

## **Translation Strategies of Cultural Words in Disney Songs**

Rena Odelia Susilo Prabowo

English Department Undergraduate

Universitas Dian Nuswantoro

Semarang, Indonesia

311202202437@mhs.dinus.ac.id

Jumanto Jumanto

Professor of Linguistics

English Department

Universitas Dian Nuswantoro

Semarang, Indonesia

ilhamj@dsn.dinus.ac.id

### **Abstract**

This study entitled Translation Strategies of the Cultural Words in Disney Songs aims to analyse the translation strategies used in translating cultural words found in selected Disney songs from English into Indonesian. The objectives of this study are to identify types of cultural words based on Newmark's cultural categories and to determine Newmark's translation strategies used in translating selected cultural words. This study uses a descriptive qualitative method. Based on the results, the translator applies borrowing, modulation, cultural equivalence, descriptive equivalence strategies to convey cultural concepts effectively. The dominant strategy in this research is Descriptive Equivalent. This strategy is used because many cultural words in the source language are culturally specific and it is difficult to translate

them directly. Meanwhile, material culture is the dominant category of cultural words that are found in this study. This shows that natural aspects such as traditional food, clothing, houses, tools, and other physical objects have a significant role in representing cultural identity of the songs. These material cultural words are mostly translated using the descriptive equivalent strategy to make the translated version reserve the natural meanings conveyed to the target language. This study provides insight into cultural translation particularly in song lyrics and serves as a reference for translators who are dealing with texts that are rich with cultural words.

**Keywords:** Source/Target Language, Newmark's Theory, Cultural Category, Descriptive Equivalence, Material Culture

## 1. Introduction

In this era, the entertainment media take a big part such as animated films and their songs play a significant role in sharing cultural values across different parts of worlds. One of the largest entertainment companies of films, Disney, has successfully presented stories who rich in cultural elements from many countries. Disney songs not only serve as a source of entertainment, but also function as a medium to serve the cultural messages and identities to a global audience.

The Walt Disney Company, as known as Disney is a multinational mass media and entertainment conglomerate headquartered in the United States. In 1923, Disney has grown to become one of the most influential entertainment companies in the world, producing animated films, television shows, and theme parks that popular. Through its animated films and iconic soundtracks, Disney has a lot of attention from audiences across different generations and cultural backgrounds. Nevertheless, the global reach of Disney's production also has important challenges, especially in process of translation.

However, translating into other languages is not an easy works. Especially when dealing with songs, unique and also culturally specific words, the translator must be carefully

thinking how to convey these meanings without losing the cultural authenticity and essences. Misconception or mistranslation of the cultural words can make it loss of important meanings or can make the audience misunderstanding. For example, the English idiom *break a leg* cannot be translated word-for-word into Indonesian as *patahkan kakimu*, with meaning good luck.

This current, which we call the cultural meanings, shown how we perceive our place in the world. The adjective cultural comes from the noun culture, but it has different meaning depending on the context. The main meaning refers to anything related to human intellectual activity. The word is often used as synonym for ethnic, as in cultural diversity. It is the architecture of our daily lives, built form collective beliefs and stories. At the simplest, cultural meanings describe the collective interpretations societies assign to objects, action, and ideas. And cultural words refer to words and expressions that are related to customs, traditions, beliefs, values, and lifestyle of a society or group of people. These words can help to describe how individuals with a cultural interact, communicate, and understand the other side of world around them. Example, words who related to family structure, rituals, or traditional practices can be considered cultural words. They important in fields like anthropology, sociology and especially in translation studies, where understanding the cultural context is essential for accurate communication and interpretation.

This study using analytical approach based on denotative and connotative meanings, because the object is containing cultural words that do not only carrying the lexical meanings but also contains emotional, symbolic and contextual values. According to Djajasudarma (1999: 9), denotative refers to the relationship between the concept and the real world. It's the literal meaning that reflects what is seen without any hidden or implied the interpretation. Meanwhile, the Connotative arises from the cognitive meaning and includes additional components that are emotion or associative in nature. Kamus Besar Bahasa Indonesia (KBBI)

also explains that Denotation refers to direct and the objective meaning, while the Connotation refers to additional meaning that bring out the emotional responses or associative thoughts related to the real word.

Newmark (1988) is one of the most popular figures in the translation studies, especially known for his classification of translation Strategies and his focus on communicative and semantic translation. In context of translating culturally specific items, Newmark create Strategies that aim to make the original cultural meaning while the target text can't understand the translation.

According to Newmark in *A Textbook of Translation* (1988), proposed several translation procedures that can be used to translate various types of texts including cultural words. Translation strategies in addition to methods, Newmark also prosed several Strategies for translators to overcome various challenges in translation process. Here are some of them, Transference (Borrowing), taking a word from the source language into target language without any change. Usually used for cultural names, food, clothing, places, and foreign words that have no equivalent. Example, *Hanbok* becomes *Hanbok*. Cultural Equivalent is replacing the cultural term from source language with an equivalent term that has the same cultural meaning in the target language. For example, Thanksgiving becomes *Lebaran*. Descriptive Equivalent is replacing the term from source language with a descriptive explanation of its meaning in the target language. From SL *Hotdog* becomes TL *Roti panjang berisi sosis*. Modulation is changes the perspective or POV (Point of View) of the source text in the target language to produce a translation that is more natural and way easier to understand. For example, *You are not wrong* becomes *Kamu benar*.

According to Newmark (1988), cultural words can be translated using translation strategies such as borrowing, cultural equivalence, descriptive equivalence, and modulation. In translating cultural words, it is also important to not only think about their denotative

meanings or the literal meaning and dictionary definitions, but also their connotative meanings too. Which include emotion, symbolic, or culturally embedded associations. For example, certain words or expressions in Disney songs may have deeper cultural significance that recall values, tradition, or social attitudes in source language. If it is only the denotative meaning is transferred, many of the cultural message may be lost.

Barthes (1964) divided meaning of signs into two levels there are Denotative and Connotative meaning. Denotative refers to literal and basic meaning of sign, which is objective and generally agreed. Connotative refers to the additional meanings that are emotional, cultural or ideological, and shaped by social context and experience. According to Barthes (1964), denotation is the first of signification, while connotation is the second which carries symbolic messages, values and cultural meanings. In context of translating song lyrics, denotative involves translating the words directly. While connotative meaning includes feelings, and symbolic messages by the songwriter. Translators need to understanding both level of meaning to ensure that translation is not only accurate in language, but also shown the same emotional and cultural impact as the original lyrics.

Therefore, the appropriate use of the translation strategies must be both of denotative and connotation to make sure that the song meaningful, relate and accessible to the target language. A word that may seem simple might carry historical, evoke shared memories, or reinforce cultural values in source language. If many words are overlooked, that translated text may lose the intended impact, failing to resonate with target language on an emotional or cultural level. This research is interesting for the researcher because it is such an important thing for TL, especially for children to not only understand the movies but also understand about the cultural from the movies.

## **2. Methods**

### **2.1. Research Material**

The data of this study consisted of 63 cultural words categorized based on Newmark's cultural categories. The data were collected through documentation technique. The researcher identified cultural words from the source text and classified them into five cultural categories proposed by Newmark (1988) such as ecology, material culture, social culture, organizations/customs/activities/procedures/concepts, and gestures and habits. After that, the translation strategies used in translating those cultural words were identified.

### **2.2. Research Procedure**

This study used a descriptive qualitative research design (Creswell & Creswell, 2017). The qualitative research method in this study follows several techniques, namely: (1) identifying cultural words, (2) classifying the identified cultural words, (3) analyzing the meaning of words, (4) understanding all data, (5) summarizing the result. The research focused on identifying and analyzing cultural words found in the selected song lyrics and their Indonesian translations. The data were analyzed by classifying the cultural words according to their categories and calculating their frequency and percentage to determine the dominant category. Furthermore, the translation strategies applied in the target text were analyzed to examine how the meanings of cultural words were conveyed. The findings were then interpreted descriptively to explain the patterns of translation used in the data.

## **3. Results and Discussion**

### **3.1 Results**

The researcher shown the findings of this research, which focuses on identifying the translation Strategies used in translating Disney songs. The data was collected by analysing English and Indonesian version of songs. This research explores why it is used the Strategies

to the cultural words but also examine how the translation retains the original cultural meaning while make it understandable for target readers.

### 3.1.1 Translation Strategies

According to Newmark (1988), translation strategies are strategy that used by translators to transferring the meaning from the SL to the TL, especially when it dealing with cultural words. In this study there are four translation strategies are applied such as, descriptive equivalent, modulation, borrowing, and cultural equivalent. These strategies are chosen because they are viewed as the most relevant translating across culture expression that founded in Disney songs into target language.

**Table 1** Percentage of Translation Strategies

No	Translation Strategies	Occurrences	Percentage (%)
1	Descriptive Equivalent	22	35
2	Modulation	17	27
3	Borrowing	17	27
4	Cultural Equivalent	7	11
Total		63	100

The findings of this study convey cultural words in Disney songs through meaningful translation Strategies. Strategies were chosen to preserve the cultural essence and make the lyrics relatable to Indonesian audiences. From total of 63 data collected from several Disney movies such as *Aladdin (1992)*, *Moana (2016)*, *Coco (2017)*, *Encanto (2021)*, and *Raya and the Last Dragon (2021)*. From movies there are chosen Disney songs such as *A Whole New World (1992)*, *Arabian Nights (1992)*, and *Prince Ali (1992)* from *Aladdin (1992)*, *Where You Are (2016)*, *We Know The Way (2016)*, *I Am Moana (2016)*, and *What Else Can I Do?(2016)* from *Moana (2016)*, *Remember Me (2017)*, *Un Poco Loco (2017)*, *La Llorona (2017)* from *Coco (2017)*, *The Family Madrigal (2021)* and *What Else Can I Do? (2021)* from *Encanto (2021)*, *Lead the Way (2021)* from *Raya and the Last Dragon (2021)*. These songs were

originally in English and contain cultural references, idioms, and emotional expression that are not always can directly translated into Indonesian.

The most used strategy in this research is Descriptive Equivalent which has 35% of the total data. This strategy is applied when the direct translation of cultural words from SL is unavailable, so the translator must describe the meaning in detail to make it understandable for TL. Second, Borrowing is applied in 27%, because words from SL have no exact equivalent or containing unique cultural value. Modulation has 27%, changing the point of view or the expression to make it more natural and acceptable in TL. Last, Cultural Equivalent have 11%, which is replacing cultural words in SL with appropriate cultural words that reflect similar meaning with TL.

### 3.1.2 Cultural Words

Cultural words are words or expressions that closely related to culture of the source language including aspects are, ecology, social culture, organizations, customs, activities, procedures, concepts, gestures, habits, and material culture. These words often containing culturally specific meaning that may not have the direct equivalents in the target language and need translation strategies to reserve the cultural meaning perfectly.

**Table 2** Percentages of Cultural Words

No	Newmark's Cultural Categories	Occurrences	Percentage (%)
1	Ecology	16	25
2	Social Culture	15	24
3	Organizations, Customs, Activities, Procedures and Concepts	13	21
4	Gestures and Habits	10	16
5	Material Culture	9	14
	Total	63	100

Based on the results we know that ecology is the most dominant category of cultural words that founded in analysing Disney songs, it has 25% total of data. This shown that many song lyrics are connected to natural elements such as landscapes, flora, fauna, and environmental features. The dominant of ecological terms reflects the strong relationship

between nature and cultural identity in Disney songs, especially like *Moana (2016)* and *Encanto (2021)*.

The second is social culture with 24%, and Organizations, customs, activities, procedures and concepts at 21%. These findings suggest that Disney songs also connected with social relationships, family roles, tradition, and cultural values. These categories highlight that cultural meanings are conveyed not only through physical elements but also social structures and abstract concepts in lyrics.

Gestures and habits have 16%, and material culture represent 14% of the data. These categories have less frequently but they still contribute significantly to the cultural words of the songs. Expressions and culturally specific objects help create emotional depth, making the translated songs more natural and acceptable to TL.

## 4.2 Discussion

The founded data are discussed in this section. All data were examined to determine the cultural word that appeared in the Source Language (SL) and the Target Language (TL) also the translation Strategies used in Indonesian version of Disney songs. However, songs do not only depend on the lyrics but also connect to the movies cultural setting. Therefore, some cultural elements of the movie are reflected in the lyrics.

### 4.2.1 Translation Strategies Applied in Translation of Disney Songs into Indonesian

#### 4.2.1.1 Borrowing

##### Excerpt 1

<b>SL</b>	Look at that mean mini <u>Maui</u> just tippity tappin'
<b>TL</b>	<i>Lihatlah itu berarti <u>Maui</u> mini hanya tippity tappin'</i>

The word *Maui* is a part of cultural words because it refers to a mythological hero in Polynesian culture. It represents a character with cultural background of the movie. This term translated using borrowing, in order to keep the original name in the target language.

### Excerpt 2

SL	We don't talk about <i>Bruno</i> , no, no, no
TL	<i>Kita tidak membicarakan Bruno</i>

The word *Bruno* refers to a character's name in that movie. It is a name that have a cultural identity especially in Spain. It is translated using borrowing strategies to keep the original name in the target language.

### Excerpt 3

SL	The home of the Family <i>Madrigal</i>
TL	<i>Rumah keluarga Madrigal</i>

This translation uses borrowing to keep the family name in TL. This translation carries Denotative meaning as refers directly to literal identity of the family without adding emotional nuances. This ensure that the cultural of the family name preserved while translating from the target language.

### Excerpt 4

SL	She's kind of a <i>prima donna</i>
TL	<i>Dia adalah primadona</i>

The *prima donna* refers to a person with a power. It is used the social and cultural context. This translated using borrowing to keep the meaning from the original word in the target language.

### Excerpt 5

SL	Prince Ali, fabulous he, Ali <i>Ababwa</i>
TL	<i>Pangeran Ali yang tampan, Ali <u>Ababwa</u></i>

The word *ababwa* refers to a fictional place that made up by Genie to make Ali's wishes come true, and to keep the original meaning it uses borrowing strategy.

#### Excerpt 6

SL	My mom Juliet acan make you feel better with just one <i>arepa</i>
TL	<i>Ibuku Julieta bisa membuatmu merasa lebih baik hanya dengan satu arepa</i>

The word *arepa* refers to a traditional food in Colombian, which is a bread with cheese.

It is using borrowing strategy to keep its cultural meaning.

#### Excerpt 7

SL	The village of <i>Motonui</i> is all you need.
TL	<i>Desa Motonui adalah segala yang kau butuhkan.</i>

The word *motonui* refers to village name in Polynesian culture. Using borrowing strategy to reserve its cultural identity.

### 4.2.1.2 Cultural Equivalent

#### Excerpt 8

SL	We are <i>descended from voyagers</i>
TL	<i>Kita keturunan pelaut</i>

The phrase *descended from voyagers* refers to ancestors were a sea traveler. In Indonesian translation of *pelaut* is familiar in the target language. This using cultural equivalent as replaced the SL term with culturally relevant term in the target language.

#### Excerpt 9

SL	Of another <i>Arabian night</i>
TL	<i>Malam arab lainnya</i>

The phrase *Arabian night* refers to cultural setting in Arabian, translated as *Malam Arab* to make the target language easy to understand. This is using cultural equivalent to replace the source language with relevant expression in the target language.

#### Excerpt 10

SL	Where the <i>caravan camels</i> roam
TL	<i>Dimana unta-unta kafilah berkeliaran</i>

The term of *caravan camels* refers to traditional Arabian camel caravans that have strong cultural and historical associations. Translated as *unta-unta kafilah* which familiar in the target language. This translation applies cultural equivalent to replace the cultural word with culturally appropriate equivalent in the target language.

#### Excerpt 11

SL	Adios!
TL	<i>Selamat Tinggal!</i>

The word *adios* is used as farewell in Spanish culture. Translated as *selamat tinggal* is also farewell expression. This translation using cultural equivalent strategy where the translator replaces the SL expression with culturally suit in the target language.

#### 4.2.1.3 Descriptive Equivalent

#### Excerpt 12

SL	Nā heko <i>hakilia</i>
TL	<i>Kami mendengar <u>suara angin</u></i>

This translation applies descriptive equivalent strategy by word *Hakilia* as *Suara Angin*. Since term *Hakilia* is a cultural word with no direct equivalent in Indonesian. This strategy used to clarify its meaning and make it understandable with the context of song.

**Excerpt 13**

SL	<i>las flores del camposanto</i>
TL	<i>Bunga-bunga dari pemakaman</i>

The phrase *las flores del camposanto* refers to flowers in cemetery. Translated as *bunga-bunga di pemakaman* to explain the meaning clearly. This strategy used to make the cultural clear in the target language.

**Excerpt 14**

SL	Don't trip in the <i>taro root</i>
TL	<i>Jangan tersandung akar talas</i>

The phrase *taro root* refers to plat that are not familiar to some of target language. It is translated as *akar talas* to make it clear. This strategy used to transfer the message understood clearly in the target language.

**Excerpt 15**

SL	<i>Magic carpet ride</i>
TL	<i>Mengendarai permadani Ajaib</i>

*Magic carpet ride* refers to flying carpet specific from Arabian culture stories, translated as *mengendarai permadani ajaib* to describe the concept clearly. Because the object commonly founded in Arabian tales, cultural equivalent is applied.

**Excerpt 16**

SL	<i>La Llorona</i>
TL	<i>Wanita yang menangis</i>

The word *La Llorona* refers to a ghost in Mexico who is known always crying. This strategy used to keep the original culture term and give description *Wanita yang menangis* to clarify its meaning for target language.

#### 4.2.1.4 Modulation

##### Excerpt 17

SL	<i>Ay, mi amor</i>
TL	<i>Ah, kasihku</i>

The word *ay, mi amor* shows an emotion to the loved one. The translation of *ah, kasihku* sounds more natural in Indonesian than literal translation. Using modulation to deliver the expression but keeping the original meaning.

##### Excerpt 18

SL	Leaves my <i>cabeza</i> shaking
TL	<i>Meninggalkan kepalaku yang gemetar</i>

The word *cabeza* is cultural word that cannot be literally translated in this context, then translated as *kepalaku yang gemetar* to describe the condition. In TL its mean *Meninggalkanku kebingungan*, this strategy applied to make the sentence acceptable for the target language.

##### Excerpt 19

SL	<i>Aue, Aue, Aue</i>
TL	<i>Ayo</i>

The expression *aue,aue,aue* is used to encourage action or emotional emphasis in Polynesian culture, translated as *ayo* which is look more natural in Indonesian. Applies modulation by adjusting the expression rather than literal translation.

##### Excerpt 20

SL	<i>Ay!</i>
TL	<i>Oh!</i>

The expression *ay!* shows surprise or emotional reaction in Spanish, translated as *oh!* in order to make it sound natural in Indonesian. Modulation used by adapting the word while reserving the original meaning.

#### 4.2.2 Cultural Words Applied in Translation of Disney Songs into Indonesian

##### 4.2.2.1 Ecology

Ecology categories related to nature, flora, fauna, and geographical conditions. These words are categorized as ecology, because they refer to natural elements that carry specific cultural significance.

##### Excerpt 21

<b>SL</b>	Desert
<b>TL</b>	<i>Gurun</i>

The word *desert* in Aladdin movies refers to a natural landform found in environment namely a dry and arid land area. Represents geographical features that commonly found in Arabian. The translation of *gurun* reserves similar type of landscape.

##### Excerpt 22

<b>SL</b>	<i>Hakilia</i>
<b>TL</b>	<i>Suara angin</i>

The term *hakilia* is categorized as ecology because it refers to natural phenomenon, namely sound of the wind. Its shown elements of nature that connected with the environment. The translation of *suara angin* reserves the natural phenomenon.

##### Excerpt 23

<b>SL</b>	Shore
<b>TL</b>	<i>Pantai</i>

The word *shore* refers to the edge of the sea or a land who near the water. It shown bound between land and sea that connected with the cultural setting of the movie, Moana. The translation of *pantai* to describe coastal areas.

#### Excerpt 24

SL	Taro root
TL	<i>Akar talas</i>

The term *taro* root refers to a type of a plant that commonly found in nature and used as food. It is categorized as vegetation that commonly found in nature. In the target language, it is translated as *akar talas*.

#### Excerpt 25

SL	Island
TL	<i>Pulau</i>

The word *island* is a land area that surrounded by the water. Also refers to a natural geographical feature. The translation of *pulau* reserves to describe landforms.

#### 4.2.2.2 Social Culture

Social culture encompasses social life, family relationships, occupations, and forms of entertainment. These words reflect social relations and family structure in specific cultures.

#### Excerpt 26

SL	Prince
TL	<i>Pangeran</i>

The word *prince* refers to a member of a royal family. It's related to social status and structure in society in a particular setting. Translated *pangeran* have the same social meaning in the target language.

**Excerpt 27**

<b>SL</b>	Voyagers
<b>TL</b>	<i>Pelaut</i>

The term *voyagers* refer to people who traveled across the sea. Although the term is universal, in general, the context is related to tradition of Polynesian culture. It describes activities and a social role in maritime culture. The translation *pelaut* convey the meaning in the target language.

**Excerpt 28**

<b>SL</b>	<i>Abuela</i>
<b>TL</b>	<i>Nenek</i>

The word *abuela* is used in Spanish culture that refers to grandmother. It is a family term that reflects social relationship with a culture. The translation of *nenek* reserves the meaning in the target language.

**Excerpt 29**

<b>SL</b>	<i>Mi amor</i>
<b>TL</b>	<i>Kasihku</i>

The *Mi amor* refers to a word that used to express affection, it shows social a relationship and a way for addressing loved ones. Therefore, it reflects a social relationship for addressing loved ones in culture. The translation of *kasihku* reserves the meaning in the target language.

**Excerpt 30**

<b>SL</b>	<i>Mi vida</i>
<b>TL</b>	<i>Sayangku</i>

The *Mi vida* is a term of affection used to express love. Also reflects relationship and bonds in the culture. The translation of *Sayangku* reserves the meaning in the target language.

#### 4.2.2.3 Organizations, Customs, Activities, Procedures and Concept

Organization, custom, activities, procedure, and concept cover all social systems, customs, cultural concepts, beliefs, and activities. These data in this category because they containing abstract concepts and values.

##### Excerpt 31

SL	Arabian nights
TL	<i>Malam Arab</i>

The term of *Arabian nights* refers to traditional story setting from Eastern culture represent a cultural concept and reflects social customs. It's a cultural concept that related to tradition of the movies. Translated as *malam Arab* show the cultural meaning of source language in the target language.

##### Excerpt 32

SL	Demigod
TL	Demigod ( <i>Setengah dewa</i> )

The word *demigod* is a mythological figure who half human and half god. It represents cultural concept related to beliefs and stories in the culture. The translation of *demigod* (*setengah dewa*) to help the target language learners to understand the concept of source language.

#### 4.2.2.4 Gestures and Habits

Gestures and habits refer to expressions, exclamations, and linguistic customs. These words and expressions reflect linguistic habits and emotional expressions in certain cultures.

##### Excerpt 33

SL	<i>Ay</i>
TL	<i>Oh!</i>

The word *Ay!* refers to an expression of surprise, emotion, or attention that shown social communication and emotional expression in culture. It is used as emotional expression in communication. The translation of *Oh!* reserves similar meaning in the target language.

#### Excerpt 34

SL	<i>Aue</i>
TL	<i>Ayo</i>

The word *aue* encourages action or enthusiasm and reflects social and cultural communication. It shows social communication in interaction in daily life. The translation of *Ayo!* reserves the same meaning in the target language.

#### 4.2.2.5 Material Culture

Material culture covers physical objects produced by a society, such as food, clothing, tools, and transportation. These terms are classified as material culture because they represent items used in daily life within communities.

#### Excerpt 35

SL	<i>Arepa</i>
TL	<i>Arepa (Roti pipih)</i>

The word *arepa* refers to a traditional flatbread made with corn from South America. The translation of *arepa (roti pipih)* to provide additional explanation. This helps the target language learners to understand the cultural meaning of the source language.

#### Excerpt 36

SL	Camels caravan
TL	<i>Unta-unta kafilah</i>

The phrase *camels caravan* refers to a group of camels walking together, often used in deserts for transportation. It is translated as *unta-unta kafilah* in the target language to keep the cultural concept in the target language.

### 4.2.3 Dominant Strategy Applied in Translation of Disney Songs into Indonesian

Based on Table 1, we know that descriptive equivalent is the dominant translation strategy with 22 occurrences or 35% of the total. This shows that translators most often reserve the meaning of the cultural words by providing direct explanations in TL to make sure the meaning is clearly conveyed while dealing with the cultural context. Descriptive equivalent is dominant translation strategy in translating cultural words in Disney songs into Indonesian. Many cultural words in SL are specific and culturally bound, so it is difficult to find direct equivalent in TL. By using this strategy, translators can reserve the meaning of cultural words by making sure that the TL learners can fully understand the context. Disney songs also carry emotional content, so descriptive equivalent helps maintaining both the cultural meaning and emotional tone from the original lyrics.

Based on Table 2, Ecology is the dominant cultural category in this research with 16 occurrences or 25% total of the data. This shows that nature and weather appear in Disney songs. The dominance shows that there are many cultural words in source language that are related to natural elements and are culturally bound. It makes the translator carefully do the translation when transferring the ecological terms and making sure that the meaning remains clear and understandable for the target language learners, as the original meaning and emotional tone of the song are reserved. Meanwhile, the occurrences of cultural words can be seen in table 3.

Table 3 The Newmark's Cultural Categories, Occurrences, and Strategies

No	Newmark's Cultural Categories	Occurrences	Descriptive Equivalent	Borrowing	Cultural Equivalent	Modulation
1	Ecology	12	10	2	-	-
2	Social Culture	9	2	5	2	-
3	Organizations, Customs, Activities, Procedures and Concepts	5	1	3	1	-
4	Gestures and Habits	6	1	1	2	2
5	Material Culture	4	-	-	1	3

We can see in Table 3 that the dominant descriptive equivalent is related to the types of cultural words found in the data. Based on table, we know that the dominant cultural words are ecology. These cultural words often refer to natural elements that are deeply rooted in the source culture. Since many words are not familiar to the TL, translators must use descriptive equivalent to reserve the meaning clearly. By applying descriptive equivalent to the dominant cultural words, the translators can reserve culturally specific meanings more accessible and it helps TL learners understand both the literal meaning and the cultural significance in the Disney songs. Most of the cultural word translations use descriptive equivalent, although not all cultural words are translated using that strategy. This shows that the selected cultural words in source language are along with their translation in the target language. It uses descriptive equivalent as the dominant translation strategy and ecology as cultural words.

For example, the word *motonui* refers to the name of a village in Polynesian culture. It is translated through descriptive equivalent by adding the word *desa* to make sure that the meaning is understood by TL learners. Similarly, the word *Te fenua* is a living land or homeland in Polynesian culture and it is categorized as an ecology cultural word. It belongs to ecology and is translated into TL by using a descriptive equivalent strategy to reserve the basic natural meaning. Furthermore, *Arabian Nights* is a culturally containing expression in Arab culture. This term is translated into Indonesian by using the cultural equivalent strategy. This translation adapts the term to reserve the cultural context understandable in the TL.

#### **4.2.4 Conclusion and Suggestion**

Based on the findings, four strategies were applied in translating Disney songs into Indonesian such as descriptive equivalent, borrowing, modulation, and cultural equivalent. Based on the data, descriptive equivalent is the dominant strategy in use because it explains culturally specific words that have no direct equivalent in the target language while reserve the emotional tone of the original lyrics. Cultural words found in the songs were classified into

five categories such as ecology; social culture; organizations, customs, activities, procedures, concepts; gestures, habits; and material culture. Ecology is the most found category, showing that natural elements play an important role in reflecting culture's identity. The translation strategies were applied according to type of the cultural word. Borrowing is used for names or unique terms, cultural equivalent is used for replacing cultural words with the culturally relevant equivalent, and modulation is used for making the expressions sound naturally in the target language. Descriptive equivalent is the dominant because many cultural words are culturally bound and can be translated literally. This strategy helps to reserve both the cultural meaning and emotional context while making the lyrics understandable for target language. The translation of Disney songs into Indonesian keeps the natural meaning and emotional tone, with the descriptive equivalent as the main strategy especially for words that are dealing with natural elements. Meanwhile, ecology is the dominant category of cultural words that are found in this study. This shows that natural aspects such as island, sea, plant, animal, and ecological features have a significant role in representing cultural identity of the songs. These ecological cultural words are mostly translated using the descriptive equivalent strategy to make the translated version reserve the natural meanings conveyed to the target language. The translator uses this strategy to reserve the cultural significance of natural features while making the lyrics understandable in the target language.

Based on the results and conclusion of this study, several suggestions are proposed for future researchers, students, translation practitioners, and academic institutions as follows:

- (1) From this study, researcher learned many lessons especially in understanding to use translation strategies for cultural words. This research also made the researcher be more careful when dealing with analysis and collecting data. Therefore, the researcher can do future research more carefully and with better accuracy.

- (2) It is suggested to the next researcher to pay more attention to use appropriate procedure especially when dealing with the cultural words to keep the original meaning and cultural context. Future researchers are encouraged to analyzing the cultural word translation in other types of text, such as movies and novels, to gain an understanding of translation Strategies in another context. It is recommended to translator to combine another Strategies to get more accurate and natural translations. This study also provides for researchers in the field of translation studies who interested in developing translation methods for songs.
- (3) For students in translation studies, this study helps to understand how the source text especially songs can accurately be translated while reserving the original meaning also the culturally context. Based the analysis of cultural words and translation strategies, it can help students to expect gain deeper insight into the challenges of translation and develop their awareness of appropriate strategy selection.
- (4) For translation practitioners, this study offers guidance of selecting the appropriate strategies to maintain both the meaning and the culturally context in their study. These findings may help practitioners in reserve more natural and culturally acceptable translation, especially when dealing with culturally bound in song lyrics.
- (5) For academic institutions, the result of this study can support the training programs or curricula to improve the translation skills and the academic performance of the student, especially in English Department, Universitas Dian Nuswantoro.

**Conflict of Interest:** The corresponding author, on behalf of second author, confirms that there are no conflicts of interest to disclose.

**Copyright:** © 2026 by Rena Odelia Susilo Prabowo, Jumanto Jumanto Author(s) retain the copyright of their original work while granting publication rights to the journal.

**License:** This work is licensed under a Creative Commons Attribution 4.0 International License, allowing others to distribute, remix, adapt, and build upon it, even for commercial purposes, with proper attribution. Author(s) are also permitted to post their work in institutional repositories, social media, or other platforms.

## References

- A Whole New World . (1989). <https://lirik.kapanlagi.com/artis/disney/a-whole-new-world-terjemahan/>.
- A Whole New Word. (2019). [https://youtu.be/rg\\_zwK\\_sSEY?si=OExmOgf1voq8Foi1](https://youtu.be/rg_zwK_sSEY?si=OExmOgf1voq8Foi1).
- Ameilia. (2021). <https://repository.ub.ac.id/id/eprint/184756/6/Fany%20Ameilia.pdf>.
- Arabian Nights. (1992) <https://lirik.kapanlagi.com/artis/ost-aladdin/arabian-nights-terjemahan/>.
- Arabian Nights. (2019). [https://youtu.be/T9GmO\\_WFhjQ?si=y5Jc34PwCCv-cV9F](https://youtu.be/T9GmO_WFhjQ?si=y5Jc34PwCCv-cV9F)
- Ayu, A. (2016). <https://eprints.iain-surakarta.ac.id/6978/1/Ardelia.Ayu.R%20163211051.pdf>.
- Barthes, Roland. (1964). *Elements of Semiology*. Hill and Wang.
- Beyond OST Moana 2. (2024). <https://www.sonora.id/read/424189613/lirik-lagu-beyond-aulii-cravalho-ft-te-vaka-ost-moana-2-dan-terjemahan>.
- Beyond. (2024). <https://youtu.be/4SUpJide3RI?si=JqueNU6Q2835H0Q1>.
- Creswell, J. W., & Creswell, J. D. (2017). *Research design: Qualitative, quantitative, and mixed methods approaches*. Los Angeles: Sage Publications.
- Djajasudarma, T. F. (1999). *Semantik 1: Pengantar ke arah ilmu makna*. Bandung: PT Eresco.
- Shinyue, C., Nor, S. M., Chin, M., Muhammad, A, R. A. (2023). [https://www.researchgate.net/profile/Nor-Shahila-Mansor/publication/368972830\\_Examining\\_Cultural\\_Words\\_Translation\\_in\\_Tourism\\_Texts\\_A\\_Systematic\\_Review/links/644bc1074af7887352457840/Examining-Cultural-Words-Translation-in-Tourism-Texts-A-Systematic-Review.pdf](https://www.researchgate.net/profile/Nor-Shahila-Mansor/publication/368972830_Examining_Cultural_Words_Translation_in_Tourism_Texts_A_Systematic_Review/links/644bc1074af7887352457840/Examining-Cultural-Words-Translation-in-Tourism-Texts-A-Systematic-Review.pdf)
- Prince Ali. (1992) <https://lirik.kapanlagi.com/artis/ost-aladdin/prince-ali-terjemahan/>.
- Prince Ali. (2019) [https://youtu.be/eGLSPyGszjo?si=NXyRl\\_WS2aWaI9yd](https://youtu.be/eGLSPyGszjo?si=NXyRl_WS2aWaI9yd).
- Let it Go. (2013). [https://youtu.be/L0MK7qz13bU?si=KD\\_lf\\_yq6xIawr2-](https://youtu.be/L0MK7qz13bU?si=KD_lf_yq6xIawr2-).

- Let It Go. (2020). <https://www.sonora.id/read/422273738/lirik-dan-terjemahan-lagu-let-it-go-ost-frozen-lengkap-video-klip>.
- La Llorona. (2017). <https://lirik.kapanlagi.com/artis/chavela-vargas/llorona-terjemahan/>.
- La Llorona. (2021). [https://youtu.be/hAYUQ1ltJj0?si=ct\\_ujpMjzPCdLxBh](https://youtu.be/hAYUQ1ltJj0?si=ct_ujpMjzPCdLxBh).
- Love Is An Open Door.(2021). <https://youtu.be/kQDw88hEr2c?si=rrfPX5xTdH0rLQOB>.
- Love Is An Open Door. (2023). <https://www.sonora.id/read/423893746/lirik-lagu-love-is-an-open-door-ost-frozen-lengkap-dengan-terjemahan>.
- Newmark, Peter. (1988). A Textbook of Translation. Prentice Hall.
- Remember Me. (2021). <https://youtu.be/A0azOIk0Kvg?si=X33AWkXHoSzrd9Dl>.
- Remember Me. (2023). <https://www.sonora.id/read/423736753/lirik-lagu-remember-me-ost-coco-lengkap-dengan-terjemahan>.
- Subrata, M. R., Jumanto, J. (2023). Subtitling Strategies Used in Translating Cultural Words in The Subtitle of Disney Animation Movie: Coco. <http://jolcc.org/index.php/jolcc/article/view/1>.
- The Family Madrigal. (2022). <https://kumparan.com/musik-dan-lirik/lirik-dan-terjemahan-lagu-the-family-madrigal-stephanie-beatriz-1xEs2gPmdl>.
- The Family Madrigal. (2022). <https://youtu.be/Yp5nPGWWMh4?si=N3rX7szSx19ra7hi>
- Sabila, Q., Jumanto, J., & Asmarani, R. (2023). Translation Equivalence of Hyperbolic Expression used in iPhone 14, iPhone 14 Pro, and iPhone SE 2022 Official Webpages. [https://www.researchgate.net/publication/369362241\\_Translation\\_Equivalence\\_of\\_Hyperbolic\\_Expression\\_used\\_in\\_iPhone\\_14\\_iPhone\\_14\\_Pro\\_and\\_iPhone\\_SE\\_2022\\_Official\\_Webpages](https://www.researchgate.net/publication/369362241_Translation_Equivalence_of_Hyperbolic_Expression_used_in_iPhone_14_iPhone_14_Pro_and_iPhone_SE_2022_Official_Webpages).
- Salsabila, R., Jumanto, J., & Rahayu, E. (2020). Translation Strategies For Cultural Expressions In Garuda Indonesia's Inflight Magazine "Colors". (2020).

*[https://www.researchgate.net/publication/340513933\\_translation\\_strategies\\_for\\_cultural\\_expressions\\_in\\_garuda\\_indonesia's\\_inflight\\_magazine\\_colors](https://www.researchgate.net/publication/340513933_translation_strategies_for_cultural_expressions_in_garuda_indonesia's_inflight_magazine_colors).*

Un Poco Loco. (2016). *[https://youtu.be/yg8116aeD7E?si=q4xG1-nDVtM\\_bUV6](https://youtu.be/yg8116aeD7E?si=q4xG1-nDVtM_bUV6)*.

Un Poco Loco. (2023). *<https://lyricstranslate.com/id/coco-ost-un-poco-loco-english-indonesian>*.

We Don't Talk About Bruno. (2022) *<https://www.sonora.id/read/423080574/lirik-lagu-we-dont-talk-about-bruno-ost-encanto-dan-terjemahan>*  
*<https://www.sonora.id/read/423080574/lirik-lagu-we-dont-talk-about-bruno-ost-encanto-dan-terjemahan>*.

We Don't Talk About Bruno. (2022). *[https://youtu.be/bvWRMAU6V-c?si=IOgdnZmpkCs\\_B028](https://youtu.be/bvWRMAU6V-c?si=IOgdnZmpkCs_B028)*.

We Know The Way. (2015). *[https://youtu.be/ubZrAmRxy\\_M?si=NkZylZoux91Apx2L](https://youtu.be/ubZrAmRxy_M?si=NkZylZoux91Apx2L)*.

We Know The Way. (2016). *<https://lirik.kapanlagi.com/artis/lin-manuel-miranda/we-know-the-way-with-opetaia-foai-terjemahan/>*.

Where You Are. (2021). *[https://youtu.be/RTWhvp\\_OD6s?si=UkJsUQfPI5VyOLLD](https://youtu.be/RTWhvp_OD6s?si=UkJsUQfPI5VyOLLD)*

Where You Are . (2023). *<https://www.sonora.id/read/423924979/lirik-lagu-where-you-are-moana-lengkap-dengan-terjemahan>*.

You're Welcome. (2015). *<https://youtu.be/79DijItQXMM?si=9hh9eaZLJD3TjYpA>*

You're Welcome. (2016). *<https://lirik.kapanlagi.com/artis/dwayne-johnson/youre-welcome-terjemahan/>*.