and just answering those call.

After discovering translators use the paraphrasing technique that the researchers assumed, the researchers find that there are unique findings in this animated series. The Mickey Mouse Clubhouse theme song does not at all describe the storyline in the animated series that is aired and only describes as a whole that Mickey Mouse Clubhouse is fun, even though there are some changes in conveying the meaning in the theme song from the source language to the target language. One example of this change in meaning is in the lyrics "Come inside, it's fun inside", which is *Higglytown Heroes*

In *Higglytown Heroes*, it is found using various paraphrasing techniques. In this series, the researcher found 12 data and the paraphrasing technique that appear are restyling, rephrasing, and summarizing. The dominant paraphrasing technique that appears is restyling with seven data, continued by rephrasing with three data, and summarizing with two data. The restyling technique is used because it will made the audience easier to understand the song. For example, taken from one of the lyrics: "We'll all jump around". On the target text, it is translated into "Semua berlompatan" since the clip shows that all characters are jumping because the characters in this movie look like a Russian *Matryoshka* doll. The following paraphrasing example from

translated into "Ikutlah bergembira" in the target language translated using the restyling techniques. This changes the meaning carried from the source language, which invites the audience to enter the Mickey Mouse Clubhouse and tell that the Mickey Mouse Clubhouse is fun. In contrast, in the target language the translation means that the Clubhouse members invite the audience to have fun inside the house.

However, as the researchers said earlier, the theme song that has been translated does not affect the shift toward narrative unity. Because of this finding, the researchers found that not all animated series produced by Disney have a theme song that is in line with, relates to, describes, tells, or explains the story content of the animated series. Besides this, the researchers also found that in this theme song translation, the translators did localize a few lyrics. The lyrics "M-I-C-K-E-Y M-O-U-S-E" is localized into Indonesian as "M-I-K-I M-O-U-S-E". In Indonesian, the word "Miki" is preferable and easy to spell rather than keeping the spelling of "Mickey" as in English. Another localized lyric the researchers found is when the narrator calls the members of the Mickey Mouse Clubhouse. The word "Present" is translated into the target language as "Halo", the lyrics "Here" is translated into "Ya," "Ooh, here" into "Ahaha, hai!", "Right here" into "Siap." These words are switched to be more local so they can be more suitable and acceptable to the target audience in Indonesia.

this series comes from the lyric "Making fun together" while on the target text it translated into "Bersenang bersama" which shows the restyling technique.

After analyze the paraphrasing technique that used by the translator from this series, it is found 10 lyrics that broke the narrative unity from the lyric. One example found is the lyric, "Save the day together". In target text, it is translated and paraphrased into "Bergabunglah bersama kami". It changes the meaning in the lyric since in the original one, it has meaning to invite the audience to join the adventure and save the day together. However, in the target text, it only has meaning as an invitation just to join and watch the movie. Therefore, the narrative unity affected in that lyric is causal connectivity.

My Friends Tigger & Pooh

In *My Friends Tigger & Pooh* series, the researchers analyzed that the translators used several paraphrasing techniques to translate the theme song. In the theme song, the dominant technique used by the translators is rephrasing. The researchers assumed the translators used the mentioned technique to make the target audience, children, easy to understand the messages delivered without diminishing the original messages from the source language. The researchers took an example from the *My Friends Tigger & Pooh* theme song: "With so much in the wood to discover" translated into "Menemukan hal yang baru". The lyrics "With so much in the woods to discover!" should tell about the new things that can be found and explored in the forest. Instead, in the Indonesian target language, it is translated as "Menemukan banyak hal yang baru" which means that new things can be found anywhere without mentioning where they will go during their adventure.

There is an example, "We're always there for each other" is translated to "Selalu datang membantu". This is an example of restyling paraphrase because the translator changes the meaning in the source language. The lyrics "We're always there for each other" tells the audience that Darby, Tigger and Pooh can help each other. Instead, in the Indonesian target language, it is "Selalu datang membantu" which changes the perspective so all characters are ready to help anyone who needs help. Another example of restyling paraphrasing technique, the lyrics "Hooray, it's a honey-ful day", is translated to "Hore, hari indah sekali". The lyrics is supposed to tell that all days in the series will be filled with honey which is the favorite food of Pooh, the yellow bear in the series. Meanwhile, the lyrics translate to "Hore, hari indah sekali!" which means that there will be many beautiful things every time in the series.

After the researchers analyzed *My Friends Tigger & Pooh*, the researchers found the use of paraphrasing method from the source language to the target language. The dominant technique from paraphrasing method of this theme song is rephrasing, then followed by restyling and the least is rewording. These techniques changes in the teleological aspect.

For example, "We're always there for each other" is translated to "Selalu datang membantu". This is an example of restyling paraphrase because the translator The previous lyrics tells us that Darby, Tigger and Pooh in the series can help each other. Instead, in the Indonesian target language, it is "Selalu datang membantu", that changes the perspective so all characters are ready to help anyone who needs help. This is one of the causes of narrative unity, namely teleological connectivity. Teleological connectivity can change because the translator translates the song without thinking about how the translation will affect the narrative unity of the story.

Another example is "With so much in the wood to discover!". This is an example of rephrasing paraphrase because the translator only changes some phrases in the song lyrics without changing the original meaning of the song lyrics. This is one of the causes of shifting narrative unity, namely teleological connectivity. Teleological connectivity can change because the translator translate the song without thinking about the impact of the translation on the narrative unity in the story. This change causes a shift in the meaning of "With so much in the wood of discover!", which should tell about the new things that can be found and explored in the forest. Instead, in the Indonesian target language, it is translated as "Menemukan banyak hal yang baru", which means that new things can be found anywhere without mentioning where they will go during their adventure.

There is another example, the lyrics "Hooray, it's a honey-ful day." This is a restyling paraphrase because it changes the meaning in the source language. This is one of the causes of shifting narrative unity, namely teleological connectivity. Teleological connectivity can occur because the translator who translated the song without thinking about how the translation would affect the narrative unity of the story. This change causes a shift in the meaning of "Hooray, it's a honey-ful day", which is supposed to tell that all days in the series will be filled with honey, which is the favorite food of Pooh, the yellow bear in the series. Meanwhile, the lyrics translate to "Hore, hari indah sekali!" which means that there will be many beautiful things every time in the series.

Discussion

From these five children series the researchers studied, there is one that shows a significant difference from the other four: *Higglytown Heroes*. This series shows conspicuous tendency of using restyling technique and unlike the other four titles (*Sofia The First*, *Sheriff Callie's Wild West*, *Mickey Mouse Clubhouse*, and *My Friends Tigger & Pooh*) who use rewording and summarizing the most.

The restyling technique used does not quite affect narrative unity since the English original lyrics barely draw story-related points. There are no lyrics stating about the main character's specific habits or activities or background story like in the *Sofia The First* and *Sheriff Callie's Wild West*. The lyrics only talked about general stuff such as calling out the main character's friends, and pretty much so. Therefore, the restyling technique used (even perhaps, if the other techniques used, such as summarizing, rewording, or rephrasing) did not largely affect the entire *Higglytown Heroes* theme song.

Children's series are not limited to Disney productions only. From this point, the researchers concluded that there is a chance that animated series from other company productions would be far different from what the researchers analyzed here which are produced by Disney. Those differences are particularly in the paraphrasing technique used by the translators in translating the series' theme songs into Indonesian. The translators could be using different techniques of paraphrasing that eventually could also affect the narrative unity of the series. The affected narrative unity resulted from different paraphrasing techniques used could also be different from what the researchers found in the three children animated series by Disney company.

The paraphrasing technique used by the series' translators, specially from Disney+

Hotstar platform, perhaps has more prominent special characters than the other streaming platforms. Thus, the tendency to use paraphrasing techniques on other platforms may be driven by differences in the target audience and the target country. The paraphrasing techniques used could also be influenced by media standards and rules regarding age ratings that have been regulated in law. Also, considering that each streaming platform has different standards and legal rules itself compared to Disney+ Hotstar. From this, again, it can affect the paraphrasing techniques that are used and will be used by the translator in translating the series. Moreover, the series' further genre could affect the techniques used, too, since every genre needs appropriate language delivery so it can match with the storyline mood and its characters' traits.

The paraphrasing techniques used by translators of children's series from different productions can vary greatly, and these differences can have a significant impact on the narrative unity of the series. The factors affecting these techniques include the target audience and country, media standards and laws, and the genre of the series. Factors that influence these techniques include the target audience and country, media standards and laws, and the genre of the series. Firstly, audiences and countries need to understand that terms in one country may have multiple meanings and therefore need to be personalized and specific to the contextual issues involved. Secondly, media standards and laws can be an equally important factor because by understanding the standards researchers are able to analyze the laws and rules that must be considered so as not to contradict the things that should be obeyed. Furthermore, the serial genre is actually the main key that becomes the benchmark for adjusting the translation to the existing narrative unity because genre is not much different from contextual issues.

Conclusion

Disney is a leading producer of animated content for children, offering series

that are marketed and enjoyed by kids all over the world, including Indonesia where the series are translated into the local language, including the theme songs. The importance of translating the theme songs accurately cannot be overstated as these songs serve as a crucial

element in the overall enjoyment and understanding of the series for children. Children have limited capacity for processing information and the right phrasing of the theme song helps to ensure that they can grasp the meaning and message of the series. In order to understand the series for children, the translators used several paraphrasing methods: rephrasing, rewording, restyling, and summarizing.

However, the process of translating the theme songs is not without its challenges. Not all paraphrasing techniques are equally effective in conveying the original message of the source language, leading to deviations in meaning and affecting the narrative unity of the series. The analysis of the five Disney+ Hotstar series (*Sofia the First*, *Sheriff Callie's Wild West*, *Mickey Mouse Clubhouse*, *Higglytown Heroes*, and *My Friend Tigger & Pooh*) revealed some interesting patterns in the translation techniques used for the theme songs. In the case of *Sofia the First* and *Sheriff Callie's Wild West*, the dominant techniques used were rewording, summarizing, and rephrasing, leading to changes in the narrative unity of the series. On the other hand, the translator of *Mickey Mouse Clubhouse* employed the restyling technique as

the primary method of translation, maintaining the narrative unity of the series. Furthermore, the most dominant translation technique in *Higglytown Heroes* and *My Friend Tigger & Pooh* is restyling, then followed by rephrasing; the technique used in the *Higglytown Heroes* and *My Friend Tigger & Pooh* is changing the series' narrative unity as well.

The three techniques have impact on narrative unity because of the discrepancy between the meaning of the words and the visualization in the two series. However, there is one translation technique that does not change the narrative unity because the meaning and the visualization are consistent with each other. These findings demonstrate the importance of carefully considering the techniques used in translating theme songs, as it can have a significant impact on the overall enjoyment and understanding of the series for children. In conclusion, the translation of theme songs in children's animated series produced by Disney is a crucial aspect that deserves careful attention. The right techniques must be used to accurately convey the original message, maintain the narrative unity of the series, and ensure that children can fully enjoy and understand the content.

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