



**Universitat de les
Illes Balears**

Facultat de Filosofia i Lletres

Memòria del Treball de Fi de Grau

Peter Pan (1953), a film directed by Geronimi, Jackson and Lusk: analysing English to Spanish dubbing of three songs in terms of their lyrics and musicality

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Any acadèmic 2020-21

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Peter Pan, translation strategies, children's songs, Pentathlon Principle, English-to-Spanish dubbing

ABSTRACT

The main function of this work is to analyse the dubbing from English to Spanish of three of the songs that appear in the animated film *Peter Pan*, directed by Hamiltkon Luske, Wilfred Jackson and Clyde Geronimi in the year 1953. It demonstrates the great importance given to transmedia as the population witnesses how a story has been transformed from a play created by Barrie to a novel written by himself and finally into an animated film directed by Walt Disney Studios. Furthermore, for the study of the dubbing of the songs, Munday and Gottlieb's studies on different translation strategies will be applied in the script to the songs “You can fly”, “The second star to the right”, which has an updated version in the 2002 film *Peter Pan II: Return to Neverland*, and the impregnated with cultural references' song “What made the Red Man red?”. And, in combination, the Pentathlon Principle of Low will be analysed, which will set aside the musical side. Finally, a conclusion will be drawn as to whether the work could have been more successful if some aspects of the translation had been more relevant than others by the translators and whether different strategies would be implemented to achieve a better result.

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INTRODUCTION

The real story of *Peter Pan*

The famous *Peter Pan* animated film about little boys who go to Neverland where they never grow up has a much more complicated and deeper story than is known today. *Peter Pan* was originally a play directed by James Mathew Barrie that was first performed in 1904. In the original play and for its first performance, the author used various events from his personal life along with his beliefs to create a character, that of Peter Pan. Barrie's brother died at a young age and, in order to overcome this, the author clung to the idea of eternal youth, which he captured in his character (Muñoz and Di Biase 2012, ix). Furthermore, Peter is described as a rude character towards Wendy but, at the same time, he is attached to her like a mother-wife figure (just like Barrie to his mother) and the character of Hook can be seen as a father figure he despises, once again, just like what Barrie felt in real life (Griffith 1979, 28). Neverland is the place where Peter took the children he had picked up from the streets and who mysteriously disappeared if they confessed that they wanted to grow up, which is why the idea that the protagonist decided to kill him is not ruled out. Beyond this gory event, the play also included any kind of game, like gambling, sex, death, etc and not just typical child games (Muñoz and Di Biase 2012, xiii).

Transmedia: From a play to a novel, and from a novel to an animated film

In order to be able to pass on the great success of the play to the next generations, its creator decided to write a book called *Peter and Wendy*. In this way they not only ensured that the play would not lose its original meaning, but also that it could reach other audiences and thus prevail in society. Unfortunately, however, the theatricality of the plays disappeared in the course of the transmedia. Although it is important to say that, as it was originally a play that was performed for decades, it underwent various changes in the plot that varied according to the influence of society in different periods.

It was finally adapted into a film by Walt Disney Studios and directed by Hamilton Luske, Wilfred Jackson and Clyde Geronimi in 1953. And, due to the many variations and adaptations that have been produced of this tale, this transmedia should be studied in more depth. As mentioned before, the story of the boy who didn't want to grow up was adapted and changed over the years until it finally became a children's film where not only the characters and their personalities are modified to attract the attention of a younger audience, but also the story and the way it is conveyed. In addition, songs that are related to the plot are composed and added as in the book the lyrics do not appear, to make the kids more curious and, unconsciously, the

theatricality that appeared in the creation of the play when it was performed in a theatre is regained. In this way, Walt Disney Studios Company replaced all this dark background of *Peter Pan*'s novel by a character who brings all the homeless orphans together and takes them to a new place where they can enjoy their youth and the company of others (Hollingdale 1993, 152). This was a pattern that was widely followed by the company as they used to collect dark and macabre stories and transform them into children's stories. Although it is important to mention that Disney's beginnings in the 1920s were not as childish as they may be today. Previously, the shorts were oriented to a wider audience as they had sexual connotations, a more convoluted vocabulary, and images to attract the attention of adults (Digón 2006, 163). Such events made Walt Disney headlines in various newspapers along with accusations that he suffered from alleged media manipulation in conveying negative ideals to society through his characters. For example, the concept of women as someone who must take care of men in a submissive way and tied to marriage and love (Digón 2006, 166). In any case, seeing the great impact that television had, Disney decided to use that medium to project his ideas, which is where his films came from.

Finally, due to the great fame of both Walt Disney Studios and the *Peter Pan* film, they decided to subtitle and dub the film in order to reach a wider audience around the world, preferably using the dubbing technique to make it easier for children to understand. Moreover, in this case, not only the dialogues have been translated, but also the songs and the translators must study "how non-linguistic elements such as rhyme, rhythm, images or lip synchrony affect the task of translating songs" (Martín 2017, xvii). For this reason, this paper will analyse the script individually and then how the lyrics are synchronised with the musical features.

THEORETICAL FRAME

Munday: *Introducing Translation Studies: Theories and Applications* (2001)

Over the years, many people have turned to translation in order to communicate with the rest of the world. In other words, it allows humans to understand and connect with each other in an easy and satisfactory way. Some of these people decided to name the translation strategies used to transfer from one language to another. For example, Munday wrote a book in 2001 in which he collects various problems involved in translation and, in turn, various disciplines from different authors for those who are interested in this field.

In this set of theories, Munday mentions Vinay and Darbelnet, who "carried out a comparative stylistic analysis of French and English" (56) in which they identified various

strategies and procedures used between the two languages. They explain two types of strategies which they called “direct translation” and “oblique translation” (56). Direct translation consists of 3 procedures called: borrowing, where “the SL word is transferred directly to the TL” (56), calque, a borrowing whereby a language takes an expression form of another, but then translates it literally, and finally literal translation, where a clear implementation of the original text can be seen in a complete and accurate way. After that, the second type of strategy is composed of: transposition, which refers to change in the grammar from SL to TL (57), modulation, in which a change of point of view semantically speaking is seen (57), equivalence, which refers to substitute a TL statement for a SL statement which accounts for the same situation (57) and finally adaptation, which involves changing the cultural reference when a situation in the source culture does not exist in the target culture (58).

Gottlieb: *Teaching Translation and Interpreting: Training Talent and Experience* (1992)

As translation is such a broad field and has been studied for many years, it can be said that these are not the only strategies considered, for example, a well-known one for subtitling was written by Gottlieb and presented in the book named *Teaching Translation and Interpreting: Training Talent and Experience* in which he participated together with other authors. In this book, the scholar explains and further implements the strategies of: Transfer, which ensures an exact transmission of the form and message from one language to another. Imitation, whose strategy is to preserve the original source language in the translation process (166). Transcription, which is carried out when irregularities appear from one language to the other (166). Expansion, whose strategy consists of adding an explanation necessary for the complication of understanding the text either because of cultural nuance or for other reasons (166). Paraphrase, where the phraseology cannot be reconstructed in the same way as the original source (166). Dislocation, which appears when the effect caused by the phrase in the original language must be conveyed as a priority over the content (166). Deletion where parts of the text are removed (166). Decimation, which refers to removing parts of the text perhaps at the speed required in translation (166). Resignation, where no translation solution appears and, as a consequence, the text loses its meaning (166). And finally, deletion and addition when it refers to the fact of including or omitting an expression (166).

Low and his Pentathlon Principle

The difficulty of translating a text without significant changes in its meaning is a fact, but this difficulty increases when what is to be translated are songs (Low 2013, 230). For this work,

Peter Low created a principle called Low's Pentathlon Principle, which he mentions in many of his works and which, moreover, has been a great reference for future authors. In this principle, the author clarifies that there are different criteria which can create different conflicts when it comes to synchronising them. Therefore, a balance must be struck so that the work of the song dubber is correct and efficient (Low 2005, 191). However, it should also be considered that it is not always possible to find an stability between these principles, which is why it is important to clarify what the main intention of the song is and which of the five principles should be emphasised in order to achieve an efficient translation. The five elements that belong to the Low principle are: singability, sense, naturalness, rhythm, and rhyme. To be able to understand why these elements play a key role in the analysis of a song, it is necessary to explain them individually:

First of all, the song must be singable for both the audience and the singer, so it is necessary to contemplate singability. One of the main intentions of the songs is to be catchy in order to attract the attention of the audience, so they need to be sung fluently, easily, and smoothly. Apart from that, an agreement between the translator of the lyrics and the singer must be reached. Some vowels are difficult to pronounce when singing and that can compromise the singer's work, so the lyricist must check the source language and adapt it in such a way that there is no problem. It is also the case that vowels of “insufficient size” (191) should not be placed in emphatic notes under any circumstances. But the tones which have a leading role in the English song should also be kept with their emphasis in the dubbing.

Secondly, sense must be mentioned. In an ordinary text, this element is the most relevant but, in the case of songs, the sense must undergo some modifications in order to prioritise the other elements as the text has to adapt and adjust to the music (194). But this fact does not mean that the meaning should be totally disregarded because of the supposed priority of semantic precision, because, if that were to happen, “the essence of the ST” would be ignored (185). Even so, the translator may choose to replace a word in the source text with a “near-synonym” (194) if he considers that the literal translation of that word would disrupt the flow of the musicality. For this very reason, it can be said that cantability is related to sense. There are also cases in which the translation ignores the sense of the source language, but Low denies that such a strategy is considered useful for translation since the content of the songs is necessary to understand the plot.

The third criterion is the naturalness and the relationship the translator, or lyricist in this case, has with the audience, those who receive the song and its characteristics. The fluency when listening to the song must be present and it must seem that the song has not been translated into

another language, but that, from the beginning, the dubbed lyrics are really the original. In other words, the register and the order of the words must make the song sound natural (195) and avoid in every possible way the probable unnecessary strain on the listener. For this reason, the syntactic structure of the source language will not be completely translated into the dubbing, as it must be adapted to the Spanish language and all that this implies for the audience to be able to receive and analyse the message conveyed in the song.

According to Low, for rhythm, the translator must mainly consider two aspects: the syllabic stress and the number of syllables in each verse, a fact which greatly conditions the song due to its possible restrictions of verbal codes. Thus, an agreement between the composer and the translator must be present and respected. According to the scholar, the syllable count need not be completely precise, but there may well be some variation (197). All this must be done without destroying the melody, although the translator must certainly try to keep the stress of the syllables of each line in the corresponding place when translating from the source language to the target one, as well as the silences or pauses (198).

With regard to rhyme, Low believes that a total inclusion of rhyme can lead to a considerably forced and unnatural translation. Therefore, he suggests that this aspect should be slightly modified and “the original rhyme-scheme need not be observed” (199). So, in order for the song to develop successfully, Low suggests that the rhymes should not be carried out as an exact replica of the source language, but that the translator should be free to modify the phonemic combinations, for example.

METHODOLOGY

After having presented the different concepts above, it will be carried out various analyses of three songs from the film *Peter Pan* in 1953 in which the different aspects will be considered. These songs translated by Edmundo Santos are “You can fly”, which will be shown in the analysis as S1, “The second star to the right”, also referred to as S2, and “What made the Red Man red?” that will appear as S3.

The analysis that will be accomplished includes a study in relation to the lyrics of the song interpreting it as a text thanks to the works of both the book written by Munday *Introducing Translation Studies: Theories and Applications* (2001) where he includes several of the disciplines focused on Translation Studies, and the one written by Gottlieb called *Teaching Translation and Interpreting: Training Talent and Experience* (1992) in which he participated together with other authors. Then, Low's Pentathlon Principle, which appears in several of his

projects, and which is divided into singability, sense, rhythm, rhyme, and naturalness, will be applied.

From the results of the study, it will be possible to deduce whether the work could have been improved or even carried out in a different way that is more relevant to the present day.

ANALYSIS OF THE SCRIPT AND THEN OF THE SONG AS A WHOLE

For this work, I have decided to analyse the songs from two perspectives. The first was by analysing the song as if it were a script and the second was from a musical perspective and paying attention to the song and its musicality. Therefore, with Gottlieb's procedures together with those mentioned by Munday, it has been able to extract these examples of strategies:

EXPANSION

If it refers to expansion, it can be said that they are not very frequent in the songs and for that reason, out of the three songs, only one example is found:

S1	Original version	Dubbed version
	There's a Never Land waiting for you	Y en el mundo de Nunca Jamás

Here, an explanation of what the word *world* really means is added.

MODULATION

When it comes to changes of perspective, they tend to be common in translation when somebody wants to give more importance to one element than to another. In the three songs analysed, this procedure does not appear constantly either, and the clearest example of this happening is in S3:

S3	Original version	Dubbed version
	He kissed a maid and start to blush	Llegó una chica, lo besó

In this example it can be seen how in the source language, the sentence is indicating that he was the one who blushed. In contrast, in the English version, it refers to the skin for emphasis.

TRANSPOSITION

To start with, in Peter Pan's songs, the transposition strategy is emphasized. This appears when there is a change of grammar from one language to another and is a widely used procedure because it considers the characteristics of the languages and what is the most common grammatical structure in the language. Transpositions can be seen in S3 for example:

	Original version	Dubbed version
S3		
	When the first brave married squaw	Indio bravo se casó y esposa linda vio

Here it is shown how the word changes from a conjunction to a noun and this will help with fluency and naturalness by adding musicality.

TRANSFER

It can be seen that some words or sets of words have been transferred directly to the target language as in the example in S1.

	Original version	Dubbed version
S1		
	Think of a wonderful thought	Piensa en algo encantador

Although it is true that this strategy is widely used in texts, it is intended to be avoided in the case of songs, since, because of this strategy, the rhyme would be lost.

RESIGNATION

The clearest example of this strategy is found in S3, where the original meaning has been omitted in order to make the lyrics more understandable as the original song has cultural elements, but all this will be explained more in depth later.

	Original version	Dubbed version
S3	Why does he ask you, "How?"	¿Por qué decir el "au"?
	Why does he ask you, "How?"	Es más fácil decir: "Au" que decir
	Once the Injun didn't know	"¿Cómo has estau?"
	All the things that he know now	Y por eso saludando así
	But the Injun, he sure learn a lot	Y decir muy fuerte: "Au"
	And it's all from asking, "How?"	Es más fácil: "Au"
	We translate for you	Indios no poder decir: "¿Qué tal,
	Hana means what mana means And ganda means that too	cómo has estau?"

ADAPTATION

As a whole, the three songs only have one adaptation in the whole text, replacing the word *Injun* by *Indio* in the source language, as in Spanish it is not known exactly what *Injun* is, so it has been preferred to adapt the word to one that is really known.

DELETION

This strategy, which consists of eliminating parts of the text, has not been practically used in the three songs because, if this were to happen, it would jeopardise the rhythm by noting the absence of some verses. For this reason, if any part of the text is eliminated, it should be replaced by another part to compensate for its absence.

	Original version	Dubbed version
S3	Hana means what mana means	-
	And ganda means that too	-

In this example from S3, as they are cultural elements that should be translated and because of the lack of knowledge of these aspects, the translator decided to omit these two verses and replace them with others.

ADDITION

These additions can be caused to compensate for the previous deletions and, in this way, not to disrupt the rhythm of the songs. In S1 it can be seen that fact in the first verse:

	Original version	Dubbed version
S1	Think of a wonderful thought	Si acaso quieres volar
	Any merry little thought	Piensa en algo encantador
	Think of Christmas, think of snow	Como aquella Navidad

Here it is noted the addition of the line “if you want to fly” to compensate for the absence of the second line of the source language “any merry little thought”.

EQUIVALENCE

This translation strategy is widely used in songs in order to compensate for the awkwardness that would be created if a literal translation were maintained in some cases. This strategy is also very culture-related. For example, in S1:

	Original version	Dubbed version
S1	Think of Christmas, think of snow	¡Como aquella Navidad
	Think of sleigh bells - off you go!	en que viste al despertar
	Like a reindeer in the sky	juguetes de cristal!

In this particular case, the translator decided to omit such Christmas elements because the audience to whom the song is dedicated is not used to sleighs or reindeer as Christmas, being a cultural element, is celebrated or experienced in different ways all over the world. That is,

sleighting is a practice that takes place in snowy places such as parts of the United States where citizens are more accustomed to the snow and the pastimes it brings.

Finally, another equivalence that can be found is the change from *ugh* to *ah*. This is due to the fact that onomatopoeias vary greatly according to culture. The clearest example known is the one used for the sound that dogs make, since in Spanish they tend to use *guau* and in English *woof*. For the same reason, in S3 the *ugh*, which is not used at any time in Spanish, is replaced by *ah*, a much more common onomatopoeia in the target language and which is used in contexts similar to the English one.

In the case of S2, it has not been possible to subtract any procedure since the song that appears in the dubbed film has not been translated faithfully from the original, but the author decided to rewrite the lyrics from scratch.

Next, the principle that Low related will be applied to the lyrics of the songs to check how they are synchronised and coordinated with the music. In other words, it will not be analysed only as lyrics but as a song in its entirety. For this purpose, it will be discussed the 5 principles and whether they have been properly used and respected in the translation:

SINGABILITY

As mentioned above, the main purpose of a song is to make it completely singable and as simple as possible. For that very reason, the lyrics translator must consider which front vowels are more singable than back vowels, and that is an aspect that must be considered. For example, the front or mid vowels are the most used as there is not much obstruction of the vowel cavity (Reus 2020, 39). In the case of S1 it can clearly be seen the frequent use of the vowel /a/ in the words: *volar*, *Navidad*, *despertar*, *crystal*, *viajarás*, *volarás*, etc. In this way, it not only makes it more singable for the singer of the lyrics but also for the audience who will later on be in charge of learning the lyrics unconsciously, and that is more likely to happen if the lyrics are simple for them. Another important fact to bear in mind is that plosive consonants are the most difficult to sing, whereas nasals or fricatives are often used recurrently as they are pronounced with less effort than the aforementioned (39). This can be seen in the S1 *canción*, *alcanzarás*, *tribulación*, etc. This principle is the one that usually takes precedence over the others as it is necessary for the song to be catchy to ensure its success and, along with it, the success of the film.

But the fact that such strategies for easy singability do not mean that close vowels cannot be used as translators may choose to use them to express a particular sentiment. For example, the use of so many open vowels may be because the song is about children who want to let themselves go and travel to a country with no responsibilities and no worries. On the other hand,

in S3, the rhythm is focused on a rap-type song in which there are many interruptions in the phrases to mark the end of the verse instead of lengthening the syllables. For this reason, the lyricist opted to use stop consonants like in S3 *red* or *said* or in S2 *tempestad* or *realidad*. Moreover, the translator who was in charge of writing the lyrics in the target language used closed vowels to mark the pauses as in *estau*, *así*, *decir*, etc. In this way, any option is valid as long as there is a reason to use it and if it ultimately leads to the success of the song.

SENSE

Sense is a principle that is not given too much attention in the songs as there are others that are considered more important such as singability, but under no circumstances can one omit its role in the dubbing of the song. The sense, although it needs not be 100% conveyed, must be respected. It can be said that, in a general overview, the sense is respected in the first two songs as the message has not been radically lost or distorted, but it is still important to say that some modifications have been made. For example, S1, for some people, may have a slightly disturbing message related to the true story of *Peter Pan* explained in the introduction, as can be seen in the following verses:

	Original version	Dubbed version
S1	Think of all the joy you'll find When you leave the world behind And bid your cares good-bye You can fly! You can fly! You can fly!	Y en tu alma una canción de alegría llevarás ¡La gloria alcanzarás! ¡Volarás, volarás, volarás!

In other words, this verse could be considered to contain a hidden message related to death, a meaning that the main character has carried for the last 100 years in his theatrical representation. But in the Spanish version, this connotation does not appear.

In S2, the song has retained its main message and thus the sense, but without using any translation strategy on the lyrics as it has been remade.

But the most prominent case of the loss of sense in these three songs comes from S3 where everything referring to the culture disappears leaving as a result a song with no meaning at all. Not only referring to some loose references like *Injun* or *Red Man*, but to the cultural history behind it. But that will be explained in more depth later.

NATURALNESS

One of the needs to be considered when translating a song is to maintain the naturalness of the original lyrics. For this reason, some words or groups of words must be changed to gain lyrics fluency, and, in that way, they can be understood without any effort. The problem with this principle is its difficulty in trying to coordinate the naturalness with the rhyme, as there are several occasions where the order of the verse must be changed to create the rhyme with another verse. For this reason, translators have to decide whether it is better to condition this naturalness in order to achieve a rhyme or whether it is preferable to facilitate the understanding of the original meaning of the song.

Such a change in naturalness can be seen for example in the S1 “Y en tu alma una canción de alegría llevarás” since the need to rhyme these two lines with the following ones has led to the grammatical order being adapted by placing the verb at the end of the sentence and placing the adjunct at the front. Another example would be in S2 “sus risas quiero escuchar” and “y su candor sentir”, where another change in the syntactic order as the direct object is in first position followed by the verb.

For this reason, it is often said that the naturalness of the phrases must be renounced in order to make the song catchier, but without forcing the song in such a way that it becomes unnatural (Martín 2017, 47).

RHYTHM

In order to talk about rhythm, the two main aspects to be taken into account are the syllabic stress and the number of syllables in each line. For translators, these points must be duly respected but not perfectly, as this would result in a forced and strange dubbing. For this reason, the syllabic stress is usually placed in the same places as in the target language and the number of syllables does not usually deviate from the original song as it must be synchronised with the background music, all this working side by side with the melody and musical accentuation of the original piece, in this case English. To demonstrate these facts, some examples of S1 and S3 will be presented below:

	Original version	Dubbed version
S1	Up/you/go/with/a/height/and/ho [8]	Por/las/nu/bes/te/sen/ti/rás [8]
	To/the/stars/be/yond/the/blue [7]	li/bre/de/tri/bu/la/ción [7]
	There's/a/Ne/ver/Land/wait/ing/for/you [9]	Y_en/el/mun/do/de/Nun/ca/Ja/más, [9]
	Where/all/your/hap/py/dreams/come/ true [8]	¡to/dos/tus/sue/ños/lo/gra/rás! [8] ¡Sen/ti/rás/re/na/ce/la_i/lu/sión! [9]

Eve/ry/dream/that/you/dream/will/ come/true [9]	
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	Original version	Dubbed version
S3	What/made/the/red/man/red? [6]	¿Quién/le/pin/tó/la/piel? [6]
	What/made/the/red/man/red? [6]	¿Quién/le/pin/tó/la/piel? [6]
	Let's/go/back/a/mil/lion/years [7]	Mu/chas/lu/nas/ha/ce/ya [7]
	To/the/ve/ry/first/In/jun/prince [8]	que/la/piel/se/le/puso_a/sí [8]
	He/kissed/a/maid/and/start/to/blush [8]	Lle/gó_un/a/chi/ca,/lo/be/só [8]
	And/we've/all/been/blush/in'/since [7]	y/piel/roja/se/que/dó [7]

Disregarding the Spanish rule of subtracting a syllable if the last word is stressed on the last syllable and adding one if the last word is stressed on the antepenultimate syllable when counting (as this does not apply to musical expression when singing), the syllable count in the example of S1 is accurate because of the two synaloephas found in the second and fourth lines of verse. So, the translator can be said to have maintained a kind of fidelity. Moreover, by having the same number of syllables, it makes it easier to musically intonate all the syllables that in the original song stand out and thus synchronise lyrics and melody without any problem. The same happens in the second example, where the number of syllables coincides and when intoning the song there is no significant change.

RHYME

In the three analysed songs, the translation uses a simple rhyme to make it easy to learn for children and anyone who sees the film. First of all, it must be said that the rhyme-scheme is not kept in the dubbed song as some songwriters think that this can be detrimental to the songs and, moreover, complicate the task of the lyricist (Martín 2017, 232). For example, in the S1 song it is found:

	Original version	Dubbed version
S1	Think of the happiest things (A)	Si goza tu corazón, (A)
	It's the same as having wings (A)	¡por los cielos viajarás! (B)
	Take the path that moonbeams make (B)	Y en tu vuelo de ilusión (A)
		a la luna llegarás, (B)

	If the moon is still awake (B) You'll see him wink his eye (C) You can fly! You can fly! You can fly! (C)	¡y al verte tan feliz! (C) ¡Volarás, volarás, volarás! (B)
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As mentioned before, to keep singability the translator had free reign over the words chosen depending on the vowels or consonants he or she prefers to use for the musicality, in other words, the rhyme. In this case, the majority of verses end with the suffixes -ás and -ión.

Both Low (2005, 198) and Chaume (2012, 106) think that it is not necessary to place the phonemic combinations at the same group of words as in the original one, since not placing them at the same spot avoids the loss of meaning in translation. That is, in order for the stanza itself not to lose meaning, it is not necessary to place the rhyme in the same word of the source language as this could cause a problem when translating the lyrics and ultimately hinder the understanding of the song. And since the target audience of the film is young, one of the most important aspects to consider is the need to convey the true meaning of the song in its entirety.

	Original version	Dubbed version
S3	When the first brave married squaw He gave out with a big ough When he saw his Mother-in- Law	Indio bravo se casó y esposa linda vió Pero luego dijo: “Ah” a la suegra que conoció
	You've got it from the headman The real true story of the red man	De la historia que les contamos La trama no garantizamos

One of the most commonly used strategies when translating songs into Spanish is to rhyme the verbs, as it is an effective and simple way to match the phonemic combinations without altering the message of the original song too much:

	Original version	Dubbed version
S1	Think of all the joy you'll find When you leave the world behind And bid your cares good-bye You can fly! You can fly! You can fly!	Y en tu alma una canción de alegría llevarás ¡La gloria alcanzarás! ¡Volarás, volarás, volarás! ¡Volarás, volarás, volarás!

CONCLUSION

There are many ways to carry out a translation, but it is very important to keep certain aspects in mind in order to maintain the musicality and not to lose the sense of the song. For this very reason, these three songs have been selected and analysed, merely in order to see the different strategies and priorities that the translator has decided to focus on.

In the case of the first song analysed “You can fly”, the main meaning of the original song is maintained but with some adjustments so that children are able to understand, such as the example of Christmas, as in Spain it is not very common to use sleigh bells. It is also necessary to mention the slight change of focus that takes place in the dubbing, as in the source language the hint that everything will be fine once one leaves the world behind is added, which could be a designation as there is no clear strategy for translating the lyrics and so the meaning is lost. Furthermore, the translation strategies have been used quite adequately as they help to make the translation sound natural. Bearing in mind that the dubbing of *Peter Pan* was done in the 1950s, the field of translation has obviously undergone some changes since, as mentioned before, the film is not dubbed in Spanish Castilian but in Latin American Spanish. So, in a way, audio-visuals have chosen to favour the interconnectedness that is present around the world, that is, people from different parts of the world are in contact with each other. This can be seen in the film industry as series and films are often dubbed and subtitled in many languages. Therefore, as more people are interested in this union, translation is becoming more and more important. But in the case of “You can fly”, surely if a remake of the film were to be made, the translation strategies would be very similar to those chosen for the first version of *Peter Pan* and would not undergo a noticeable change.

In the second song, “The second star to the right”, the translation given for the dubbing has been directly rewritten as there are no specific translation procedures like those mentioned in Munday's book. The meaning is partially changed although the references to the star remain intact. In other words, both the dubbing and the original version are dedicated to the second star on the right which led to the fable it is known today. When the Walt Disney Studios dubbing began to gain fame, they turned to Edmundo Santos to translate the songs and he, so that all Spanish speakers could understand the lyrics, decided to compose in neutral Spanish, avoiding expressions and ways of speaking characteristic of the different Spanish-speaking places. That is why, today, this song would most likely not have been translated in such a way as this technique is no longer used, but two completely different versions are created, even with different dubbing actors (one in Spanish Castilian and another one in Latin American Spanish).

Moreover, in 2002, the second part of *Peter Pan* was released with a new repertoire of songs not only dubbed into Latin American Spanish, but also into Spanish Castilian. In addition, they decided to add a Spanish version of “The second star to the right”, also in extradiegetic form, where the translation of the lyrics coincides considerably with the original version, making it more appropriate. This shows that the population is becoming more and more connected to each other, and people are more and more specialised in transforming this fact in the most natural way possible.

The third song is quite complicated. On the one hand, the musicality and rhythm holds up quite well, but the true meaning of the song loses its power. Today, even some of the themes of the film itself would not be treated normally as they might have been in 1953. This can be seen with the Disney company's near decision to remove the film from its Disney+ platform. But, due to intense reflection, the company decided to include a warning about negative portrayals or inappropriate treatment of people or cultures related to the stereotypes that the Indians acquired and remarked that they are inappropriate. Therefore, these issues would not be reflected on screen normally today because of the influences it can cause, especially when the majority of the audience are children. Then, apart from that, the song in its source language has a meaning with a culture that is related to colonialism, but in Spain this historical fact has not been studied as it was not part of it. Moreover, in the song itself it is difficult to translate some words or cultural elements because there is no word that refers to them. Already with the title, this fact becomes clear because in America, the Indians came to be called Red Man but in Spain they have never been referred to by that name. Therefore, a completely literal translation of the title would not have made sense to most of the audience, so they chose to focus on the Injun's way of speaking (a name that is also not maintained in the target language). With that it is also important to note that there are other words that appear in the song that are also unknown to the Spanish, such as *squaw* which has been translated simply as *esposa linda*. In other words, if Spain has not lived the same history as America, it is impossible to understand 100% everything that happens. Maybe, if a remake were to be made, more attention could be paid to the translation in order to transmit the initial message but not going into detail with the cultural concepts. What is not an option is to change the cultural reference to one known in Spain, since the video of the film shows Indians. In any case, it would have been impossible to convey the same message as the source language due to the lack of information of the audience in Spain, especially if the audience is made up of children.

In summary, it can be seen that a quite adequate translation of the songs was carried out, as they made the film a great success in all Spanish-speaking countries and, even after 70 years, this film is still being played. In general, many translation strategies were used to make up the lyrics and, although it was written in neutral Spanish, both Spanish and South American citizens had no problem understanding them. And regarding the song and the musical side, a balance between the principles is present, obviously giving more importance to rhythm and singability. And, probably, if a remake of the film were to be produced today, some adjustments would be made, mainly because of the language, but that does not mean that Edmundo Santos did not do a good job with the songs since, as mentioned before, even today some young people sing or hum the music.

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