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Decision-making in song translation: a
comparative study of translation strategies in
the English-Spanish versions of the musical
Grease

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ABSTRACT

Song translation is a field that has yet to be explored. However, since English culture has become mainstream, the Spanish population has been able to enjoy countless English musical pieces in their mother tongue. Among these pieces is the subject of this dissertation, the Spanish version of the songs from the American musical *Grease* for their stage representation. The present study aims to further explore the translation of musical texts by analysing four songs from the musical in the original version and their corresponding four versions translated into Spanish. Finally, after analysing the most characteristic strategies used by the translators of these songs, some conclusions will be drawn about the different patterns that may appear.

Key words: *song translation, musical theatre, Grease, translation strategies, English-Spanish translation*

RESUMEN

La traducción de canciones es un campo que aún está por explorar. Sin embargo, desde que la cultura inglesa se ha convertido en la corriente principal, la población española ha podido disfrutar de innumerables piezas musicales inglesas en su habla materna. Entre estas piezas se encuentra el objeto de este trabajo, las versiones en español de las canciones del musical americano *Grease* para su representación teatral. El presente estudio pretende profundizar en el estudio de la traducción de textos musicales mediante el análisis de cuatro canciones del musical en su versión original y sus correspondientes cuatro versiones traducidas al español. Finalmente, tras analizar las estrategias más características que han utilizado los traductores de dichas canciones, se elaborarán algunas conclusiones sobre los diferentes patrones que puedan aparecer.

Palabras clave: *Traducción de canciones, teatro musical, Grease, estrategias de traducción, traducción inglés-español*

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1. INTRODUCTION

This dissertation will study how the translation practice takes place in the field of entertaining texts and, particularly, in the field of music. More precisely, the issue at hand is the adaptation of Anglo-American musicals for their performance in Spanish theatres, focusing particularly on the *Grease* musical.

The main purpose of this final degree dissertation is to conduct a study on song translation in the musical *Grease* using a descriptive methodology. The goal of this analysis is to determine the song translation trends, taking into account a number of variables: translation strategies, English-Spanish contrastive morphosyntactic aspects, lexicogrammatical aspects, song strategies in general, and the impact of intellectual property on the field of translation. The outcomes of the analysis will yield theoretical and practical conclusions of regularities or patterns in the translations that will allow us to conduct a basic examination of the tendencies that underlie the adaptation of the original *Grease* songs and assess their composition and *singability* (a concept that will be later explained).

The reason for choosing this subject of study is the lack of research on the translation of musical theatre songs. As a result, my dissertation is an opportunity to improve this practice within the discipline and to bring up its visibility. Some of the scholars who have contributed to the discussion are Johan Franzon (2008), Şebnem Susam-Sarajeva (2008), Marta Mateo (2008), and Peter Low (2013), and I wanted to expand their investigations by providing analytical research on the musical that concerns us. Furthermore, the fact that the *Grease* stage musical is fully translated into Spanish but its predecessor, the musical film adaptation from 1978, is left with the musical numbers in the original language, made me want to choose this particular musical. Moreover, due to the popularity of the musical and the large number of times the film has been shown on television, many of *Grease*'s songs are widely recognized and understood in both English and Spanish.

Before undertaking the analysis, I will provide some background information on song translation as well as a historical overview of the reception of Anglo-American musicals in Spain. This theoretical framework will be followed by an introduction to the musical *Grease* and an analysis of its songs. As an overall objective, the results of the

analysis will imply that, in order to handle the form of a singable song, translators must not only deal with the verbal text but also pay attention to the non-linguistic systems (music and perspective performance) that contribute to the translated song's total impact on the target audience. To explore this, the application of different translation strategies will be identified and analysed.

1.1. SONG TRANSLATION OVERVIEW

Translation is defined as “the process of transferring a written text from a source language to a target language, conducted by a translator or translators, in a specific sociocultural context” (Hatim & Munday 2004: 6). On the other hand, according to Franzon (2008: 376), a song can be defined as “a piece of music and lyrics—in which one has been adapted to the other or both to one another— designed for a singing performance”. Regarding song translation, the simultaneous presence of multi-semiotic codes influences and constrains the verbal meaning, hence the music translator faces a rather different challenge because he or she must maintain a rhyme and a certain number of syllables (Cotes, 2005: 77).

Currently, translation of music is an area that has yet to be explored. Frith (2004, cited in Susam-Sarajeva, 2008) states that one of the reasons why we do not really find many studies on song translation is the complexity of explaining how music acts within society. Another explanation, according to the author, is that music has always been regarded as a subject totally unrelated to translation. As per Franzon (2008), this problem can arise because society appears to be unsure of the professional status of those in charge of song translation. Therefore, this difficulty in understanding how music functions in society is the reason why few studies have been conducted on song translation (Susam-Sarajeva, 2008).

Nevertheless, this practice seems to be comparable to the difficulties of translating poetry, in which one must remain faithful to the source while still maintaining the same artistic effect. The rhythmic arrangements are the same as for written poetry; therefore, song translation is not an exceptional variety in the typology of poetic translations. A music translator must take into account factors like the number of syllables required for the duration of a note, rhyme, or rhythm—the rhythm is one of the key aspects of songs—. As a rule, the number of notes in the melody equals the

number of syllables of the lyrics (Ramírez and Sánchez, 2019). Nevertheless, the melody does not always need absolute parallelism, because the metre can be flexible and adaptable according to the musical rhythm, i.e., one syllable can equal more than one rhythmic figure or, on the other hand, the same note can group several syllables together (Ramírez and Sánchez, 2019).

Regarding this dissertation's subject, musical theatres, Mateo (2008) argues, are said to be halfway between operas and plays, both as a genre and in terms of the translation strategies involved. On the one hand, they tend to include popular music, which is a cross-cultural phenomenon and thus a segment of high-volume translation (Kaindl, 2005). Popular songs are crucial mass media productions that articulate and thereby spread entire cultures to individuals of many languages, histories, and cultures. However, despite their prevalence, popular songs have been mostly ignored in translation studies. Translations of popular music are not often identified as such, i.e., there are famous songs that are translations of previous songs, and which are not acknowledged. Other songs are simultaneously released in multiple languages or exported to many nations, making it difficult to distinguish between the original and the translation. One may probably already see why translation studies have had and continue to have difficulty with this area of study. There are some questions such as who is believed to be the author of a song, what is the difference between the original and the translation, how can the significant variations in the linguistic and musical texts be explained, and so on, that cannot be answered using linguistic or literary approaches, which have dominated scholarly translation studies for a long time (Kaindl, 2005). Furthermore, popular songs require an interdisciplinary approach since they can only be understood in the context of larger models of social and semiotic relations. In practice, the translator should be proficient not only in translation but also in music. Popular songs are frequently regarded as a meaningless form of music and text, and this is also evident in translation scholars' lack of enthusiasm for popular music. Despite the large frequency of song translation, the subject has got little attention (Kaindl, 2005).

Following with the different features of song translation, Low (2005) states that there are four principles in song translation: singability, rhythm, rhyme, and naturalness, and that these principles have to be in harmony with the accuracy of the meaning of the original text. For Low (2005), singability refers to the phonetic adequacy of the

translated lyrics. In addition, Franzon (2008) claims that a song has three properties: music, lyrics, and prospective performance. On its own, music has three: melody, harmony, and musical sense. The scholar suggests in his article “Choices in Song Translation” (Franzon, 2008) that a song translator may have five options in theory: leaving the lyrics in the source language (as in the musical *We Will Rock You* in its Spanish adaptation), translating the lyrics without taking the music into account, writing new lyrics, adapting the music to the translation, and adapting the translation to the music. In the cases where the lyrics are left in the source language, they might not be very relevant to the plot. On the other hand, when new lyrics have been rewritten for the original melody, it may be because the music is more important. As per Susam-Sarajeva (2008), whether a song has been translated without taking the music into account or music has been adapted to the translation, it could be based on certain factors such as the social, economic, historical or audience type.

Based on the previous options available to the translator when facing the translational task, the present paper *Grease*'s songs are translations that have been adapted to the original music. This strategy is known as the translation of a singable song where the original music is kept in the target version (either because it would be difficult to change it or because the translator was not given the task) and that is going to be performed.

Finally, "The translation and adaptation of musical terms" by Comes i Arderiu (2010, cited in Brugué, 2013) introduces a figure to this process: the lyricist. According to the author, lyricists, who do not necessarily have to be translators, are often the ones who translate songs. Another alternative is for the translator to faithfully translate the original song and the lyricist to modify the song musically. For the musical *Grease*, it seems that the translators and the lyricists (or adapters) are the same people, Alejandro Serrano and David Serrano. In addition, David Serrano is also in charge of the adaptation and general direction of the musical.

1.2. ANGLO-AMERICAN MUSICALS IN SPAIN

According to Mateo (2008), regarding the historical background, musical plays in Spain started to appear in the 1970s with the adaptation of *Jesucristo Superstar* by Tim Rice and Andrew Lloyd Webber (1975). In this decade, the most famous Spanish musical-theatre company was created, the *Catalan Dagoll Dagom*. After the release of several

adaptations in the following years, the genre fell into oblivion in Spanish theatres until the introduction of *El hombre de la Mancha*, which generated an upward trend in the musical genre that continues today (Mateo, 2008). This musical also helped the Spanish artistic director and promoter of the musical theatre in Spain, Luis Ramírez, secure copyright permission for the Broadway hit which concerns the present focus of study, *Grease*. Ramírez's goal was to turn Madrid's Avenue Gran Vía into "the Spanish Broadway" (Arttime 2003). José Tamayo, Spanish entrepreneur and theatre director, produced *Los miserables* at the Teatro Apolo and he was determined to fund a theatre in the Spanish capital devoted exclusively to the performance of musicals. Moreover, Arttime in his article "Esto no es Broadway"¹ (2003) observed that Madrid "suddenly and surprisingly" became the second European capital in musical production, London being the first.

Therefore, and to conclude this historical background, thanks to Mateo's research it can be seen that musicals have filled a socio-cultural gap in Spain throughout the years, although they have had to be imported due to a lack of local repertoire, which has given us the opportunity to enjoy shows such as *Grease*.

2. CORPUS AND METHODOLOGY

The corpus analysed in the present final degree dissertation consists of four songs from the musical *Grease* provided in the Spanish version and the original one by the management of the musical presented in Madrid. This repertoire is based on the original musical *Grease*, which was first released in Chicago in 1971. The songs proposed form part of the current version of the musical (2022) and thus they have their own peculiarities due to the intellectual property of the previous Spanish translators (see Appendix 1).

As for the methodology of this dissertation, an inductive method of analysing texts is going to be used. In this academic piece of research, I am going to analyse the different lyrics of the musical both in the source and target version. Furthermore, a qualitative approach is going to be used to identify the particular and implied meanings within the texts. In fact, this type of analysis has been used effectively in analysing song

¹ https://www.elespanol.com/el-cultural/escenarios/teatro/20030918/no-broadway/750647_0.html
[Accessed 5 May, 2022]

texts (Czechowski et al, 2016). Regarding the inductive method, it will consist of several close readings of the text in order to find all its possibilities and to be familiarized with it.

After defining the methodology, the next step will be to examine the song translations. To accomplish this, I will listen to the Spanish and English versions of the songs (YouTube will be used to access this content) and, afterwards, I will analyse the translation strategies used in the target texts of the four songs. Finally, I will interpret the findings, will draw conclusions, and will derive implications which connect with the knowledge gained in my degree.

The translation strategies on which I will base my contrastive analysis combine the ones proposed by Vázquez Ayora (1977), Zaro and Truman (1998), López Guix and Minett Wilkinson (1997) and Molina and Hurtado (2002):

- a. Literal translation: a precise correspondence between structure and meaning.
- b. Calque: imitation of the scheme or meaning of a foreign word or locution, but not its phonetic entity
- c. Loan or borrowing: imitation of the scheme, meaning and phonetic entity.
- d. Transposition: change of grammatical category.
- e. Modulation: change in the conceptual basis of a proposition, a change in the point of view.
- f. Equivalence: expressing the same situation in different ways (idiomatic ways)
- g. Adaptation: the same message is expressed with an equivalent situation appropriate to the target language.
- h. Amplification: using more monemes to express the same idea.
- i. Explicitation: expressing in the TL what is implicit in the context of the SL.
- j. Omission: deletion of certain unnecessary segments of the sentence.

k. Compensation: the meaning of some segments or translation units is lost, but it is compensated elsewhere in the text.

l. Discursive creation: an ephemeral equivalence is established, which is totally unpredictable outside the context.

m. Description: a term or expression is replaced by the description of its form or function.

n. Generalization: a more general or neutral term is used.

o. Variation: linguistic or paralinguistic elements are changed.

Before beginning with the proper analysis, I would like to make an aside on the intellectual property of translators. This is an issue that may not be uppermost in many people's minds when criticizing a translator for his or her work. For the uninitiated, sometimes the fact that the translation of a song is not practically literal arouses a lot of dissatisfaction. Without going into the fact that a literal translation would be almost impossible because a song has to be singable, there is also the problem of the copyright. In BOE Block 9, Article 1, we can read that “the intellectual property of a literary, artistic or scientific work belongs to the author by the mere fact of its creation”, i.e., the original texts are subject to the author’s copyright and therefore the target ones must be different. Moreover, in Block 22, Article 11, it says that, without affecting the copyright on the original work, translations and adaptations, musical arrangements, and any transformation of a literary, artistic, or scientific work are also subject to intellectual property rights. In addition, beyond the actual laws of copyright, there are also ethical considerations regarding artistic and creative works. As happens in poetry, songs are created by human beings that put into words human emotion and intention. Therefore, a person who wants to recycle other people's music by translating or adapting them owes creators an ethical obligation (Low, 2013). I am highlighting this because it is a warning I was given by the *Grease* company in Spain when it came to analysing their adaptations.

3. QUANTITATIVE AND QUALITATIVE ANALYSIS

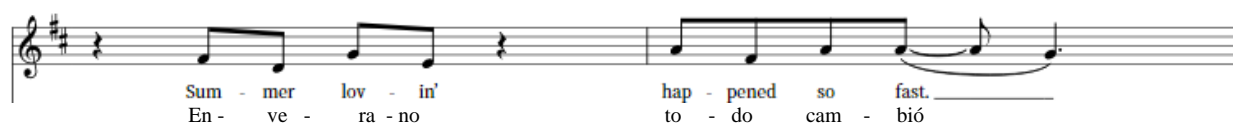
3.1. THE MOST FREQUENTLY USED STRATEGIES

The English-Spanish translation of the musical's songs will be examined in this chapter. The following information is based on the findings of the analysis of the songs mentioned in the corpus (both the source and the target version). The selected songs are some of the best-known songs in order of appearance in the musical: *Summer Nights*, *You're the One that I Want*, *Greased Lightnin'* and *Those Magic Changes*.

3.1.1. *Summer Nights*

First of all, an example of a song that could be an adaptation rather than a translation is *Summer Nights*. In the musical plot, this song takes place at the moment the two protagonists, Danny and Sandy, are telling their respective friends about their summer experiences. As it is mentioned in the "Song Translation Overview" section of this dissertation, the fact that this is song translation and, therefore, involves a rhythmic dimension, is the reason why most of the songs are adapted rather than translated. A literal interpretation of the lyrics is frequently sacrificed to increase expressive flexibility in these situations, since the message of the lyrics is subordinated to the musical elements (Ramírez and Sánchez, 2019). Many original lines only coincide with the target ones in the fact that they rhyme with their following line (e.g.: "He got friendly holding my hand/she got friendly down in the sand" translated as "Es tan dulce y encantador/me dejaba sin respiración"). They follow the same topic, but if they are analysed in parallel not much equivalence will be found. The strategy of the adapter in this song is, therefore, to preserve the original song's syllable pattern and rhythm, resulting in a translation that appears a little free at first glance, but that allows the Spanish words to fit into the scheme. This can be seen, for instance, in the first lines where "formal imposition promotes artistic creativity" (Ramírez and Sánchez, 2019): "Sum/mer/lov/in'/hap/pened/so/fast" as "En/ve/ra/no/to/do/cam/bió".

For a more visual representation of the example, see the score below²:



Moreover, it can be noticed that in the original version of the song, sometimes the lexis is more “romantic” than in the Spanish one, and sometimes it is the other way around. One can see it in the lines where Danny Zuko sings, “Met a girl crazy for me” as opposed to the Spanish version, “Me enrollé con un bombón”, where the sentence is less “poetic”. On the other hand, when both protagonists sing “Summer fling don’t mean a thing”, a more romantic version in the target text can be seen: “Junto al mar me hizo soñar”. Following this line of dichotomies between being romantic and being vulgar, one can notice that in both the original and the target version, Danny is depicted as the rebel and Sandy as the good girl. Even if they are saying different things in each language due to the non-literal translation, these connotations remain the same in Spanish and English. This is evidenced by the following lines: “We made out under the dock” translated as “Lo mejor era el final”, where Danny is alluding to physical contact in both languages; as opposed to “We stayed out till 10 o’clock” as “Siempre fue tan ideal”, where Sandy is romanticising the situation in the same stanza.

Nevertheless, this adaptation is also driven by translation strategies. Firstly, we can find almost full literal translations, for example, in one of the main choruses: “Tell me more, tell me more” as “Cuenta más, cuenta más”; there is only an omission of the indirect object “me” in the Spanish version that can be a result of the higher syllable count of the target language. Another literal translation appears when Marty (Sandy’s friend) sings “How much dough did he spend?” translated as “¿cuánta pasta gastó?”, maintaining the very informal meaning of the term “dough”. Furthermore, there is also a tendency towards adaptation — i.e., the same message expressed with an equivalent situation appropriate to the target language— as one can see in the lines where Roger (Danny’s friend) asks: “Didja get very far?”, which in Spanish is translated as “¿Conseguiste mojar?”. In this way, the colloquial tone of the original question is maintained while adapting it to the Spanish jargon. Another example of adaptation appears in “But you don’t gotta brag” adapted as “No te flipes, chaval”, for the same

² https://www.sheetmusicdirect.com/es-ES/se/ID_No/52167/Product.aspx [Accessed 13 May, 2022]

reason as the previous one. There is also a couplet of strategies, variation —i.e., linguistic or paralinguistic elements are changed— and modulation —i.e., change in the conceptual basis of a proposition—, when Sandy says, “He showed off splashing around” translated as “Se asustó no sabía nadar”, because not knowing how to swim is usually depicted as someone splashing around (there is also transposition in these lines, “splashing around”/ “no sabia nadar”). Modulation is also present in lines such as “Summer lovin’! Had me a blast!” translated as “El verano fue un subidón” or in “Summer heat boy and girl meet” translated as “El calor nos empujó”, where both sentences have the same implications but from a different point of view. Finally, amplification – i.e., more monemes used in the target language than in the original language to express the same idea— can also be seen when they sing: “Summer sun” and “Bajo el sol”, because in Spanish a literal translation would not make much sense.

3.1.2. *Greased Lightnin’*

In the translation of the next song, *Greased Lightnin’*, the chorus, which is also the name of the song, is very characteristic as it follows the strategy of borrowing – i.e., imitates the scheme, the meaning and the phonetics of the original language—. This song is sung by Danny and his friends, and the rebel and colloquial language, both in the source and in the target version, shows it. Regarding literal translations, we can see one right at the beginning of the performance, when Kenickie (Danny’s friend) says “This car is systematic, hydromatic, ultramatic” translated as “Este coche es sistemático, hidromático, ultramático”. The use of this literal translation might be motivated by the fact that these adjectives have been invented by Kenickie in the original text and, thus, the translator could have opted for creating the literal translation of them too, to provide the same characterization for Kenickie —uttering long and difficult words to sound more technical and smarter and looking like the opposite—.

The techniques used in this song are different from those used in *Summer Nights* because the present translation focuses more on meaning than on euphony than the previous one and sticks more to the original. One of the reasons for this to happen could be the topic of the song, which does not tell a chronological story like *Summer Nights* but rather the description of a car. Moreover, the structure is framed by constant repetition of the borrowing —i.e., the chorus— “Greased Lightnin’”, which is the name by which this group of friends refers to the vehicle. More strategies can also be seen, for

example, a couplet of modulation and variation: “Keep talkin”, whoah keep talkin’!” translated as “No pares, no, no pares”. By using these strategies, the perspective of “keeping talking” from the source text has been changed to “not stopping (talking)” in the target text, which implies the same action but handled in a different way. As a result, the syllables fit perfectly the rhythmic scheme, and with a literal translation would not have happened (“sigue hablando” as opposed to “no pares”). In addition, the strategy of modulation is used in the lines “You know without a doubt I’ll be really making out in Greased Lightnin’” translated as “Y os puedo asegurar que las chicas probarán el Greased Lightnin’”. Through this modulation, the Spanish audience gets the message that Kenickie tries to give, that he is going to invite girls to their new car. Furthermore, Kenickie’s message has been explicitly expressed in the target text, as “I’ll be really making out” has been changed to “que las chicas probarán”, conveying explicitly what was implicit in the context of the source text. The chorus, which comes after these lines in the song, does exactly the opposite thing being explicit in the source text and omitting the subject in the target version (“The chicks’ll scream”// “Van a gritar”). Therefore, the previous lines (“[...] que las chicas probarán [...]”) could be considered a compensation strategy for this refrain.

Even though both texts give the description of a car, due to the strategy of adaptation, each one talks about different parts of the vehicle. Accordingly, while in the source text the lyrics focus on “purple pitched tail lights”, in the target text they sing “tendrá un volante dorado” (i.e., “it will have a golden steering wheel”). However, as mentioned before, the core of both texts is the same thanks to the good work of the translator.

3.1.3. *You’re the One that I Want*

Another of the musical's best-known songs is *You’re the One that I Want*. This song is, once again, interpreted by the protagonist couple, Sandy and Danny, in the moment when Sandy has changed her appearance to look more like a rebel and Danny is reacting to this change. Regarding its Spanish translation, the strategy of modulation plays an important role in it. In addition, the literal translation strategy has been used a lot in this adaptation, and it could be due to its high popularity in the source language. Having said that, the analysis can start by taking into account the first line of the source text: “I got chills”. In the target text, the first line follows the strategy of adaptation —i.e., using a

phrase that fits the number of syllables of the source text in order to maintain the rhythm—: “Mírame”. Nevertheless, the literal translation can be found in the line afterwards, “Estoy temblando”. This could be an example of cohesion change (Owji, 2013)³, this strategy affects intra-textual cohesion on a sentence level. Following these lines, there is another literal translation with modulation on the verb tense, “And I’m losing control”/”Y he perdido el control”. This shows a change from a present continuous to a present perfect because in Spanish it is more common to use this verb tense to express the “loss of control”. Another modulation appears in the chorus when Sandy sings “You better shape up”, which is translated “Prepárate ya”. This slight change (perhaps again to fit the melody’s syllable count) makes the Spanish statement more imperative, as it is a direct command, but without losing the communicative intention. The song follows with an equivalence, as the sentence “To my heart I must be true” has been translated as “No voy a engañarme más”. This strategy expresses the same idiomatic situation in different ways (a case of extreme modulation). Furthermore, the translator also uses the strategy of modulation for the other part of the chorus, where Sandy and Danny sing in unison: “You’re the one that I want”/”Vas a ser para mí”. These lines convey the same meaning but from a different point of view. This chorus also includes the well-known chant “uuu-uuu-uuu honey!” which has been adapted as “¡uuu-uuu-uuu mío!”. This is an example of adaptation, from a term of endearment, “honey” to a possessive, “mío” in order to convey the chant.

3.1.4. *Those Magic Changes*

The last song whose Spanish translation will be analysed is *Those Magic Changes*. This song is played on the gymnasium’s loudspeakers when the protagonists are in a high school ball. This song, which is not interpreted by any character, may also be translated so as to keep the Spanish audience involved in the plot and atmosphere of the musical due to its romantic tone. The first thing one can notice when it comes to translation strategies is that the first question in the source text (“What’s playing on the radio?”) becomes a statement in the target text (“Suena algo en la radio”). Using the strategy of variation—a change of the syntactic structure—the translator has maintained the same meaning but from a different perspective. In the following lines, the strategy of equivalence appears to translate the idiom “start swaying to and fro” into “[...] me hace

³ <<https://translationjournal.net/journal/63theory.htm>> [Accessed June 3, 2022]

perder el control”. Afterwards, the strategy of modulation is used: “I have never heard that song before”//”No he escuchado nada similar”, where one can clearly see that there has been a change in point of view in this statement. Another equivalence with a slight discursive creation can be the translation of the metaphor in the chorus “Those magic changes my heart arranges, a melody that’s never the same” into “Notas y acordes que hacen que llore, la canción que me hace vibrar”. The source text talks about a melody “played” by the heart (the feeling of love) and in the target text the translator directly mentions the song that entails this feeling of love. The two metaphors are perfectly embedded in the rhythm and manage to describe the same concept in various ways. In addition, there is a couplet of expansion and omission in the target text, in which “Vuelve junto a mí” is used for “Please, return to me”. The word “please” has been omitted because it is unnecessary for the sentence, and “junto” has been added in order to give appropriate sense to the verb in Spanish (rather than just “vuelve a mí”). The following lines contain more modulations: “Don’t go away again, oh, make them play again” adapted as “No intentes escapar, volvamos a empezar”. Likewise, “Been so long seems since our last goodbye” as “desde el día que dijiste adiós”. Then, there is a couplet of amplification and transposition in the lines “When the bass is sounding, while the drums are pounding” translated as “Suena fuerte el bajo, cuando entra el saxo”. We can see amplification because the adjective “fuerte” has been added in the translation. Moreover, there is transposition in the word “drums”, that has been changed for another instrument, the saxophone.

Finally, in the four songs, there is a large number of omissions in the target version. Evidence suggests that syllable count is among the most important factors in this matter, as Spanish tends to have a higher number of syllables in each word than English (Ramírez and Sánchez, 2019).

3.2. QUANTITATIVE USE OF STRATEGIES

In this part of the dissertation, I will provide a quantitative study of the results of the translation strategies previously analysed. The total number of translation strategies identified and analysed in the last section was 37, and they included a wide range, such as equivalence, transposition or omission.

In addition, through some graphics, it will be possible to see which strategies have been more frequently used by the translator in the adaptations and, afterwards, the possible reasons based on the data will be discussed. I will start by taking a broader approach, providing figures which show an analysis of the 4 songs together and, subsequently, I will include some specific interpretations for each song individually supported by other graphics. Due to the nature of this dissertation as a case study and the relatively low number of strategies it has (37), the percentages given in the analyses obey to very low numbers. For instance, in some cases, a 30% could mean only 3 strategies. As a result, the conclusions drawn from this study should be handled with care and should be corroborated in other studies.

3.2.1. General study

To begin with, Figure 1 illustrates the total of strategies analysed in the previous section differentiated by songs through a colour code. Thanks to this bar chart, one can see that the most frequent translation strategy is modulation, whose percentage of use is 29.7%. In addition, this graph shows that the song translations that rely more on modulations are *Those Magic Changes*, *You're the One that I Want* and *Summer Nights*. On the other hand, *Greased Lightnin'* only has one modulation strategy. The next strategies most frequently used are adaptation (13.5%) and literal translation (13.5%), with *You're the One that I Want* being the song with more of each strategy. Furthermore, the following strategies have also been used: amplification (8.1%), variation (8.1%), equivalence (8.1%), transposition (5.4%), omission (5.4%), borrowing (2.7%), explicitation (2.7%) and compensation (2.7%).

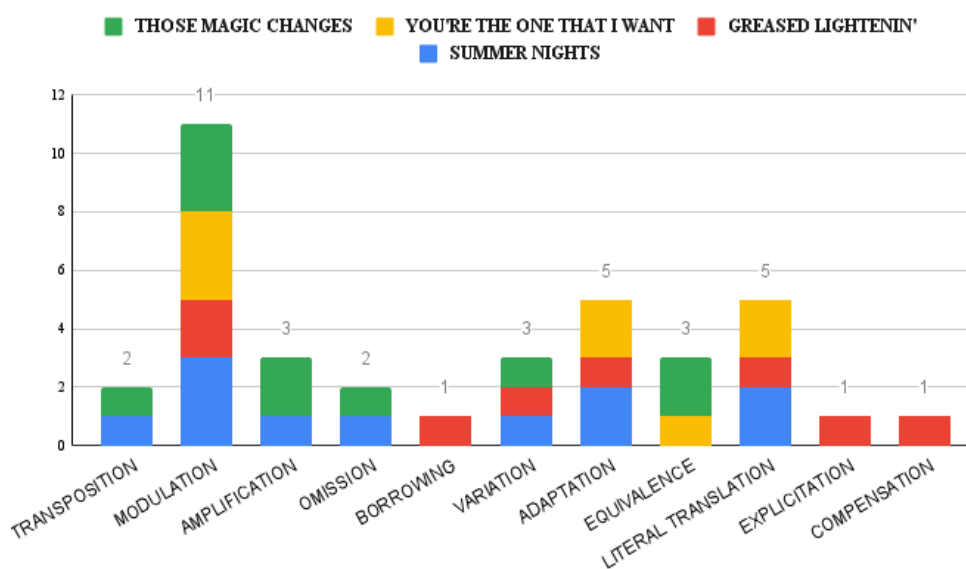


Figure 1.

Despite the different contexts and even different performers of the songs, all the translations have something in common, they are a production of the musical translation discipline. This means that the adaptation of the song is influenced, among other things, by the listener's expectations, as the audience expects specific instrumentation within a particular musical genre (Ramírez and Sánchez, 2019: 168). Therefore, the song translator is at crossroads between linguistic and musical aspects. This may be one reason for the high use of the modulation strategy. As The Translation Company⁴ points out, “a literal translation might be grammatically correct, but it might sound unnatural or awkward or ludicrous in the target language”. Therefore, modulation in translation allows the lines to be adjusted to the music while maintaining the same message. There is only one variable: the point of view. This helps make the adapted lyrics fit the melody since the translator very cleverly chooses words that rhyme and fit the rhythm in the target language. To sum up, the use of this strategy is directly related to Franzon's (2008) previously mentioned method for translation: the choice of adapting the translation to the music.

Furthermore, the fact that the second most frequently used strategy is adaptation also supports the previous idea, as it is used to express the same message with an equivalent situation in the target language.

3.2.2. *Summer Nights* study

Moving forward, I want to concentrate on a more specific approach, starting with the analysis of the translation strategies used in *Summer Nights*' translation. Moving to the data, Figure 2 shows that modulation is the most widely frequently used strategy in this song (27.3%), followed by adaptation (18,2%) and literal translation (18,2%) at the same level. Moreover, transposition (9,1%), variation (9,1%), omission (9,1%) and amplification (9,1%) have a small presence as well.

⁴ <<https://thetranslationcompany.com/resources/language-country/spanish/ultimate-guide/process/modulation-translation.htm>> [Accessed 10 June, 2022]

SUMMER NIGHTS

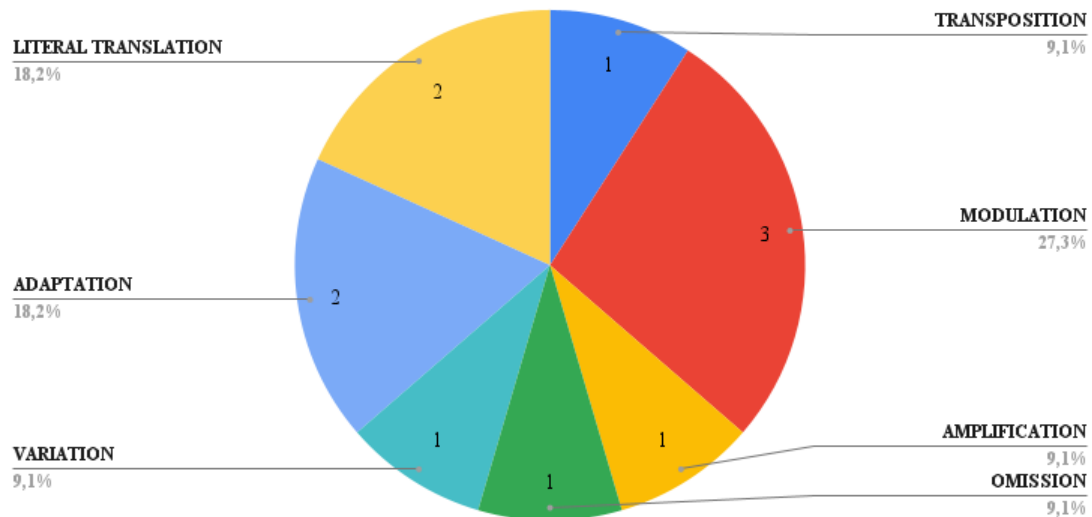


Figure 2.

Based on the percentages, we can draw some conclusions about this adaptation. First of all, the frequent use of the literal translation strategy may be due to the translator's choice of preserving the structure and meaning of the famous and catchy chorus, "tell me more, tell me more". Furthermore, the reasons for the large usage of the modulation strategy may stem from the same reasons stated in the General Study section. In particular, the lyrics from this song are very important for the plot, as it is like a framework of what happened between the protagonist couple during their summer vacations and what is going to happen throughout the film. As a result, rather than completely rewriting the song's message and conveying the melodic patterns, the translator has applied these strategies to keep both (as the rhythm of this song is very important too).

3.2.3. *Greased Lightnin'* study

At first glance, Figure 3 illustrates that *Greased Lightnin'* contains translation strategies that have not been studied in the other songs either because they were not used or because they were not as significant to the analysis as the others. These strategies are explicitation (12.5%), compensation (12.5%) and borrowing (12.5%).

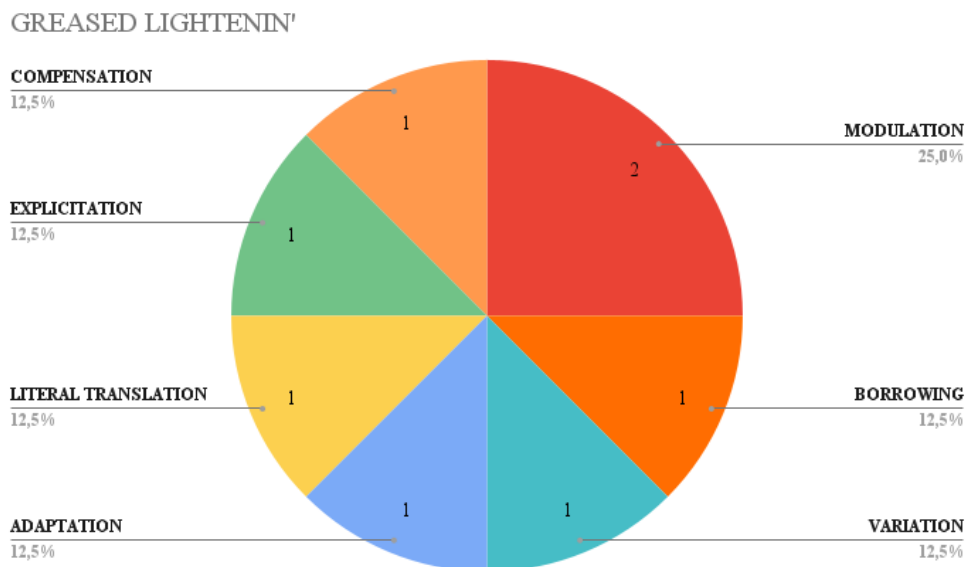


Figure 3.

Despite its small percentage, the borrowing strategy is one of the song's most distinctive strategies, as it appears in all of the choruses. Furthermore, as the song is not very lengthy, the translator plays with the strategies of explicitation and compensation in equal shares. In this way, he manages to conclude the song and leave the target audience with the same impression as the source audience.

On the other hand, the most used strategy is modulation (25%). This data supports, once again, that this strategy is essential when it comes to making a good musical translation.

3.2.4. *You are the One that I Want* study

In Figure 4 it can be seen that this song translation introduces the equivalence translation (12.5%). This strategy is used to express the same situation from a different idiomatic way.

Furthermore, this is one of the most well-known songs from *Grease*, and a person who sees the musical in Spain has a high probability of knowing the song in the source language as well (since in the film version, for example, it is not translated). This may explain the song translation's high use of modulation (37.5%), adaptation (25%) and literal translation (25%), concluding in a text which seems almost literally translated.

YOU'RE THE ONE THAT I WANT

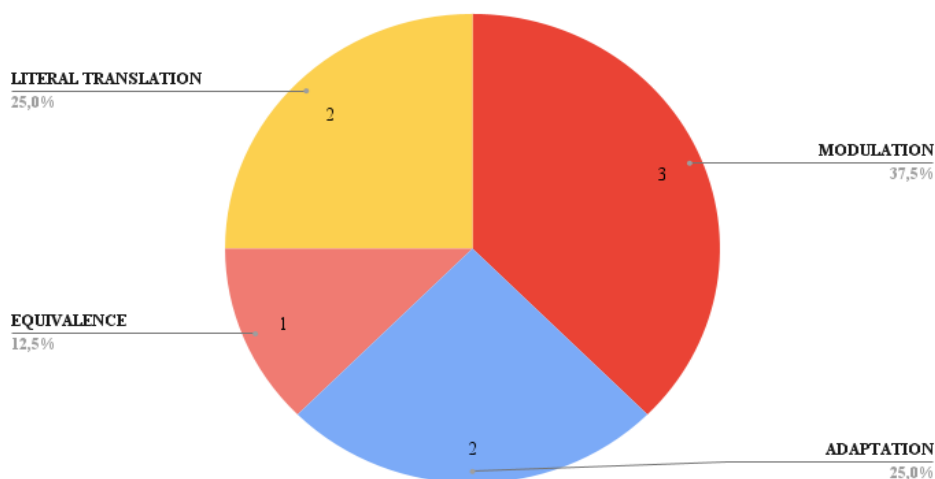


Figure 4.

3.2.5. *Those Magic Changes* study

In Figure 5, there can be seen the most characteristic strategies that I have analysed from the last song, *Those Magic Changes*. The most widely used strategy has been modulation (30%).

The other strategies used are amplification (20%), equivalence (20%), variation (10%), omission (10%) and transposition (10%). The last one is used to translate the metaphors that the source song includes. In this way, the translator produces the same romantic tone of tune playing over the loudspeakers of a high school dance so that the teenagers can dance hand in hand.

THOSE MAGIC CHANGES

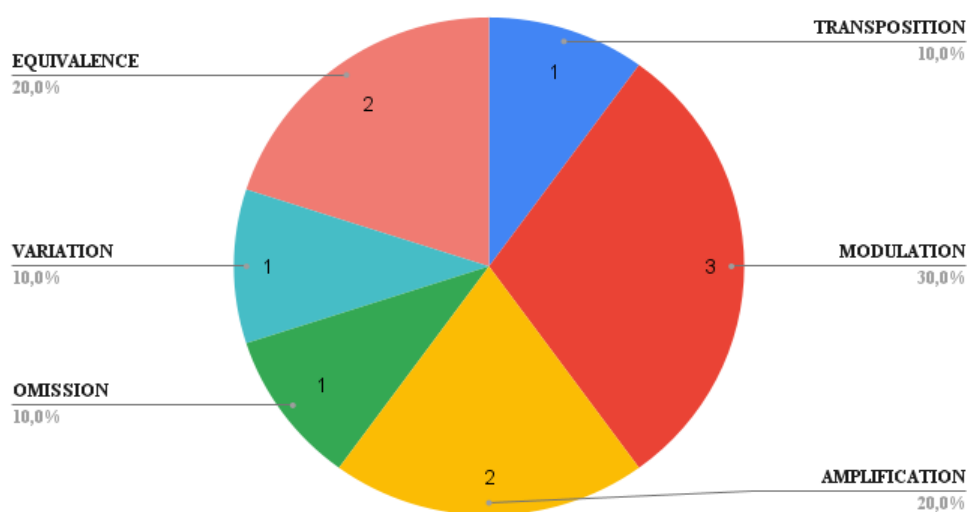


Figure 5.

4. CONCLUSION

After completing this case study, I will draw conclusions based on the data I obtained in the previous chapter, trying to provide answers to the questions underlying the dissertation: which are the tendencies that underlie the adaptation of the *Grease* songs taking into account a number of variables (translation strategies, English-Spanish contrastive morphosyntactic aspects, lexicogrammatical aspects, song strategies in general and the impact of intellectual property on the field of translation). As the corpus of analysis is not very large and, as a result, the number of strategies is not very high, the results of this case study should be corroborated by other studies and further research.

To determine the integrity of a singable translation, it should be based on contextual appropriateness rather than word-by-word comparison (Franzon, 2008: 388). Even while attempting to imitate the source text as much as required or practicable, a singable translation must fit the music and the environment in which it will be sung. In these circumstances, contextual factors such as dramatic intent, appropriate register or style of language, and even potential staging will be important (Franzon, 2008: 388-389). Moreover, function and performance are of primary importance for singable song translation, and we can see it reflected in this musical. The respect for original lyrics is also shown contextually. Consequently, it can be concluded that the previous body of analysis on the Spanish translations and of the strategies used in the process suggests that they conform perfectly to the notion of singability proposed by Low (2005). In other words, the translations analysed in this dissertation comply perfectly with the notion of phonetic adequacy as a criterion for the suitability of a song for singing.

In addition, as was mentioned in the introduction, Franzon (2008: 377) states that songs present a particularly strong challenge to the tendency to equate semantic accuracy with translation, as a semantically accurate song translation can hardly be sung to the music composed for the original lyrics, and a song translation that follows the original music must sacrifice optimal verbal fidelity. Nevertheless, there are circumstances that fall somewhere in between and beyond this dichotomized opposition and the case of the translation of the *Grease* musical is a perfect combination of both tendencies, as it adjusts to the music composed for the original text while providing

lyrics that have to sacrifice verbal fidelity to create a new artistic work. Therefore, Alejandro Serrano and David Serrano, as the translators of these songs, have managed to create artistic works that respect the intellectual property of the original author without losing the iconic essence of the musical *Grease*.

Finally, based on the findings of the quantitative analysis of the strategies, we can draw the conclusion that these song translations have a significant tendency to use modulation. In this way, by presenting different perspectives of the same concepts in the target language, this strategy has ensured that the lyrics remain true to the original. This is not an easy task, as Spanish has a higher syllable count than English, and this is an important factor to consider when adapting lyrics to an existing melody.

Furthermore, thanks to the research carried out, I can conclude that if there was more interest in the field of music translation, many techniques or approaches could be developed to help facilitate this undervalued and little known discipline. Unfortunately, as this practice is at a crossroads between different specialisations (music and translation) there is still a lot of research to be done before a solid framework can be established.

5. APPENDIX

5.2. *Summer Nights*: English-Spanish lyrics

SOURCE TEXT	TARGET TEXT
DANNY: SUMMER LOVIN'! HAD ME A BLAST	DANNY: EL VERANO FUE UN SUBIDÓN
SANDY: SUMMER LOVIN'! HAPPENED SO FAST	SANDY: EN VERANO TODO CAMBIÓ
DANNY: MET A GIRL CRAZY FOR ME	DANNY: ME ENROLLÉ CON UN BOMBÓN
SANDY: MET A BOY CUTE AS CAN BE	SANDY: APRENDÍ QUÉ ES EL AMOR
SANDY AND DANNY: SUMMER DAY, DRIFTING AWAY, TO UH-OH, THOSE SUMMER NIGHTS	SANDY Y DANNY: FUE FUGAZ, PERO ESPECIAL MUCHO MÁS QUE UN VERANO NORMAL
CHICOS: WELL-A, WELL-A, WELL-A OOM TELL ME MORE, TELL ME MORE	CHICOS: CUÉNTANOS LO QUE PASÓ CUENTA MÁS, CUENTA MÁS
ROGER: DIDJA GET VERY FAR?	ROGER: ¿CONSEGUISTE MOJAR?
CHICAS: TELL ME MORE, TELL ME MORE	CHICAS: CUENTA MÁS, CUENTA MÁS
JAN: LIKE DOES HE HAVE A CAR?	JAN: ¿TE INVITABA A CENAR?
CHICOS DOO DOO DOO DOO DOO DOO DOO	CHICOS DOO DOO DOO DOO DOO DOO DOO
CHICAS UH-HUH, UH-HUH UH-UH	CHICAS UH-HUH, UH-HUH UH-UH
DANNY: SHE SWAM BY ME SHE GOT A CRAMP	DANNY: UNA TARDE CASI SE AHOGÓ

SANDY: HE RAN BY ME GOT MY SUIT DAMP	SANDY: EN EL AGUA SE MAREÓ
DANNY: I SAVED HER LIFE SHE NEARLY DROWNED	DANNY: MENOS MAL (LA) PUDE SALVAR
SANDY: HE SHOWED OFF SPLASHING AROUND	SANDY: SE ASUSTÓ (NO) SABÍA NADAR
SANDY Y DANNY;	SANDY Y DANNY;
SUMMER SUN SOMETHINGS BEGUN	BAJO EL SOL SE ENAMORÓ
BUT OH OH THE SUMMER NIGHTS	FUE ALGO MÁS QUE UN VERANO NORMAL
CHICOS: WELL-A, WELL-A, WELL-A OOM /	CUÉNTANOS LO QUE PASÓ CUENTA MÁS, CUENTA MÁS
CHICAS: TELL ME MORE, TELL ME MORE /	
FRENCHY: WAS IT LOVE AT FIRST SIGHT? /	FRENCHY: ¿FUE UN AMOR DE VERDAD?
TODOS: TELL ME MORE, TELL ME MORE /	TODOS: CUENTA MÁS, CUENTA MÁS
KENICKIE: DID SHE PUT UP A FIGHT? /	KENICKIE: ¿TE QUERÍA ATRAPAR?
DANNY: TOOK HER BOWLING IN THE ARCADE	DANNY: CADA NOCHE ERA BRUTAL
SANDY: WE WENT STROLLING DRANK LEMONADE	SANDY: ME LLEVABA A PATINAR
DANNY: WE MADE OUT UNDER THE DOCK	DANNY: LO MEJOR ERA EL FINAL
SANDY: WE STAYED OUT TILL 10 O'CLOCK	SANDY: SIEMPRE FUE TAN IDEAL
DANNY Y SANDY	DANNY Y SANDY
SUMMER FLING DON'T MEAN A THING /	JUNTO AL MAR ME HIZO SOÑAR
BUT OH OH THE SUMMER NIGHTS	FUE ALGO MÁS QUE UN VERANO NORMAL
TODOS: TELL ME MORE, TELL ME	TODOS: CUENTA MÁS, CUENTA

MORE	MÁS
SONNY: BUT YOU DON'T GOTTA BRAG	SONNY: NO TE FLIPES, CHAVAL
TODOS: TELL ME MORE, TELL ME MORE	TODOS: CUENTA MÁS, CUENTA MÁS
RIZZO: CAUSE HE SOUNDS LIKE A DRAG	RIZZO: DEJA YA DE INVENTAR.
SANDY: HE GOT FRIENDLY HOLDING MY HAND	SANDY: ES TAN DULCE Y ENCANTADOR
DANNY: SHE GOT FRIENDLY DOWN IN THE SAND	DANNY: ME DEJABA SIN RESPIRACIÓN
SANDY: HE WAS SWEET JUST TURNED EIGHTEEN	SANDY: ME BESÓ UN ATARDECER
DANNY: SHE WAS GOOD YOU KNOW WHAT I MEAN	DANNY: SABE BIEN LO QUE HAY QUE HACER
SANDY Y DANNY	SANDY Y DANNY
SUMMER HEAT BOY AND GIRL MEET	EL CALOR NOS EMPUJÓ
BUT OH OH THE SUMMER NIGHTS	FUE ALGO MÁS QUE UN VERANO NORMAL
TELL ME MORE, TELL ME MORE	CUENTA MÁS, CUENTA MÁS
MARTY: HOW MUCH DOUGH DID HE SPEND?	MARTY: ¿CUÁNTA PASTA GASTÓ?
TELL ME MORE, TELL ME MORE	CUENTA MÁS, CUENTA MÁS
ROGER: COULD SHE GET ME A FRIEND?	ROGER: ¿HASTA DÓNDE LLEGÓ?
DANNY: IT TURNED COLDER THAT'S WHERE IT ENDS /	DANNY: EL VERANO SE TERMINÓ
SANDY: SO I TOLD HER WE'D STILL BE FRIENDS	SANDY: TUVE QUE DECIRLE ADIÓS
DANNY: THEN WE MADE OUR TRUE LOVE VOW	DANNY: TAL VEZ NO LA VUELVA A VER
SANDY: WONDER WHAT SHE'S DOING NOW	SANDY: PERO YO NO LE OLVIDARÉ

DANNY Y SANDY: SUMMER DREAMS RIPPED AT THE SEAMS BUT OH THOSE SUMMER NIGHTS	DANNY Y SANDY: SE ACABÓ YA TERMINÓ FUE ALGOMÁS QUE UN VERANO NORMAL
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5.3. *Greased Lightnin'*: English-Spanish lyrics

SOURCE TEXT	TARGET TEXT
KENICKIE: WELL THIS CAR IS SYSTEMATIC, HYDROMATIC, ULTRAMATIC WHY, IT COULD BE GREASED LIGHTNIN'! WE'LL GET SOME OVERHEAD LIFTERS AND FOUR BARREL QUADS, OH YEAH DANNY: KEEP TALKIN', WHOAH KEEP TALKIN'! KENICKIE: FUEL INJECTION CUT OFF AND CHROME PLATED RODS, OH YEAH SONNY: I'LL GET HER READY, I NEED TO GET HER READY! KENICKIE: GREASED LIGHTNIN' WITH A FOUR-SPEED ON THE FLOOR, THEY'LL BE WAITIN' AT THE DOOR YOU KNOW WITHOUT A DOUBT I'LL BE REALLY MAKING OUT IN GREASED LIGHTNIN' GO GO GO GO GO GO GO GO GO, GREASED LIGHTNIN'	KENICKIE: ESTE COCHE ES SISTOMÁTICO, HIDROMÁTICO, ULTRAMÁTICO... Y SE LLAMA... ¡GREASED LIGHTNIN'! TENDRÁ DOS TUBOS DE-ESCAPE Y TRIPLE CARBURADOR DANNY: NO PARES, NO, NO PARES KENICKIE: AMORTIGUADORES CON DOBLE COMPRESOR SONNY: LO NECESITO, YO YA LO NECESITO. KENICKIE: GREASED LIGHTNIN' CUANDO ESCUCHEN EL MOTOR SENTIRÁN UN SUBIDÓN Y OS PUEDO ASEGURAR QUE LAS CHICAS PROBARÁN EL GREASED LIGHTNIN' SÍ SÍ SÍ SÍ SÍ SÍ SÍ ES GREASED LIGHTNIN'

YOU'RE BURNIN' UP THE QUARTER MILE	EL COCHE QUE LES VA A FLIPAR
GREASED LIGHTNIN', GO GREASED LIGHTNIN'	GREASED LIGHTNIN', SÍ, GREASED
GO GREASED LIGHTNIN'	CON GREASE LIGHTNIN'
YOU'RE COASTING THROUGH THE HEAT LAP TRAILS	LA VIDA MOLA MUCHO MÁS
GREASED LIGHTNIN', GO GREASED LIGHTNIN'	GREASED LIGHTNIN', SÍ, GREASED LIGHTNIN'
YOU ARE SUPREME	SUSPIRARÁN
THE CHICKS'LL CREAM	VAN A GRITAR
FOR GREASED LIGHTNIN' GO GO GO GO GO GO GO GO	AL GREASED LIGHTNIN' SÍ SÍ SÍ SÍ SÍ SÍ SÍ
WE'LL GET SOME PURPLE PITCHED TAIL LIGHTS	TENDRÁ UN VOLANTE DORADO
AND THIRTY INCH FINS, OH YEAH	Y LUCES DE NEÓN
A PALOMINO DASHBOARD	LAS LLANTAS SON CROMADAS
AND DUEL-MUFFLER TWINS, OH YEAH WITH NEW PISTONS, PLUGS AND SHOCKS SHE CAN BEAT THE SUPER STOCKS	LOS FRENOS DE INYECCIÓN PISARÉ
YOU KNOW THAT I AIN'T BRAGGIN', SHE'S A REAL DRAGGIN' WAGON	ACELERADOR RUGIRÁ FUERTE-
GREASED LIGHTNIN'	EL MOTOR SERÁ MI GRAN MOMENTO
GO, GREASED LIGHTNIN'	CUANDO SIENTAN EL ALIENTO (DEL) GREASED LIGHTNIN'
YOU'RE BURNIN' UP THE QUARTER MILE	ES GREASED LIGHTNIN'
GREASED LIGHTNIN', GO GREASED LIGHTNIN'	EL COCHE QUE LES VA- A FLIPAR
GO GREASED LIGHTNIN'	GREASED LIGHTNIN', SÍ, GREASED LIGHTNIN'
YOU'RE COASTING THROUGH THE HEAT LAP TRAILS	CON GREASED LIGHTNIN'
	LA VIDA MOLA MUCHO MÁS

GREASED LIGHTNIN', GO GREASED LIGHTNIN'	GREASED LIGHTNIN', SÍ, GREASED LIGHTNIN'
YOU ARE SUPREME	SUSPIRARÁN
THE CHICKS'LL CREAM	VAN A GRITAR
FOR GREASED LIGHTNIN' GO GO GO GO GO GO GO GO	AL GREASED LIGHTNIN' SÍ SÍ SÍ SÍ SÍ SÍ SÍ SÍ
GO, GREASED LIGHTNIN'	ES GREASED LIGHTNIN'
YOU'RE BURNIN' UP THE QUARTER MILE	EL COCHE QUE LES VA- A FLIPAR
GREASED LIGHTNIN', GO GREASED LIGHTNIN'	GREASED LIGHTNIN', SÍ, GREASED LIGHTNIN'
GO GREASED LIGHTNIN'	CON GREASED LIGHTNIN'
YOU'RE COASTING THROUGH THE HEAT LAP TRAILS	LA VIDA MOLA MUCHO MÁS
GREASED LIGHTNIN', GO GREASED LIGHTNIN'	GREASED LIGHTNIN', SÍ, GREASED LIGHTNIN'
YOU ARE SUPREME	SUSPIRARÁN
THE CHICKS'LL CREAM	VAN A GRITAR
FOR GREASED LIGHTNIN'	EL GREASED LIGHTNIN'
GO GO GO GO GO GO GO GO	SÍ SÍ SÍ SÍ SÍ SÍ SÍ SÍ

5.4. *You're the One that I Want: English-Spanish lyrics*

SOURCE TEXT	TARGET TEXT
DANNY:	DANNY:
I GOT CHILLS.	MÍRAME
THEY'RE MULTIPLYING.	ESTOY TEMBLANDO
AND I'M LOSING CONTROL.	Y HE PERDIDO EL CONTROL
'CAUSE THE POWER YOU'RE SUPPLYING,	YA NO PUEDO DOMINARLO

<p>IT'S ELECTRIFYING</p> <p>SANDY:</p> <p>YOU BETTER SHAPE UP, 'CAUSE I NEED A MAN AND MY HEART IS SET ON YOU. YOU BETTER SHAPE UP, YOU BETTER UNDERSTAND TO MY HEART I MUST BE TRUE. NOTHING LEFT, NOTHING LEFT FOR ME TO DO</p> <p>DANNY Y SANDY:</p> <p>YOU'RE THE ONE THAT I WANT, YOU'RE THE ONE THAT I WANT</p> <p>UUU-UUU-UUU, HONEY!</p> <p>DANNY Y SANDY:</p> <p>THE ONE THAT I WANT, YOU'RE THE ONE THAT I WANT, YOU'RE THE ONE THAT I WANT</p> <p>UUU-UUU-UUU HONEY!</p> <p>THE ONE I NEED. WHAT I NEED! OH YES INDEED.</p>	<p>Y NO SÉ PARARLO</p> <p>SANDY:</p> <p>PREPÁRATE YA ERES PARA MÍ. NO TE PUEDES ESCAPAR. PREPÁRATE YA. YO TE-HE-ELEGIDO A TI. NO VOY A-ENGAÑARME MÁS. YO NO VOY A DEJARTE ESCAPAR.</p> <p>DANNY Y SANDY:</p> <p>VAS A SER PARA MÍ VAS A SER PARA MÍ ¡UUU-UUU-UUU! CHICAS: ¡MÍO! CHICOS: ¡MÍA! DANNY Y SANDY: TE QUIERO A TI. VAS A SER PARA MÍ VAS A SER PARA MÍ UUU-UUU-UUU CHICAS: ¡MÍO! CHICOS: ¡MÍA! ¡ES PARA MÍ! ¡PARA TI! ¡ES PARA MÍ!</p>
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DANNY: I BETTER SHAPE UP, CAUSE YOU NEED A MAN SANDY: I NEED A MAN WHO CAN KEEP ME SATISFIED DANNY: I BETTER SHAPE UP IF I'M GONNA PROVE SANDY: YOU BETER PROVE THAT MY FATE IS JUSTIFIED DANNY: ARE YOU SURE? SANDY: YES I'M SURE DANNY Y SANDY: DOWN DEEP INSIDE SANDY : IF YOU'RE FILLED WITH AFFECTION YOU'RE TOO SHY TO CONVEY MEDITATE MY DIRECTION FEEL YOUR WAY YOU'RE THE ONE THAT I WANT, YOU ARE THE ONE I WANT UUU-UUU-UUU HONEY! THE ONE THAT I WANT, YOU ARE THE ONE I WANT UUU-UUU-UUU HONEY! THE ONE I NEED.	DANNY: PREPÁRATE YA ERES PARA MÍ SANDY: ERES PARA MÍ NO TE VUELVES A-ESCAPAR PREPÁRATE YA. NO ME VOY A IR NO TE VAS A IR DE MI LADO NUNCA MÁS. TE BUSQUÉ TE ENCONTRÉ YA NO TE IRÁS ¡PARA TI! DANNY: SI TE-HAS ENAMORADONO PREGUNTES QUÉ HACER TRÁTAME CON CUIDADO HAZLO BIEN. VAS A SER PARA MÍ VAS A SER PARA MÍ UUU-UUU-UUU . CHICAS: ¡MÍO! CHICOS: ¡MÍA! TE QUIERO A TI. VAS A SER PARA MÍ UUU-UUU-UUU CHICAS: ¡MÍO! CHICOS: ¡MÍA! ¡ES PARA MÍ!
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WHAT I NEED!	¡PARA TI!
OH YES INDEED.	¡ES PARA MÍ!
YES INDEED	¡PARA TI!
YOU'RE THE ONE THAT I WANT,	VAS A SER PARA MÍ
YOU ARE THE ONE I WANT	VAS A SER PARA MÍ
	UUU-UUU-UUU
UUU-UUU-UUU HONEY!	CHICAS: ¡MÍO!
	CHICOS: ¡MÍA!
THE ONE THAT I WANT,	TE QUIERO A TI.
YOU ARE THE ONE I WANT	VAS A SER PARA MÍ
	UUU-UUU-UUU
UUU-UUU-UUU	CHICAS: ¡MÍO!
HONEY!	CHICOS: ¡MÍA!
THE ONE I NEED.	THE ONE I NEED.
WHAT I NEED!	¡ES PARA MÍ!
OH YES INDEED.	¡PARA TI!
YES INDEED	¡ES PARA MÍ!
YOU'RE THE ONE THAT I WANT,	¡PARA TI!
YOU ARE THE ONE I WANT	VAS A SER PARA MÍ
	VAS A SER PARA MÍ
UUU-UUU-UUU HONEY!	UUU-UUU-UUU
THE ONE THAT I WANT,	CHICAS: ¡MÍO!
YOU ARE THE ONE I WANT	CHICOS: ¡MÍA!
	TE QUIERO A TI.
UUU-UUU-UUU HONEY!	VAS A SER PARA MÍ
THE ONE I NEED.	UUU-UUU-UUU
THE ONE I NEED.	CHICAS: ¡MÍO! CHICOS: ¡MÍA!

OH YES INDEED.	¡ES PARA MÍ!
YES INDEED	¡PARA TI!
YOU'RE THE ONE THAT I WANT	VAS A SER PARA MÍ

5.5. *Those Magic Changes: English-Spanish lyrics*

SOURCE TEXT	TARGET TEXT
WHAT'S THAT PLAYING ON THE RADIO?	SUENA ALGO EN LA RADIO
WHY DO I START SWAYING TO AND FRO?	QUE ME HACE PERDER EL CONTROL
I HAVE NEVER HEARD THAT SONG BEFORE	NO- HE-ESCUCHADO NADA SIMILAR.
BUT IF I DON'T HEAR IT ANYMORE	Y-A LA VEZ RESULTA FAMILIAR.
IT'S STILL FAMILIAR TO ME	ES TAN EMOCIONANTE
SENDS A THRILL RIGHT THROUGH ME	TAN ELECTRIZANTE
'CAUSE THOSE CHORDS REMIND ME	ES TAN DESLUMBRANTE
OF THE NIGHT THAT I FIRST FELL IN LOVE TO	COMO- EL DÍA EN QUE TÚ ME- ENCONTRASTE
THOSE MAGIC CHANGES MY HEART ARRANGES	NOTAS Y-ACORDES QUE-HACEN QUE LLORE
A MELODY THAT'S NEVER THE SAME	ES LA CANCIÓN QUE ME-HACE VIBRAR
A MELODY THAT'S CALLING YOUR NAME	ES LA CANCIÓN QUE ME-HACE VOLAR
IT BEGS YOU, " PLEASE, COME BACK TO ME"	ES LA CANCIÓN QUE DICE-ASÍ
PLEASE, RETURN TO ME"	VUELVE JUNTO- A MÍ
DON'T GO AWAY AGAIN	NO INTENTES ESCAPAR
OH, MAKE THEM PLAY AGAIN	VOLVAMOS A EMPEZAR

THE MUSIC I WANNA HEAR IS ONCE AGAIN	ES LA CANCIÓN QUE ME HACE RECORDAR
YOU WHISPER IN MY EAR	LOS DÍAS JUNTO A TI
OH, MY DARLING, OH	OH, TE FUISTE, SÍ
I'LL BE WAITING BY THE RADIO	SIGO AL LADO DE LA RADIO
YOU'LL COME BACK TO ME SOMEDAY, I KNOW	RECORDANDO LO QUE NOS PASÓ
BEEN SO LONG SEEMS SINCE OUR LAST GOODBYE	DESDE EL DÍA QUE DIJISTE ADIÓS
BUT I'M SINGING AS I CRY	NO ESCUCHABA TU CANCIÓN
WHILE THE BASS IS SOUNDING WHILE THE DRUMS ARE POUNDING	SUENA FUERTE EL BAJO
BEATINGS OF MY BROKEN HEART	CUANDO ENTRA EL SAXO
WILL RISE THE FIRST PLACE OF THE CHARTS	HACEN QUE TE VUELVA A VER
OH, MY HEART ARRANGES	SON TUS RECUERDOS OTRA VEZ
OH, THOSE MAGIC CHANGES,	OH, NOTAS Y ACORDES
THOSE MAGIC CHANGES MY HEART ARRANGES	OH, QUE HACEN QUE LLORE
A MELODY THAT'S NEVER THE SAME	NOTAS Y-ACORDES QUE -HACEN QUE LLORE
A MELODY THAT'S CALLING YOUR NAME	ES LA CANCIÓN QUE ME-HACE VIBRAR
IT BEGS YOU, " PLEASE, COME BACK TO ME"	ES LA CANCIÓN QUE ME-HACE VOLAR
PLEASE, RETURN TO ME"	ES LA CANCIÓN QUE DICE-ASÍ
I'LL BE WAITING BY THE RADIO	VUELVE JUNTO- A MÍ
YOU'LL COME BACK TO ME SOMEDAY, I KNOW	SIGO AL LADO DE LA RADIO
BEEN SO LONG SEEMS SINCE OUR LAST GOODBYE	RECORDANDO LO QUE NOS PASÓ
	DESDE EL DÍA QUE DIJISTE ADIÓS

BUT I'M SINGING AS I CRY	NO ESCUCHABA TU CANCIÓN
WHILE THE BASS IS SOUNDING	SUENA FUERTE EL BAJO
WHILE THE DRUMS ARE POUNDING	CUANDO ENTRA EL SAXO
BEATINGS OF MY BROKEN HEART	HACEN QUE TE VUELVA A VER
WILL RISE THE FIRST PLACE OF THE CHARTS	SON TUS RECUERDOS OTRA VEZ
OH, MY HEART ARRANGES	OH, NOTAS Y ACORDES
OH, THOSE MAGIC CHANGES,	OH, QUE HACEN QUE LLORE
WOAH WOAH, OH, YEAH, OOH	WOAH WOAH, OH, YEAH, OOH
WOAH WOAH, OH, YEAH, OOH	WOAH WOAH, OH, YEAH, OOH

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