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TRABAJO DE FIN DE GRADO

Song Lyrics Translation in Dubbing: The Spanish  
Versions of the *Beauty and the Beast* Soundtrack

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## ABSTRACT

This paper aims at studying how translators tend to behave practically under the multiple constraints involved in the translation of song lyrics for dubbing, through the analysis of the Spanish translations made both in Latin America and in Spain of the soundtrack to the 1991 Disney animated feature film, *Beauty and the Beast*. Using a descriptive methodology, the selected tracks have been examined considering the five criteria set in Peter Low's Pentathlon Principle for song lyrics translation (i.e. rhythm, rhyme, naturalness, singability and sense), along with the restrictions derived from the search for synchrony with the visual channel. Our conclusions suggest that the decisions made by translators in rendering song lyrics are normally subjected to the latter's *skopos*.

**Key words:** Dubbing, Song lyrics translation, Soundtrack, *Skopos*, Pentathlon Principle, *Beauty and the Beast*

## RESUMEN

El objetivo de este artículo es estudiar la forma en que los traductores tienden a actuar en la práctica ante las numerosas restricciones presentes en la traducción de canciones para el doblaje, a través del análisis de las traducciones hechas al castellano, tanto en Latinoamérica como en España, de la banda sonora de *La Bella y la Bestia* (1991). Las canciones seleccionadas han sido analizadas mediante una metodología descriptiva, teniendo en cuenta los cinco criterios recogidos por Peter Low en su "Pentathlon Principle" (Principio del pentatlón) para traducir canciones (a saber, ritmo, rima, naturalidad, cantabilidad y sentido), además de las restricciones que se derivan de la búsqueda de sincronización con el canal visual. Nuestras conclusiones sugieren que las decisiones tomadas por los traductores para traducir la letra de una canción están normalmente condicionadas por el *skopos* de la misma.

**Palabras clave:** Doblaje, Traducción de canciones, Banda sonora, *Skopos*, *Pentathlon Principle*, *La Bella y la Bestia*



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## 1. INTRODUCTION

The field of audiovisual translation (AVT) has recently attracted the interest of numerous scholars and professional translators. The studies conducted in the last decades are many, probably due to the increasing relevance of audiovisual products in the entertainment industry. AVT is a broad term though, covering any type of “interlingual transfer of verbal language transmitted and accessed both visually and acoustically” (Chiaro, 2009, p.141). Despite the growing relevance of the field, there has been little research on the dubbing of film soundtracks, a hybrid type of AVT which meets the specific features of dubbing and song lyrics translation and hence the restrictions imposed by the music and the visual image. In such a constrained type of translation, translators might not have much room to take liberties, but they still must make decisions in order to translate the lyrics successfully. But which are the parameters that motivate their choices?

The aim of the present paper is to study how translators tend to behave in practice before the multiple constraints involved in the translation of song lyrics for dubbing. To this end, we will perform an analysis of the translations made into Spanish of the soundtrack of the Disney’s 1991 film *Beauty and the Beast*. This particular film has been selected due to the fact that animated feature films for audiences made up primarily of children are generally the main context in which soundtracks are dubbed; and more precisely, because it was with *Beauty and the Beast* that Disney started to produce two different versions for the dubbing of its films into Spanish: one version for Latin America and another one for Spain.

Our research is structured as follows. Firstly, a theoretical background to the question of song lyrics translation and dubbing is included in order to set the necessary basis for the subsequent analysis. The following section focuses on the framework of our study and features a description of the corpus and the methodology used for its analysis. Next, we proceed to the analysis conducted on the selected songs for our corpus: “Belle”, “Gaston”,

“Be Our Guest” and “Beauty and the Beast”. Lastly, the conclusions reached in our study are discussed in the final section.



## 2. THEORETICAL FRAMEWORK

### 2.1. SONG LYRICS TRANSLATION

Basically, song lyrics translation refers to the transmission of song lyrics into a different language. Such a description may appear to match Roman Jakobson's definition of interlingual translation or *translation proper*, as it involves "an interpretation of verbal signs by means of some other language" (1959, p. 233). However, songs are not only composed by verbal signs, but are rather the resulting combination of two different semiotic codes: lyrics (verbal) and music (non-verbal). Each of these codes has specific features of its own, but they enter a symbiotic relationship that conditions the translation, thus placing restrictions on the translator's freedom of choice. Song lyrics translation is consequently a type of constrained translation (Mayoral, 1988).

Despite the great amount of songs that get translated, research on musical translation has long remained limited to canonized practices, namely opera translation and translation geared towards similar practices (Susam-Sarajeva, 2008). In last decades alone, the increased relevance of audiovisual translation has fueled the interest over this topic and encouraged the expansion of research into other genres. Whereas earlier research tended to be normative, focusing on the requirements for singers and the uttermost respect for compositions, recent authors seem to find functional approaches more suitable in dealing with the multiple constraints involved in song lyrics translation.

Among them, many scholars embrace the *Skopos* theory, originally founded by Hans J. Vermeer's 1978 essay on translatology (as cited in Beker, 1998). Anchored on the notion that the translation method and strategies used for a TT are determined by its *skopos* (i.e. its intended purpose), this approach conceives translating as a purposeful activity (Nord, 1997). In this regard, Franzon (2008) considers that in song translation there is "a clear need for functionality" (p. 375), as ultimately the translation of a song will only be acceptable if it matches the intended purpose of the target text. For him, the dual character

of songs, understood as pieces of music and lyrics, makes it essential for translators to decide which code should prevail in the TT before setting up their translation strategy.

The first question that translators should ask themselves is, consequently, whether the translated lyrics will be sung or not. If the goal is not producing a singable version, interpreting the sense of the lyrics will often suffice for the translation to be functional. However, when the TT is intended to be sung, the translator must deal with the restrictions imposed by the music. Even if there are cases in which the music may be adjusted by virtue of the translated lyrics, the most common case of singable song translation is translating the lyrics in accordance with the original music. This is the case when the melody of the song is not intended to change in the target version, which is certainly a highly constrained type of translation, since the translator “must not only find the right meaning; he must place the right meaning on the right note” (Apter, 1985, p. 309). If commissioned with this type of translation, the translator cannot overlook the musical features or else the target text will easily prove impossible to sing with the same melody.

## **2.2. THE PENTATHLON PRINCIPLE**

The presence of rhythm, rhyme and metrics makes song translation a practice very similar to the translation of poetry (Comes i Arderiu, 2010). The similarity between the two text types has long shaped the strategies used for translating songs. In this respect, Frederic Chaume (2004, 2012) suggests applying the four poetic rhythms of classical rhetoric, namely rhythm of quantity or number of syllables, rhythm of intensity or accentual distribution, rhythm of tone and rhythm of timbre or rhyme. For him, in order to produce a singable translation which respects the original music, the translator should analyze the lines of the song lyrics in view of these four factors, trying to achieve a match for each rhythm between the ST and the TT.

Yet other scholars have wider views and take more aspects into account. In his research about song lyrics translation, Peter Low (2005) proposed the Pentathlon Principle, named

after the five events of the Olympic pentathlon, which he transformed into five criteria for achieving a singable target text: singability, naturalness, sense, rhyme and rhythm. In Low's opinion, the translator of a song behaves like a pentathlete who competes in each event with the aim of achieving the highest possible marks; in the case of song lyrics translation, these marks are connected to the attainment of as close a match as possible between the ST and the TT.

Ideally, the translator should provide an accurate equivalence for each criterion to score the highest punctuation. But Low admits this will prove nearly impossible in practice and hence establishes flexibility as the core value of the Pentathlon Principle. For him, flexibility is the key factor for success in this type of translation, since "the practical task of translating songs is impossible without taking some liberties" (Low, 2003, p. 92). Rather than aspiring to get all the maximum score, therefore, the translator should arrange his/her strategy in pursuance of a balance across all five criteria, keeping in mind the specific features of the intended purpose of the TT. If approached prudently, flexibility can lead to better translations, even though some aspects of the ST may need to be sacrificed in the process.

### **2.2.1. Singability**

Low (2005) places singability as the "top ranking" (p. 192) event of the Pentathlon Principle. It is concerned with the song's suitability to be interpreted by the singer; thus, it stands as the most important resource for the attainment of orality, understanding the latter concept as an inherent feature of the text that enables its representation (Calvo Rigual & Spinolo, 2016). In Low's view, singability resembles the notion of performability in drama: just as drama texts need to master orality to be effective when performed on scene, a song must work as an oral text at the speed required by performance.

There are many issues that may affect the translation process in this sense. Dinda Gorleé (2002) remarks, for instance, that singers may struggle to pronounce certain sounds on high

notes while some vowels are said to have poorer quality if sung on low notes, and Low (2005) adds that they may also find difficulties with certain consonant clusters. Preferably, the translator should avoid these situations in the TT even if this may imply semantic variations; otherwise, the singability of the translated lyrics might be compromised. Likewise, Low (2005) recommends maintaining the position of words that are given “prominence by musical means” (p. 193). If these words are not foregrounded at the same location in the translation, the intended effect of the song could be radically affected.

Another aspect related to singability is the accentual distribution. The stress patterns imposed by the music may lead to a situation in which the linguistic accent of a word is displaced to a different syllable, creating difficulties for the singer’s diction (Golomb, 2005). Accordingly, the translator should combine words in search of accentual consistence with the music. If this aspect is ignored, unexpected phonetic deviations may occur when singing the translation.

### **2.2.2. Naturalness**

Naturalness is related to the translator’s “duty to the audience, the receivers of the musico-verbal message” (Low, 2005, p. 195). Whereas in poetry readers can take as much time as they need to read each line, in a song, listeners must understand the lyrics at the speed marked by the music. Hence Low (2003) claims that “a singable translation is not worth making unless it is understood while the song is sung” (p. 95). Since unnatural language may demand excessive processing effort from the audience, the translator should take account of this criterion so that the message can be conveyed on the first hearing.

Accordingly, the role played by the translator should be ideally invisible to the target audience, which means that the translated version should look as if it had been originally composed in the target language. To this end, the translator must pay attention to word order, avoiding artificial linguistic constructions unless it is necessary for the demands of a certain song. Likewise, he must seek appropriateness in terms of register, especially if the

song is part of a film or a drama play; a character who does not sing using the register that it is expected from his/her condition may lead to the audience's discontent with the song.

### 2.2.3. Sense

Semantic accuracy is a criterion of utmost importance when translating communicative texts. In the case of song lyrics translation, however, the multiple constraints involved in the process demand “some stretching or manipulation of sense” (Low, 2005, p. 194). A translation that seeks to be semantically accurate to the original song will be quite likely impossible to sing with the same music, whereas a translation that is made to fit the original music “must sacrifice optimal verbal fidelity” (Franzon, 2008, p. 377).

Hurtado (2001, p. 252) distinguishes between two main translation methods: the literal method, focused on a faithful rendering of the ST syntax, morphology and/or signification, and the interpretative-communicative method, which seeks mainly to recreate the ST *skopos*, trying to produce the same effect on the target audience regardless the linguistic form. In addition, Hurtado also talks about a free translation method, in which the translator decides not to transmit the sense of the original. At first glance, to use a free translation method might seem highly convenient to satisfy the numerous restrictions imposed by the other criteria in song lyrics translation. Certainly, it is true that in such a constrained type of translation, one can take more liberties regarding sense in favor of other criteria. But fidelity still remains an important factor; eventually, if the translator dismisses completely the original message, the target text could not be considered a translation, because “none of the original verbal meaning is transmitted” (Low, 2005, p. 194).

Following the *Skopos* theory, Franzon (2008) claims that the extent of fidelity reached in the translation should be determined by the translator depending on the intended purpose required by each concrete song. Rather than evaluating fidelity to sense by relying on word-by-word comparison, in this type of translation the focus should be on “contextual

appropriateness” (p. 388). Translators should try to resemble the original text as much as possible, but they cannot forget that the TT needs to be suitable to the music and the context in which it is going to be performed or included. Ultimately, “fidelity follows function” (p. 375).

#### **2.2.4. Rhyme**

According to Low (2016), rhyme might be a priori the least important criterion of the Pentathlon Principle. The search for rhyme often leads to complex syntax and unnatural language, which may result in “unusable” translations. Yet rhyme confers the song an acoustic effect that is highly esteemed by listeners: it is one of the most powerful resources to make songs “memorable” (Chaume, 2012, p. 106). Even though its importance varies from song to song, rhyme is a highly desirable feature in this type of texts, and even essential in some cases. If the ST includes rhyme, translators should ideally attempt to preserve it in the TT in pursuit of recreating the same effect on the target listeners.

For translating rhyme, Low claims once again for flexibility. In his opinion, the translator need not reproduce rhyme in the same locations or use the same rhyme patterns of the original lyrics, because this could easily imply sacrifices in other criteria such as naturalness and sense. Rather, he should be free to modify the rhyme scheme or use other kinds of rhyme if necessary: this could be a remedy for reducing semantic loss while still having rhyme in the translated version.

One of the first things that the translator should decide is the rhyme scheme of the TT. Low (2016) asserts that, in general terms, the translated versions do not need to maintain exactly the same number of rhymes that the original, but it might be also acceptable to reduce the number up to a half. For a typical quatrain, for instance, the most frequent rhyme scheme in a song is ABAB. A rigid view would only accept the same pattern in the translation, and a less rigid perspective would also permit the variants ABBA and AABB. But in Low’s approach, characterized for its flexibility, one single rhyming pair would be enough to give

the song the intended “clinging effect”. Of course, this choice would not score all the punctuation for rhyme in the Pentathlon Principle, but “there are very few songs in which the listener actually notices whether the rhyme-scheme is consistent or not” (p. 105). Out of the lines of a stanza, rhyme should be prioritized on the last one, regardless which other line is its rhyming pair. Usually, this line coincides with the end of a phrase (musical unit), which tends to finish with a long note, so rhyme will be much more evident at this point.

Likewise, the translator must consider how perfect rhyme will be in the TT. In this sense, Low admits that for being optimal, rhyme in the translation should feature the same phonemes and the same stress that the original version. However, the number of possible options for perfect rhyme is normally limited to a reduced set of words and translators often have no choice but to search for other rhyme types. Given the extreme difficulty involved in the search for perfect rhyme, he remarks that imperfect rhyme can be a good solution for increasing the range of possibilities and minimizing unwanted side-effects on the overall result.

### **2.2.5. Rhythm**

Rhythm has long been regarded as the most important factor of musical translation. In what concerns the lyrics, the two main rhythmical problems that might arise in the translation come from the number of syllables and the accentual distribution of the ST.

Scholars as Chaume (2004) advocate for extreme respect to the “rhythm of quantity” (i.e. number of syllables), for a syllable is normally equivalent to a note on the staff, and the translated lyrics must fit the original music. For him, translators are free to manipulate other criteria in order to achieve a better result, but an alteration of the original syllable count would modify the melody of the song, which must remain intact. Likewise, others have long prioritized not to alter the accentual distribution of the original lyrics, as to avoid that music may displace the linguistic accent of some words.

In Low's opinion (2005), however, even rhythm is not sacrosanct. He considers that keeping the accurate syllable count in the TT is highly desirable, but he allows for certain flexibility just like he does in the rest of the criteria of the Pentathlon Principle. If necessary, translators may decide to add or omit syllables and instead make use of other techniques in order not to alter the rhythm. For this purpose, Cortés (2004, p. 78) proposes four rhythmical translation techniques:

1. *Mimetismo absoluto*. Using the same syllable count and the same accentual pattern of the source lyrics.
2. *Mimetismo relativo*. Using the same syllable count, modifying the accentual pattern of the source lyrics.
3. *Alteración silábica por exceso*. Using more syllables than the original version. In order to avoid changes in rhythm, the translator may replace a syllable of the lyrics by two or more syllables of lesser duration; add syllables on points occupied in the original by a silence or a melisma<sup>1</sup>, and/or make use of phonological phenomena as synalepha, the pronunciation of two vowels from different words as one single syllable, and syneresis, the merging of two adjacent vowels within a word into a diphthong.
4. *Alteración silábica por defecto*. Using less syllables than the original version. Adding silences, lengthening the duration of a certain syllable or splitting a syllable into smaller units can be good methods to compensate the missing syllables without altering the rhythm.

### 2.3. THE DUBBING OF SOUNDTRACKS

A special case is the translation of soundtracks. Film music can be diegetic, part of the action, or non-diegetic, background music (Cooke, 2008). Although non-diegetic music may include relevant content, it is normally diegetic music which carries lyrics related to

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<sup>1</sup> A melisma is a syllable sung while moving through several notes (Low, 2005), so it can be a propitious location to establish little variations without affecting the song's rhythm.



the plot of the film. When this is the case, the song lyrics should be translated in order to make the information accessible to the target audience (Chaume, 2012). In this regard, the mode of translation has varied drastically across the years. Whereas during the 50s and the 60s the usual strategy for translating “plot-related songs” (p. 104) was producing a dubbed version in the target language, the tendency changed radically during the 70s and the 80s towards subtitling, which has since stood as the preferred technique for translating film soundtracks (Chaume, 2004). Nowadays, dubbing remains limited to songs of cartoons or animated feature films aimed at children. Songs are an indispensable part for children’s entertainment and usually contain essential information about aspects such as the plot, the setting or the characters (Chaume, 2012). Having such a relevant role, it is not surprising that film companies like Disney usually reject subtitling for the translations of their soundtracks, as subtitles demand an extra effort from the audience which may hinder children’s reception of the song.

In the dubbing of songs, particularly, the target lyrics is not only intended to be integrated in the music of the ST, but also on the image, which also remains unalterable. Consequently, when translating a song for dubbing further constraints are added up to the ones already imposed by the music. Apart from considering rhythm, rhyme, singability, etc., the translator must also deal with specific restrictions of the visual channel, namely synchronization, the process of adjustment of the translated track on the screen image aimed at achieving a match between the visible articulatory and body movements and the sound (Agost, 1999). Chaume (2012) distinguishes three types of synchronization: phonetic synchrony or lip synchrony, kinesic synchrony or body movement synchrony and isochrony or synchrony between utterances and pauses.

When watching a dubbed film, the audience believes consciously in the fake assumption that actors are really speaking in the target language and they do not expect to find any sign of the translator’s manipulation; hence “dubbing is a well-known example of the invisibility of the translation” (Chaume, 2012, p. 67). In film dubbing, synchronies are consequently a vital factor for procuring a successful translation, “taking precedence over a faithful

rendering of the ST content” (p. 72). A different case, however, is the dubbing of animated motion pictures. Characters move their lips practically at random without actually speaking, so there is no need to seek accurate phonetic equivalence in the translation with the exception of detailed close-ups in which the character seems to utter an open vowel (Katan, 2004). Besides, in a song the duration of each utterance will be marked by the rhythmical features of the music; since this is reflected in the number of syllables, the translator does not need to consider this aspect either. By contrast, kinesic synchrony has special relevance in children’s films because the characters often use exaggerated gestures to engage the audience. Even though “child audiences are not demanding as far as synchronization is concerned, and neither isochrony nor lip synchrony is strictly applied” (Chaume, 2012, p. 76), the translator cannot forget about what happens in the visual channel. If, for instance, a character shakes his head indicating affirmative, the translation cannot include a negative “no” instead.

### 3. METHODOLOGY AND CORPUS

#### 3.1. DESCRIPTION OF THE CORPUS

With the aim of studying how translators tend to behave practically before the multiple constraints involved in the dubbing of song lyrics, our analysis will be focused on the concrete case of the translations into Spanish of the soundtrack of *Beauty and the Beast* (1991 version). More specifically, our corpus will consist of the film's four main songs: "Belle", "Gaston", "Be Our Guest", and "Beauty and the Beast".

Although originally many Disney films were dubbed into Spanish in Argentina, from the 1960s Disney started to do it in Mexico, using American Neutral Spanish (Mendoza, 2015). For a long a time, Disney only produced one Spanish dubbed version of its films Disney's classic and used it for all the Spanish-speaking countries, including Spain. It was precisely with the dubbing of *Beauty and the Beast* in 1991 that Disney started to produce two different versions: one version in Mexico for Latin America, and another one in Spain. Consequently, we will be dealing with two different target texts for each song: one in European Spanish, which we will refer to as "Target Text 1" (TT1) in the present study, and one in Latin American Spanish, which we will call "Target Text 2" (TT2).

All four songs are diegetic and contain information that is essential for the film's storyline. The original music and lyrics were composed by Alan Menker and Howard Ashman respectively (IMDb, n.d.). They took care of all the music featured on the film's soundtrack album, which received numerous awards like the Grammy Award for Best Instrumental Composition Written for a Motion Picture or for Television and the Academy Award for Best Original Score. The songs "Belle" and "Be Our Guest" similarly obtained nominations for the Academy Award for Best Original Song, eventually losing film's theme song "Beauty and the Beast", which also won two Grammy Awards. As for the Spanish versions, Guillermo Ramos translated the songs for Spain in the recording studio SONOBLOCK, S.

A (Eldoblaje.com, n.d.) and Walteiro Pesqueira was in charge of the soundtrack dubbed in Mexico, in Grabaciones y Doblajes Internacionales S.A (Doblaje Wikia, 2017)

### 3.2. METHODOLOGY

The present study uses a descriptive methodology, the mainstream line of research being the translation of texts for dubbing (Chaume, 2011). Descriptive Translation Studies (DTS), introduced by the Manipulation School in the 70s and developed by Toury (1995), aim at analyzing and describing existing translations, trying to identify norms, i.e. common patterns of behavior, that might be helpful for upcoming translations (Martínez Sierra, 2011). DTS do not focus on *what should be done* but on *what is done*. Therefore, far from judging the quality of the translations, this analysis focuses on describing how translators dealt with the specific problems present in this type of rendering. All four songs will be analyzed in the light of the five criteria of Low's Pentathlon Principle for singable song lyrics translation, additionally considering the specific features of dubbing that are involved in lip-synced soundtrack translation.

In order to incorporate the consideration of rhythm and rhyme in our study, some amount of preliminary analysis needs to be made. Accordingly, analytical tables<sup>2</sup> have been generated so as to examine the rhyme pattern, the syllable count and the accentual distribution of the original lyrics as well as the two translated versions. This allows for comparing the consistence accomplished in each translation and detecting any possible deviation. As far as the analysis of rhythmical patterns is concerned, original music scores<sup>3</sup> will be consulted, as they show the exact position of each syllable within the melody. To properly understand the musical scores for the purposes of our study, it is important to bear in mind that how syllables are distributed is determined by the time signature that appears right at the beginning, which marks how many beats are included in each bar and the note value which corresponds to one beat. In the time signatures used in this corpus, namely duple (2/4), triple (3/4) and quadruple (4/4), the first beat is always the strongest. This is the note

<sup>2</sup> The analytical tables are all included in Appendix 1.

<sup>3</sup> All music scores were downloaded from [www.sheetmusicdownload.in](http://www.sheetmusicdownload.in).

stressed by means of the music, which means that it should be ideally occupied by a stressed syllable in the lyrics in order to avoid an accentual mismatch with the music. The syllables that coincide with this strong beat are highlighted in bold type in the table in order to mark the position of the musical accent, as Comes i Arderiu recommends (2010). The middle column contains the syllable count (SC) and the right column shows the rhyme scheme (RS).

ST			TT1			TT2		
LYRIC	SC	RS	LYRIC	SC	RS	LYRIC	SC	RS

*Table 1:* Model of analysis for syllable count, accentual pattern and rhyme scheme

Before getting into discussion, the film scenes in which the songs appear<sup>4</sup> will be also examined in order to detect those fragments that may impose restrictions over the translation —basically in connection with phonetic and kinesic synchrony. Furthermore, the translations will be analyzed against the other criteria: naturalness, singability and sense. Concerning sense, although Franzon (2008) asserts that “an assessment of the fidelity of a singable translation should be based not so much on word-by-word comparison, but on contextual appropriateness,” it will sometimes be necessary to refer to a specific fragment and the type of technique used for translating it. When this happens, we will use the categorization of translation techniques used in AVT proposed by Martí Ferriol (see Figure 1), which he groups around the translation methods distinguished by Hurtado (2001): the literal method and the interpretative-communicative method. All the song lyrics of our corpus are related to the plot and therefore demand certain fidelity to sense. Thus, we predict that under these conditions, the translation techniques that will predominate will be those included by Ferriol under the scope of the interpretative-communicative method, which indeed he considers the most suitable method for dubbing (2006, p. 42).

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<sup>4</sup> All the video fragments can be found in Youtube.

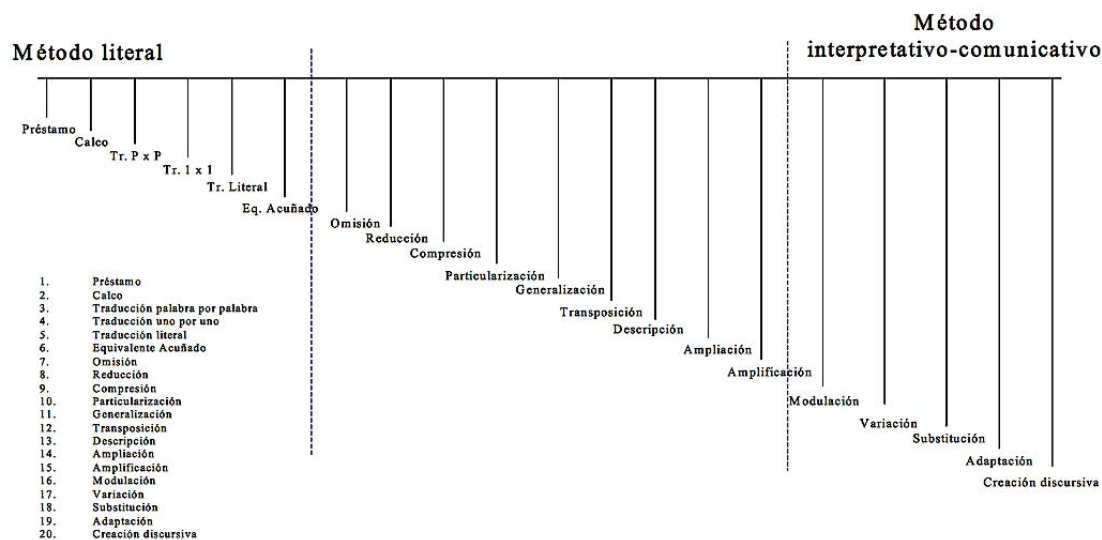


Figure 1: Translation techniques used in AVT (Ferriol, 2006, p. 122)

Once all these factors have been closely scrutinized, the most relevant findings will be highlighted in the subsequent discussion. The latter will not follow a fixed pattern of analysis. Each song has singular features that explain why that the translation strategy varies each time, so the aspects highlighted in the discussion will depend on each case. While it is true that at some points the discussion might revolve around some specific aspects of each criterion, the aim is not to describe how the translator addressed each factor individually. All the criteria are interrelated and therefore they are approached globally.

## 4. ANALYSIS OF THE CORPUS

### 4.1. BELLE

“Belle”, the film’s first song, is played during the first minutes of the movie to introduce the heroine, Belle, a book-loving dreamer who has become sick of the type of provincial life she is living, and the narcissistic villain, Gaston, who intends to marry her. The song’s function is to set the contextual framework of the story and to provide essential information for the plot.

The decisions made in both TTs seem to have been focused on recreating the ST *skopos*, with the aim of producing a functional version that could convey a similar effect to the target audience. Given the relevance of the lyrics, the translation of this song demanded a high degree of fidelity to sense. Accordingly, both translations have tried not to move away from what the original says and tend to maintain all the relevant ideas. Ultimately, however, the transmission of sense had to be filtered through the constraints imposed by the other criteria.

Since the target lyrics were intended to be fit in the original music score, the rhythmical features which concern the translation of song lyrics had to be closely observed. Our analysis (see Appendix) shows that both translators have sought to arrange the words in a way that the strong beats of the music fall on stressed syllables, thus avoiding accentual mismatches that could hinder either the naturalness or the singability of the translations. Also, they have pursued consistence with the syllable count of each ST line in order not to change the song’s melody. Certainly, the number of syllables found in the TTs very often exceeds the original count, a phenomenon that Cortés calls “*alteracion silábica por exceso*” (2004), but this inconsistency is normally solved by means of synalepha, i.e. the merging of two syllables into one. Nevertheless, we found three cases in which the translator has decided to add one extra syllable and thus produce a little change in the

melody<sup>5</sup>, probably in favor of a better rendering of sense. These variations, gathered in Table 2, have been made by splitting a note into two of less duration, a method that allows for making this kind of adjustments without affecting severely the song's rhythm.

ST			TT1			TT2		
Lyric	SC	Note	Lyric	SC	Note	Lyric	SC	Note
Here's where she meets Prince Charming	7		Y como está encantado	9-2		Él, un Gallardo príncipe	8	
She doesn't quite fit in	6		Ella baila a su compás	8-1		Que no encuentre su lugar	8-1	
It's Belle	2		Bella es	3		Bella es	3	

Table 2. Changes made in the melody due to syllabic imbalance

The translation method that has prevailed in the two versions is, as expected, the interpretative-communicative approach. Most of the translation techniques used in both cases are those grouped within the scope of this method by Ferriol (2006). More particularly, it is very common to find instances of *creación discursiva*<sup>6</sup> (“dynamic equivalence”). For example, the lyric “I said ‘she’s gorgeous’ and I fell”, which Gaston sings as he recounts the first time he saw Belle, has been translated as “*Ya no me puedo equivocar*” in TT1 and “*Me dije ‘a esta atraparé’*” in TT2. By relying on a purely interpretative-communicative method, fidelity to sense in both TTs might not have been so accurate, but this particular strategy provides the translators with more flexibility to recreate the ST *skopos* while at the same time dealing with the constraints resulting from the other criteria.

The visual channel, on the other hand, has clearly influenced the translators' decisions, as the lyrics often refer to what is happening onscreen. There is one particular fragment that possesses a special relevance for kinesic synchrony (1:50-2:21). Belle is sitting on a

<sup>5</sup> Extra syllables have been added by splitting a semibreve into two minims (charm >prín-ci); a minim, into two quarter notes (she >e-lla / Que no en) and a quarter note, into quavers (It's > Bella).

<sup>6</sup> Dynamic equivalences are basically used to replace a certain piece of information by a new one that reproduces the ST *skopos* but would be “an unthinkable equivalence out of context” (Ferriol, 2006, p. 115).



fountain showing her book to several sheep that surround her and makes gestures to foreground what the lyrics say, e.g. “you’ll see” or “here’s”. Accordingly, TT2 includes “*oigan*” to facilitate kinesic synchrony, although we do not find any such allusion in TT1. In regards to phonetic synchrony, there are two shots in which the characters seem to articulate open vowels. This has shaped the selection of words at these points of the lyrics and both TTs use adequate phonemes for lip-sync.

ST		TT1		TT2	
There must be more than this provincial <b>life!</b>	/a/	¿Podrá la vida darme algo <b>más?</b>	/a/	Yo quiero más que vida provincial	/a/
Just watch, I’m going to make Belle my <b>wife!</b>	/a/	¡Serás mi esposa! ¡Pronto lo <b>verás!</b>	/a/	¡Ya pronto voy a hacerla mi <b>mujer!</b>	/e/

Table 3. Lines translated for phonetic synchrony

The source lyrics also include rhyme in several parts. Our analysis reveals that both versions are quite consistent with the original rhyme scheme, especially the TT1. Nevertheless, they tend to rely mainly on imperfect rhymes (*lucir, mí; flor, dos; faz, detrás; vender, llegué*). This may be due to the relevance that the information carried by the lyrics has in this song. Using imperfect rhyme widens the range of possibilities not only for conveying the right piece of information but also for avoiding the use of artificial lexicon that may hinder the naturalness of the target text.

One special feature of this song is the abundance of French words, such as *bonjour, pardon, mas oui* and *mad’moiselle*. These borrowings are used to reflect the French origin of the protagonist and thus both translations tend to keep them; TT1 even translates “cheese” as the more specific “*gruyère*” in order to reinforce this idea. Although these borrowings might not suit the principle of naturalness, we need to bear in mind that their function is precisely to sound unnatural, so their presence in the lyrics is entirely justified and acceptable for the audience. Conversely, we found other cases in which the search for rhyme or consistence with the accentual distribution has led to artificial syntactic

constructions that might hinder the audience’s reception of the song, e.g. “*No hay duda que una chica eres*”, “*un misterio para todos Bella es*” and “*Bella es*”.

#### 4.2. GASTON

“Gaston” is sung by Gaston, Lefou and some villagers with the aim of cheering up Gaston himself after Belle rejects his marriage proposal. This song is very important for Gaston’s characterization in the film, as its lyrics deal with his attributes and how these are praised by everybody else in the village. As opposed to the Beast, Gaston represents superficial beauty: he is a deliberately exaggerated portrayal of stereotypical masculinity. Composed in triple time (3/4), the song stands out by the rhyme formed around the name of the villain and a catchy chorus, which follows the structure embodied in the sentence “No one’s slick as Gaston”

Our analysis reveals that both target texts respect the number of syllables of the original, so that the melody of the song remains intact. Although it is very frequent to find what Cortes (2004) calls *alteracion silábica por exceso*, i.e. syllabic increase, this inconsistency is normally compensated by pronouncing two syllables at the same note; mainly, by means of synalepha. Likewise, the location of the musical accent normally coincides with stressed syllables, which suggests that the words have been distributed accordingly to the musical accentual pattern. We only found one line in TT2 that does not match the original distribution (see Table 4). Even though in this case the translator decided to prioritize other aspects like the search for rhyme or fidelity to sense, it should be noted that this kind of deviations may run counter to other criteria like singability or naturalness.<sup>7</sup>

ST		TT2	
You're everyone's favorite <b>guy</b>	8	De todos eres el <b>campeón</b>	9-1

Table 4. Example of accentual inconsistency found in TT2

<sup>7</sup> In this line, the linguistic stress of the word “eres” has been displaced by the music to the second syllable. Moreover, this same line also features a case of syneresis: the hiatus found in “*campeón*” is pronounced as a diphthong to match the original number of syllables.

Concerning rhyme, it seems that this criterion was not sidestepped in any of the translations. Rhyme had special relevance in this song, for the lyrics are mostly structured around rhymes involving the villain's name. In consequence, both TTs have attempted to recreate this phonetic effect and include rhyme mostly on the same locations as in the ST. In some points, however, the original rhyme pattern has been altered and, in others, translators have resorted to imperfect instead of perfect rhyme (*patrón, mejor; forzado, duro; vez, crecer, pies*). Far from being a problem, this kind of adjustments are precisely what according to Low (2005) makes translated lyrics more likely to succeed. As he points out, the translator should not intend to achieve a perfect match in either the rhyme scheme or the type of rhyme, since this can easily distort the other criteria.

There are two words that are given special prominence by the music: “why” (line 8) and “intimidating” (line 19). Both target texts maintain these lexical items at the same position in order not to affect either singability or the semantic emphasis they are given at that location. As could be expected, in order to translate sense, the both target texts have mainly relied on a communicative-interpretative method, given the necessity of compromising with the requirements of the other criteria. Nevertheless, TT2 tends to be more literal; in fact, the very chorus of the song is an example of structural calque (see Table 5). Evidently, this calque does not satisfy the principle of naturalness, but it is not the only example of artificial language in the translations: in TT2, we also find several examples in which the natural word order has been altered, such as “*Ser como tú todos quieren*” and “*Mi cuerpo cubierto de vellos está*”, and in TT1, it is worth mentioning the location of the word “*Fácil*” (“*Fácil es suponer el porqué*”), which has also been moved from its natural position in search of accentual consistence with the music.

ST	TT2
No one's slick as Gastón	Nadie es hábil como él
No one's quick as Gastón	Nadie es ágil como él
No one's neck's as incredibly thick as Gaston's	Nadie tiene un cuerpazo como el de Gastón

Table 5: Example of structural calque found in TT2

The visual channel has clearly influenced the translation process. The continuous references in the original lyrics to what is happening onscreen requires fidelity to sense in both target texts, as omitting information relevant to the plot may not only cause an important semantic loss but also problems of synchrony. Both versions are consequently quite faithful to the ST, retaining at least in part the original sense whenever this is related to the visual image. In regards to phonetic synchrony, there are three close-ups in which it becomes clear that the characters are pronouncing open vowels. This has shaped the selection of the words used for the translation, which tend to use suitable phonemes for lip-synch.

ST		TT1		TT2	
Why	/ai/	Por qué	/e/	Razón	/o/
On	/ɑ/	Mejor	/o/	Gastón	/o/
Barge	/ɑ/	Pies	/e/	Audaz	/a/

Table 6: Words translated for phonetic synchrony with the visual channel

### 4.3. BE OUR GUEST

“Be Our Guest” is a song performed by the castle’s servants in a cabaret-style musical number they prepare for welcoming Belle shortly after she becomes the Beast’s prisoner. The song lyrics deal mainly with the different dishes served for the big dinner they have organized for the occasion and include important facts about the role of these characters in the story, especially Lumière and Mrs. Pott, who are the two lead singers in this number.

One of the main features that conforms the song’s appeal is the high quality of the rhyme found in the lyrics. Almost every line is perfectly rhymed and this makes it sound intensely catchy. If the translation’s aim is to keep the ST *skopos*, this acoustic effect should be reproduced in the target version. Despite the great difficulty involved in the translation of rhyme, our analysis suggests that both translators have given prominence to this criterion. The rhyme patterns are normally consistent with respect to the original lyrics and, although they sometimes resort to imperfect rhyme (*será, tomar; atroz, dos*), the general tendency is

to accomplish perfect rhyme (*costar, apostar; paños, años*). Even though this could have easily had side effects for other aspects, both TTs have managed to avoid artificial syntactic constructions or vocabulary that could hinder the naturalness of the lyrics. We only found one case in TT2 in which the logical word order has been altered for the sake of rhyme, e.g. the translation chosen for the song's title ("*Nuestro huésped sea usted*").

The search for rhyme has not caused severe deviations of sense either. Both TTs are quite faithful to what the original says, not only because of the relevance of the content for the plot, but also for the influence of the visual channel. Even though there are no close-ups that could impose restrictions for lip-sync purposes, the sequence includes many shots connected to the lyrics. For instance, there is a fragment (2:27-2:30) in which Mrs. Pott glimpses a spot on her back while looking at her reflection on a pan: an action foregrounded by the song's lyrics. As shown in Table 7, both TTs keep this allusion for synchrony.

ST	TT1	TT2
Heaven's sakes! Is that a spot?	¿Una mancha? No, qué horror	¡Ay por Dios! Ya me manché

Table 7: Fragment translated for kinesic synchrony with the visual channel

Again, the translators' decisions reveal they have relied on the interpretative-communicative approach. Their focus seems to have been set on the intended purpose of the song, and thus the cases of dynamic equivalences are many ("Most days we just lay around the castle" > "*Soñando en esos tiempos que añoramos*"). This can also be seen in the way they have dealt with the large number of French cultural references and borrowings that constantly appear in the lyrics. They are important for the film's plot because they show the French origins of the castle staff and the kind of dishes that will be served in the dinner. In consequence, both translators tend to preserve them, aiming to recreate the ST "Frenchness". Likewise, the ST is full of imperative sentences addressed to Belle. Ultimately, the song is the servants' attempt to make Belle feel comfortable and so all the lyrics are focused on her. To reproduce the emphasis given to the message's recipient, TT2 has similarly used the imperative form throughout the lyrics, although TT1 has opted to

reduce its presence considerably, while slightly diverting the focus towards the dinner instead<sup>8</sup>.

Finally, it is worth noting that the relevance that rhyme had in this song seems to have prompted the introduction of small variations in the melody at some points (see Table 8). As Low asserts (2005), even rhythm might allow for some manipulation in the benefit of other criteria that might be more relevant for the case. Therefore, although the tables of analysis show that both target texts attempted to be consistent with the original number of syllables and the accentual distribution, there are cases in which the syllable count exceeds or does not reach the original number. Most times the inconsistency has been solved by pronouncing two syllables at the same note, which does not have any implication for rhythm at all. But others, the search for either rhyme or fidelity to sense has required small variations in the melody. Whenever this has occurred, the addition or omission of syllables has been made taking advantage of the presence of a tie or a rest in the musical score, so that the changes were barely noticeable. Thanks to these resources, the translators have been able to make their renderings meet the other criteria without undermining the rhythmical aspects.

ST	SC	TT	SC	Type of syllabic imbalance
Don't believe me? Ask the dishes	8	¿No me cree? Pregunte a la vajilla	11-1	Alteración silábica por exceso (TT2)
Go on, unfold your menu	7	Consulte su menú	6	Alteración silábica por defecto (TT2)
Take a glance and then you'll	6	¡A disfrutar lo bueno!	7	Alteración silábica por exceso (TT1)
Ten years we've been rusting	6	Diez años enmohecimos	8-1	Alteración silábica por exceso (TT2)
Most days we just lay around the castle	10	Soñando en esos tiempos que añoramos	13-2	Alteración silábica por exceso (TT1)
It's been years since we've had anybody here	11	En diez años no tuvimos comensales	12	Alteración silábica por exceso (TT1)

Table 8: Cases in which syllabic inconsistency with the ST has caused a change in the melody, following Cortés's classification (2004)

<sup>8</sup>The translations chosen for the titles are helpful in illustrating where the focus was put in each version, as they are also the most repeated line of the lyrics. While TT1 seems to be more focused on the dinner ("*Qué festín*"), TT2 gives more emphasis to the "guest", just like the original lyrics ("*Nuestro huésped sea usted*").

#### 4.4. *BEAUTY AND THE BEAST*

The film's theme song, “Beauty and the Beast”, is a ballad rendered by Mrs. Potts during the famous ballroom scene between the two main characters. It basically describes, through a lyrical tone, how their relationship has prospered to the extent that they have come to love each other despite their differences. The song’s lyrics present a very poetic form, featuring perfect rhyme and a regular structure of 5 stanzas of 5 lines each –excluding the repetition of the last three lines.

The song is entirely composed in quadruple time (4/4), which implies that the strongest beat is always the first note appearing in each bar. In this case, this note always coincides with the last syllable of each line and thus all the words occurring at these positions should be oxytonic, i.e. having the stress on the final syllable, to avoid accentual inconsistency with the music. Furthermore, this syllable is always located on either a minim or a semibreve in the music score, while the rest of the notes are normally semiquavers, which means that these notes are not only given prominence by the musical accent but also by the duration they take on the melody. In consequence, both translations place oxytonic words at these points of the lyrics and avoid using prepositions and other function words to evade problems for singability. Instead, they include lexical words, which are more suitable for the emphasis they acquire at this position by means of the music.

Leaving aside the accentual distribution, our findings suggest that both TTs have pursued consistency with the original syllable count in order not to modify the melody. As in previous cases, the translators have taken advantage of phenomena such as synalepha (*se oye una canción*) and syneresis (*ideal*) to compensate for any mismatch in the number of syllables. This has allowed them to widen their paradigm of linguistic choices for the target lyrics. As a result, neither translation presents any peculiarity susceptible of distorting rhythm.

Rhyme plays an important role in this song, as it is based on perfect rhyming pairs which are always emphasized by the music (least, Beast). In this regard, both translators have attempted to mirror the perfect rhyme found in the ST. As Low points out (2016), however, the range of possibilities with perfect rhyme is often limited and sometimes translators may have no choice but to resort to other types of rhyme for the sake of the overall result. When proper perfect rhyme was not possible, therefore, they have opted to use imperfect rhymes (*dos, son; pensar; saldrá*). On the other hand, the song's lyrics follow a consistent rhyme scheme for all stanzas (-ABBA). Following our analysis, both TTs seem to have aimed to reproduce the same pattern in the translation, although this has only been partially achieved. Nevertheless, although the resulting rhyme scheme differs from the original in both cases, it should be noted that the two target texts maintain rhyme in the final line of each stanza. As Low asserts (2016), this is the point where the “clinging effect” will be more noticeable for listeners and so rhyme should be prioritized there, regardless of which other line includes the other item in the rhyming pair. Consequently, whenever rhyme has been lost in the translation, it has occurred somewhere else in the stanza.

As far as the visual channel is concerned, the translators did not need to deal with lip-synch, as Mrs. Pott, the character singing the song, barely appears onscreen. The song is heard while the protagonists are dancing, and the lyrics do not include any direct reference to what is happening. Fidelity to sense was, therefore, more relaxed in this regard, for there was no need to keep the exact images evoked in the ST for synchrony. Accordingly, both translations have focused on reproducing the functionality of the lyrics rather than an accurate rendering of the lyric's content. In fact, TT1 can nearly be considered a free translation; it does not usually mirror the ideas expressed in the original and does not even follow the same structure<sup>9</sup>. Once again, TT2 sticks more closely to what the ST says and to its structures, as can be seen in Table 9.

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<sup>9</sup>The TT1 does not reflect the structure followed in the original lyrics. While the ST repeats the sequence “Tale as old as time, song as old as rhyme” up to 4 times throughout the song as a kind of chorus, the Spanish translation chooses to dispense with it, introducing instead different phrasings for every occurrence of the original expression.



ST	TT1	TT2
Tale as old as time Song as old as rhyme Beauty and the Beast	No hay mayor verdad, la belleza está En el interior	Fabula ancestral, música inmortal, Bella y Bestia son.

Table 9: Translation of Beauty and the Beast's main lyrics

Despite the accomplishments made in terms of rhyme richness and accuracy in dealing with rhythmical demands, these have not been in the detriment of the other criteria, which are not undermined in both Spanish translations. We only find one structure which might sound unnatural for the target audience (e.g. “*Bella y Bestia son*”) resulting from both translators’ decision to add the verb “*son*” at the end of the corresponding line “Beauty and the Beast” so as to satisfy the demands posed by rhyme and rhythm. Although the resulting sentence does not follow the canonical syntactic order in Spanish, it was essential to keep the names of the protagonists at this point. Still, the fact that the translation of sense was not so constrained in the rest of the lyrics has given translators more room to comply with the rest of the criteria.

## 5. CONCLUSION

To conclude the present study, we will highlight those patterns of behavior that seem to point at a norm in the translation of song lyrics in dubbing-oriented translation into Spanish according to the analysis carried out in the previous section.

Concerning rhythm, the data extracted from the analytical tables reveals that all TTs tend to recreate the original syllable count and distribute words accordingly, so that the musical accent falls on stressed syllables in the target lyrics. Neither of the four songs present severe deviations in this regard, and thus the original music normally remains intact. This suggests, in consequence, that when the target lyrics are intended to be sung, respect for the rhythmical demands becomes a priority. On the other hand, the cases of syllabic imbalance that were detected were mostly caused by syllabic increase (*Alteración silábica por exceso*); probably, because Spanish words tend to be longer and more often polysyllabic than English ones. This incongruency has been usually solved by means of the different resources set out by Cortés (2004), among which translators usually resort to synalepha. This phonological phenomenon, very recurrent in Spanish, increases considerably the range of possibilities without needing to modify the musical score; therefore, it seems to stand as the easiest choice for translators so as to compromise the song's rhythm at the lowest extent when translating into Spanish.

The translation of rhyme has been conditioned by the relevance it had in each song. When the song's peculiarities demanded a high degree of fidelity to the original rhyme scheme, translators seem to have prioritized rhyme in their translations, as can be seen in "Be Our Guest" and "Beauty and the Beast", which are rather accurate in this sense. On a more general level though, translators tend to use imperfect rhyme and alter the original rhyme scheme in the benefit of other criteria like naturalness and sense, as Low recommends (2016). Although perhaps it is more remarkable the fact that translators should have decided to keep rhyme in all the target lyrics scrutinized when they could still dispense with it for sorting out the difficulties that the search for rhyme involves. This suggests that

rhyme is a highly esteemed factor for translators of song lyrics at least when the intended audience is made up of children.

Despite the multiplicity of constraints involved in the process, all TTs tend to avoid artificial syntactic constructions and unnatural vocabulary. All the instances found of translated segments that could hinder naturalness resulted from the need to keep a certain bit of information that was hard to embed into the TT lines, e.g. the names of the protagonists in “Beauty and the Beast”. Likewise, translators normally place lexical words at those points in the lyrics which are given prominence by means of the music in order to favor singability.

Regarding the translation of sense, it might be interesting to note that in general terms, the translations into Latin American Spanish tend to be more literal and preserve more ideas from the original than the translations made in Spain. That said, both translators have opted to rely on an interpretative-communicative method aimed at reproducing the ST’s *skopos*. This supports Ferriol’s view when he claims that this is the translation method that best suits dubbing (2006, p. 42) and so there is a tendency for translators to use the corresponding translation’s techniques that he groups under this approach.

The visual channel has been a decisive factor in the translations. Many of the lyrics were connected to the images conveyed through the visual channel, and this has meant that in such cases the translations of those songs did not depart from the literal meanings conveyed in the STs. An exception is “Beauty and the Beast”, which does not feature lyrics so demanding for synchrony, and fidelity to sense has been consequently more loosely applied. On the other hand, even though in the case of animated feature films the demands for phonetic synchrony are minimal, the translators have tried to find consistent phonemes whenever there were shots in which characters seemed to articulate open vowels. Our data suggest, therefore, that the visual channel shapes the translator’s decisions whenever its contents are related to the lyrics.

On another note, our findings point at functionality as the goal pursued by the translators, thus supporting Franzon's view claiming that song lyrics translation needs to be approached under the look of the *Skopos* theory (2008). Although we have identified certain tendencies in the decisions made by the translators regarding the aspects discussed above, the strategy followed for each case seems to have always been subjected to the intended purpose of the target text. For instance, the translation of rhyme has been practically mastered in the case of "Be Our Guest", where the translators have sought to achieve perfect rhyme due to the relevance it had for the song, but it has been more flexible in "Belle", whose lyrics were not so demanding in this regard. Likewise, fidelity to sense has been prioritized when the lyrics were very much related either to the plot or to the visual channel (e.g. "Belle" and "Gaston") and relegated to second place when other factors were more important for the song's *skopos* (e.g. "Beauty and the Beast"). The importance given to each criterion has consequently varied across songs, depending on the specific features of each case, which also goes along with Low's claim for flexibility in song lyrics translation (2005).

Lastly, it can be said that the present graduation project seems to prove that the tenets proposed by Low in the Pentathlon Principle are applicable in practice, at least in the case of the dubbing of *Beauty and the Beast* into Spanish. Moreover, the model provides a useful framework for further research on the translation of song lyrics in the context of soundtrack dubbing.

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## 7. APPENDIX

7. 1. ANALYTICAL TABLE FOR *BELLE*

ST			TT1			TT2		
LYRIC	SC	RS	LYRIC	SC	RS	LYRIC	SC	RS
Little <b>town</b>	3	A	Esta <b>es</b>	3	-	Qué <b>lugar</b>	3	-
It's a quiet <b>village</b>	6	-	Mi pequeña <b>aldea</b>	7-1	-	Simple y <b>aburrido</b>	7-1	-
Ev'ry <b>day</b>	3	B	Un <b>lugar</b>	3	-	Siempre <b>es</b>	3	-
Like the one <b>before</b>	5	-	Cada día <b>igual</b>	6-1	-	Como el día <b>anterior</b>	8-2	-
Little <b>town</b>	3	A	Con el <b>sol</b>	3	-	Qué <b>lugar</b>	3	-
Full of little <b>people</b>	6	-	Se levantan <b>todos</b>	6	-	Solo gente <b>simple</b>	6	-
Waking <b>up to say:</b>	5	B	Despertando <b>así:</b>	6-1	-	Que <b>despierta así</b>	6-1	-
<b>Bonjour!</b> (x5)	2	-	<b>Bonjour!</b> (x5)	2	-	<b>Bonjour!</b> (x5)	2	-
There goes the <b>baker</b> with his <b>tray</b> , like <b>always</b>	11	-	Ya llega el <b>panadero como siempre</b>	12-1	-	Ahí viene el <b>panadero como siempre</b>	13-2	-
The same old <b>bread</b> and rolls to <b>sell</b>	8	-	Su mismo <b>pan</b> viene a <b>vender</b>	9-1	A	Su mismo <b>pan</b> viene a <b>vender</b>	9-1	A
Ev'ry <b>morning</b> just the <b>same</b>	7	A	Desde el <b>día</b> en que <b>llegué</b>	9-2	A	Las <b>mañanas</b> siempre <b>igual</b>	8-1	B
Since the <b>morning</b> that we <b>came</b>	7	A	Todo <b>sigue</b> igual que <b>ayer</b>	9-2	A	Desde el <b>día</b> en que <b>llegué</b>	9-2	A
To this <b>poor</b> provincial <b>town</b>	7	-	Nada <b>nuevo</b> que <b>contar</b>	7	-	A este <b>rústico</b> <b>lugar</b>	8-1	B
Look there she <b>goes</b> that girl is <b>strange</b> , no <b>question</b>	11	-	Una <b>muchacha</b> de lo <b>más extraño</b>	11	-	Mira, ahí <b>va</b> esa <b>chica tan extraña</b>	13-2	-
Dazed and <b>distracted</b> , can't you <b>tell?</b>	8	A	Siempre en las <b>nubes</b> suele <b>estar</b>	10-2	A	Es <b>distráida</b> como <b>ves</b>	8	A
Never <b>part</b> of any <b>crowd</b>	7	B	Nunca <b>está</b> con los <b>demás</b>	8-1	B	No es de <b>nuestra</b> <b>sociedad</b>	8-1	B
'Cause her <b>head's</b> up on some <b>cloud</b>	7	B	No se <b>sabe</b> a <b>dónde va</b>	8-1	B	En las <b>nubes</b> siempre <b>está</b>	8-1	B
No <b>denying</b> she's a <b>funny</b> girl that <b>Belle</b>	11	A	Nuestra <b>Bella</b> es una <b>chica peculiar</b>	12-1	A	No hay <b>duda</b> que una <b>chica rara es</b>	12-1	A
<b>Bonjour!</b>	2	-	¡ <b>Bonjour!</b>	2	-	¡ <b>Bonjour!</b>	2	-
Good <b>day!</b>	2	-	¿Qué <b>tal?</b>	2	-	¡ <b>Buen día!</b>	3-1	-
How is your <b>fam'ly?</b>	5	-	¿Y su <b>familia?</b>	5	-	¿Como están <b>todos?</b>	6-1	-

Bonjour!	2	-	¡Bonjour!	2	-	¡Bonjour!	2	-
Good day!	2	-	¿Qué hay?	2	-	¡Buen día!	3-1	-
How is your wife?	4	A	¿Y su mujer?	4	A	¿Y su mujer?	4	-
I need six eggs!	4	-	Pues seis, no tres	4	-	¡Me da seis más!	4	-
That's too expensive!	5	-	¡Eso es muy caro!	6-1	-	¡Está muy caro!	5	-
There must be more than this provincial life!	10	A	¡Yo sé que existe un mundo para ver!	12-2	A	¡Yo quiero más que vida provincial!	10	-
Look there she goes that girl is so peculiar	11	-	Ahí va esa joven tan extravagante	13-2	-	Mira, ahí va esa chica tan distinta	13-2	-
I wonder if she's feeling well	8	A	Que nunca deja de leer	8	A	¿Quién sabe cuál es su interés?	8	A
With a dreamy, far-off look	7	B	Con un libro puede estar	7	B	En los sueños vivirá	7	B
And her nose stuck in a book	7	B	Siete horas sin parar	7	B	Con sus libros siempre está	7	B
What a puzzle to the rest of us is Belle	11	A	Cuando lee, no se acuerda de comer	11	A	Un misterio para todos Bella es	11	A
Oh, isn't this amazing?	7	A	Oh, es un gran romance	7	-	Oigan mi favorita	7	-
It's my fav'rite part because --- you'll see	9	B	El apuesto príncipe llegó	9	-	Cuando ella encuentra amor al fin	11-2	-
Here's where she meets Prince Charming	7	A	Y como está encantado	9-2	-	Él, un gallardo príncipe	8	-
But she won't discover that it's him till chapter three!	13	B	Ella no descubre quién es él hasta el final	14-1	-	Y ella lo descubre hasta que llega el final	15-2	-
Now it's no wonder that her name means "Beauty"	11	-	También su nombre dice que ella es Bella	13-2	-	Es tan hermosa como indica el nombre	13-2	-
Her looks have got no parallel	8	A	Es más bonita que una flor	9-1	A	De la cabeza hasta los pies	9-1	A
But behind that fair façade	7	B	No debemos olvidar	7	B	Solo ve en su linda faz	8-1	B
I'm afraid she's rather odd	7	B	Que esa chica es singular	9-2	B	Mas me temo que detrás	7	B

Very <b>diff</b> rent from the <b>rest</b> of us	9	C	Muy <b>distinta</b> a todos <b>los</b> demás	10-1	C	Diferente de <b>nosotros</b> es	9	A
She's <b>nothing</b> like the <b>rest</b> of us	8	C	No es <b>como</b> todos <b>los</b> demás	9-1	C	No es <b>como</b> todos <b>los</b> demás	9-1	B
Yes, <b>diff</b> rent from the <b>rest</b> of us is <b>Belle!</b>	10	A	<b>Distinta</b> a todos los demás; no hay <b>dos</b> .	12-2	A	Muy <b>diferente de</b> nosotros <b>es</b>	10	A
Right from the <b>moment</b> when I <b>met</b> her, <b>saw</b> her	11	-	En el <b>momento</b> en que la <b>vi</b> me <b>dije</b>	12-1	-	Desde el <b>momento</b> en que la <b>vi</b> tan <b>linda</b>	13-2	-
I said "She's <b>gorgeous</b> " and I <b>fell</b>	8	A	"Ya no me <b>puedo equivocar</b> "	9-1	A	Me dije " <b>a esta</b> atraparé"	10-2	A
Here in <b>town</b> there's only <b>she</b>	7	B	Ella es <b>digna</b> de <b>lucir</b>	8-1	B	Tal <b>belleza</b> no hay <b>aquí</b>	8-1	B
Who is <b>beautiful</b> as <b>me</b>	7	B	La <b>belleza</b> que hay en <b>mí</b>	8-1	B	Tiene <b>igual</b> solo en <b>mí</b>	8-1	B
So I'm <b>making</b> plans to <b>woo</b> and marry <b>Belle</b>	11	A	Y <b>conmigo</b> va a <b>tenerse</b> que <b>casar</b>	12-1	A	Así <b>pues</b> , con <b>Bella</b> <b>yo</b> me <b>casaré</b>	11	A
Look, <b>there</b> he <b>goes!</b> Isn't he <b>dreamy?</b>	9	A	¡ <b>Mirad</b> , es <b>él!</b> ¡ <b>Menuda boca!</b>	9	A	¡ <b>Allá</b> va <b>él!</b> ¡Es como un <b>sueño!</b>	10-1	-
Monsieur <b>Gaston</b> Oh he's so <b>cute!</b>	8	B	Monsieur <b>Gastón</b> ¡Y qué <b>mentón!</b>	8	B	Monsieur <b>Gastón</b> , ¡qué <b>guapetón!</b>	8	A
Be <b>still</b> my <b>heart</b> I'm hardly <b>breathing</b>	9	A	¡Y <b>qué nariz!</b> ¡Nos tiene <b>locas!</b>	9	A	<b>Pensar</b> en <b>él</b> me da <b>desmayo</b>	9	-
He's <b>such</b> a <b>tall</b> , <b>dark</b> , <b>strong</b> and <b>handsome brute!</b>	10	B	No existe un <b>ser</b> más <b>guapo</b> y <b>más ligón</b> .	13-3	B	Él es tan <b>bravo</b> y <b>fuerte como</b> un <b>león</b>	13-3	A
<b>Bonjour!</b>	2	-	<b>Bonjour!</b>	2	-	<b>Bonjour!</b>	2	-
<b>Pardon</b>	2	-	<b>Perdón</b>	2	-	<b>Pardon</b>	2	-
<b>Good day</b>	2	-	¿ <b>Qué tal?</b>	2	-	¿ <b>Qué tal?</b>	2	-
<b>Mais oui!</b>	2	-	<b>Sí, sí</b>	2	-	<b>Mas oui!</b>	2	-
You call this <b>bacon?</b>	5	-	Salchichas <b>frescas</b>	5	-	Que no es <b>posible</b>	6-1	-
What lovely <b>grapes!</b>	4	-	¿A cuánto <b>van?</b>	4	-	Debo <b>salir</b>	4	-

Some <b>cheese</b>	2	-	Gruyere	2	-	Voy a	2	-
Ten <b>yards!</b>	2	-	Azul	2	-	¡Es <b>más!</b>	2	-
One <b>pound</b>	2	-	De <b>aquel</b>	3-1	-	<b>Comprar</b>	2	-
'Scuse <b>me!</b>	2	-	<b>Perdón</b>	2	-	<b>Perdón</b>	2	-
I'll get the <b>knife</b>	4	-	No sé si hay <b>más</b>	5-1	-	Lo cortaré	4	-
Please let me <b>through!</b>	4	-	¡Dejen pasar!	4	-	¡Dejen pasar!	4	-
This <b>bread</b>	2	-	El <b>pan</b>	2	-	El <b>pan</b>	2	-
Those <b>fish</b>	2	-	¿ <b>atún?</b>	2	-	¡Qué olor!	3-1	-
It's <b>stale!</b>	2	-	De <b>ayer</b>	3-1	-	<b>Señor</b>	2	-
They <b>smell!</b>	2	-	¡Qué olor!	3-1	-	¡El <b>pez!</b>	2	-
Madame's <b>mistaken.</b>	5	-	Ni hablar, <b>señora</b>	6-1	-	Están muy <b>buenos</b>	5	-
There <b>must</b> be <b>more</b> than this <b>provincial life!</b>	10	A	¿Podrá la vida darme <b>algo más?</b>	10	A	Yo <b>quiero más</b> que <b>vida</b> provincial	10	-
Just <b>watch</b> , I'm going to make <b>Belle</b> my <b>wife!</b>	10	A	¡Serás mi <b>esposa!</b> ¡Pronto <b>lo</b> verás!	11-1	A	¡Ya <b>pronto</b> voy a hacerla <b>mi</b> <b>mujer!</b>	11-1	-
Look, there she <b>goes.</b> The girl is <b>strange</b> but <b>special</b>	11	-	Una <b>muchacha</b> de lo <b>más</b> extraño	11	-	Mira, ahí <b>va</b> esa <b>chica tan</b> extraña	13-2	-
A most peculiar <b>mad'moiselle!</b>	8	A	Siempre en las <b>nubes</b> se la <b>ve</b>	9-1	A	Una <b>preciosa</b> <b>mademoiselle</b>	8	A
It's a <b>pity</b> and a <b>sin</b>	7	B	Diferente a las <b>demás</b>	8-1	B	Es <b>penoso</b> sin <b>dudar</b>	7	B
She <b>doesn't</b> quite fit <b>in</b>	6	B	Ella <b>baila</b> a su <b>compás</b>	8-1	B	Que no <b>encuentre</b> su <b>lugar</b>	8-1	B
'Cause she <b>really</b> is a <b>funny</b> girl	9	C	Otra <b>igual</b> no existe en <b>la</b> región	12-3	C	La que <b>una</b> <b>chica</b> <b>rara</b> es	9	A
A <b>beauty</b> but a <b>funny</b> girl	8	C	No hay <b>otra</b> <b>igual</b> en <b>la</b> región	10-2	C	Tan <b>bella</b> como <b>peculiar</b>	8	B
She <b>really</b> is a <b>funny</b> girl	8	C	No hay <b>otra</b> en toda <b>la</b> región	10-2	C	Sí, <b>una</b> <b>chica</b> <b>peculiar</b>	8	B
That <b>Belle</b>	2	A	Bella es	3	A	Bella es	3	A

## 7.2. ANALYTICAL TABLE FOR GASTON

ST			TT1			TT2		
LYRIC	SC	RS	LYRIC	SC	RS	LYRIC	SC	RS
<b>Gosh</b> , it disturbs me to <b>see</b> you <b>Gaston</b>	10	A	No quiero verte tan <b>triste</b> <b>Gastón</b>	10	A	Vaya que altera el verte <b>Gastón</b>	11-1	A
Looking so <b>down</b> in the <b>dumps</b>	7	B	<b>Anda</b> , sonríte por <b>mí</b>	7	B	<b>Tan</b> cabizbajo y <b>tristón</b>	8-1	A
Every guy <b>here'd</b> like to <b>be</b> you <b>Gaston</b>	10	A	Eres la envidia de <b>todos</b> , <b>Gastón</b>	11-1	A	<b>Ser</b> como <b>tú</b> todos <b>quieren</b> , <b>Gastón</b>	10	A
Even when <b>taking</b> your <b>lumps</b>	7	B	<b>Se</b> cambiarían por <b>ti</b>	7	B	<b>Aunque</b> les <b>des</b> un <b>trompón</b>	7	A
There's <b>no</b> man in <b>town</b> as admired as <b>you</b>	11	C	Los <b>niños</b> te admiran con <b>mucho</b> fervor	12-1	C	No hay <b>nadie</b> que <b>cause</b> tal <b>admiración</b>	12-1	A
You're everyone's favorite <b>guy</b>	8	D	Tú eres su <b>inspiración</b>	8	A	De <b>todos</b> eres el <b>campeón</b>	9-1	A
Everyone's <b>awed</b> and inspired by <b>you</b>	10	C	<b>Todas</b> las <b>chicas</b> imploran tu <b>amor</b>	11-1	C	Eres el líder y la <b>inspiración</b>	11-1	A
And it's <b>not</b> very <b>hard</b> to see <b>why</b>	9	D	Fácil es suponer el por <b>qué</b>	9	-	y es muy <b>fácil</b> <b>saber</b> la <b>razón</b>	10-1	A
No one's <b>slick</b> as <b>Gaston</b>	6	A	El más <b>vivo</b> es <b>Gastón</b>	7-1	A	Nadie es <b>hábil</b> como <b>él</b>	8-2	A
No one's <b>quick</b> as <b>Gaston</b>	6	A	El más <b>pillo</b> es <b>Gastón</b>	7-1	A	Nadie es <b>ágil</b> como <b>él</b>	8-2	A
No one's <b>neck's</b> as <b>incredibly</b> <b>thick</b> as <b>Gaston's</b>	12	A	Tiene el <b>cuello</b> más <b>fuerte</b> que un <b>toro</b> <b>Gastón</b>	14-2	A	Nadie <b>tiene</b> un <b>cuerpazo</b> como el de <b>Gastón</b>	14-2	B
For there's <b>no</b> man in <b>town</b> half as <b>manly</b>	10	B	Y no hay <b>otro</b> más <b>macho</b> en el <b>pueblo</b>	12-2	-	No hay <b>hombre</b> en el <b>pueblo</b> tan <b>macho</b>	11-1	C
<b>Perfect</b> , a <b>pure</b> <b>paragon!</b>	7	C	<b>Nuestro</b> modelo y <b>patrón</b>	8-1	A	<b>No</b> tiene <b>comparación</b>	7	B
You can <b>ask</b> any <b>Tom</b> , <b>Dick</b> , or <b>Stanley</b>	10	B	Tú <b>pregunta</b> a <b>Fulano</b> y <b>Mariano</b>	12-2	-	Tú <b>pregúntale</b> a <b>cualquier</b> <b>muchacho</b>	11-1	C
And they'll <b>tell</b> you whose <b>team</b> they <b>prefer</b> to be <b>on!</b>	12	C	Te <b>dirán</b> <b>enseguida</b> quién es el <b>mejor</b>	12	A	Te <b>dirá</b> que su <b>equipo</b> es el de <b>Gastón</b>	13-1	B
No one's <b>been</b> like <b>Gaston</b>	6	A	Es <b>tozudo</b> , <b>Gastón</b>	6	A	Nadie ha <b>sido</b> como <b>él</b>	8-2	A
A king <b>pin</b> like <b>Gaston</b>	6	A	Como un <b>mulo</b> , <b>Gastón</b>	7-1	A	Nadie es <b>bravo</b> como <b>él</b>	8-2	A

No one's <b>got</b> a swell <b>cleft</b> in his <b>chin</b> like Gaston	12	A	El hoyuelo más <b>chulo</b> lo tiene Gastón	12	A	Tiene <b>barba</b> partida, qué <b>guapo</b> es Gastón	13-1	B
As a <b>specimen</b> , <b>yes</b> , I'm intimidating!	12	-	Reconozco que <b>soy</b> algo <b>impresionante</b>	13-1	-	Soy un <b>tipo</b> <b>modelo</b> <b>impresionante</b>	12	-
<b>My</b> , what a <b>guy</b> , that Gaston!	7	A	<b>Vaya</b> <b>tiarrón</b> es Gastón	7	A	<b>Es</b> un gran <b>tipo</b> Gastón	7	B
Give <b>five</b> "hurrah's!"	4	-	A la <b>salud</b>	4	-	Que viva, <b>sí</b>	4	A
Give <b>twelve</b> "hip-hip's"	4	A	del <b>campeón</b>	4	A	Arriba, <b>sí</b>	4	A
Gaston is the <b>best</b>	5	-	Gastón es un <b>as</b>	5	-	Gastón es el <b>as</b>	5	B
And the <b>rest</b> is all <b>drips</b>	6	A	Los <b>demás</b> del <b>montón</b>	6	A	A <b>volar</b> los <b>demás</b>	6	B
No one <b>fighters</b> like Gaston	6	A	El más <b>fuerte</b> es Gastón	7-1	A	Nadie <b>vence</b> a Gastón	7	A
Douses <b>lights</b> like Gaston	6	A	Tiene <b>suerte</b> Gastón	6	A	Qué <b>valiente</b> es Gastón	7-1	A
In a <b>wrestling</b> match, <b>nobody</b> <b>bites</b> like Gaston	12	A	En la <b>lucha</b> te <b>clava</b> sus <b>dientes</b> Gastón	12	A	Nadie <b>muerde</b> en las <b>luchas</b> como el gran Gastón	14-2	A
For there's <b>no</b> one as <b>burly</b> and <b>brawny</b>	10	B	Pues no hay <b>otro</b> más <b>fiero</b> y <b>forzudo</b>	12-2	B	Nadie es <b>tan</b> <b>musculoso</b> y <b>fornido</b>	12-2	-
As you <b>see</b> , I've got <b>biceps</b> to <b>spare</b>	9	C	Tengo <b>bíceps</b> que <b>son</b> de <b>envidiar</b>	10-1	C	¡Como <b>ven</b> tengo <b>bíceps</b> de <b>más!</b>	9	B
Not a <b>bit</b> of him <b>scraggly</b> or <b>scrawny</b>	10	B	No es <b>enclenque</b> , su <b>músculo</b> es <b>duro</b>	12-2	B	No hay <b>parte</b> de él que sea <b>débil</b>	11-1	-
That's <b>right!</b>	2	-	¡Pues <b>sí!</b>	2	-	¡ <b>Así</b> es!	3-1	-
And every last <b>inch</b> of me's covered with <b>hair</b>	11	C	Y <b>soy</b> más <b>peludo</b> que un <b>oso polar</b>	12-1	C	Mi <b>cuerpo</b> <b>cubierto</b> de <b>vellos</b> está	11	B
No one <b>hits</b> like Gaston	6	A	Solamente Gastón	6	A	Nadie <b>pega</b> como él	7-1	A
Matches <b>wits</b> like Gaston	6	A	Es <b>igual</b> que Gastón	6	A	Nadie es <b>listo</b> como él	8-2	A
In a <b>spitting</b> match <b>nobody</b> <b>spits</b> like Gaston	12	A	Escupiendo <b>ganó</b> tres <b>concursos</b> Gastón	12	A	Nadie <b>escupe</b> tan <b>lejos</b> como el gran Gastón	14-2	B
I'm <b>especially</b> <b>good</b> at <b>expectorating!</b>	12	-	Porque <b>yo</b> soy el <b>rey</b> de las <b>carambolas</b>	12	-	En <b>cualquier</b> <b>competencia</b> <b>supero</b> a <b>todos</b>	13-1	-
Ten <b>points</b> for Gaston!	5	A	Muy <b>bien</b> por Gastón	5	A	Diez para Gastón	5	B
When <b>I</b> was a <b>lad</b> , I ate <b>four</b> dozen <b>eggs</b>	11	A	Hasta una <b>docena</b> de <b>huevos</b> comí-	12-1	-	<b>Docenas</b> de <b>huevos</b> de <b>chico</b> comí	11	-

Every <b>morning</b> to <b>help</b> me get <b>large</b>	9	B	-a de <b>niño</b> , <b>quería</b> crecer	9	A	Cada <b>día</b> para crecer <b>más</b>	8	A
And <b>now</b> that I'm <b>grown</b> , I eat <b>five</b> dozen <b>eggs</b>	11	A	Y <b>ahora</b> que <b>como</b> <b>cuarenta</b> tal <b>vez</b>	12-1	A	y <b>ahora</b> de <b>grande</b> como muchos <b>más</b>	12-1	A
So I'm <b>roughly</b> the <b>size</b> of a <b>barge</b> !	9	B	Pierda un <b>día</b> de <b>vista</b> mis <b>pies</b>	10-1	A	soy por eso tan <b>grande</b> y <b>audaz</b>	10-1	A
No one <b>shoots</b> like <b>Gaston</b>	6	A	Si <b>dispara</b> <b>Gastón</b>	6	A	Nadie <b>tira</b> como <b>él</b>	7-1	A
Makes those <b>beauts</b> like <b>Gaston</b>	6	A	Nunca <b>falla</b> <b>Gastón</b>	6	A	Nadie <b>tira</b> como <b>él</b>	7-1	A
Then goes <b>tromping</b> around wearing <b>boots</b> like <b>Gaston</b>	12	A	Nadie <b>luce</b> las <b>botas</b> <b>mejor</b> que <b>Gastón</b>	12	A	Con sus <b>botas</b> bien <b>puestas</b> ¡Qué <b>bueno</b> es <b>Gastón</b> !	13-1	B
I use <b>antlers</b> in <b>all</b> of my <b>decorating</b> !	12	-	Mis <b>trofeos</b> <b>serán</b> mi <b>mayor</b> <b>orgullo</b>	12	-	Con <b>trofeos</b> mis <b>muros</b> voy <b>decorando</b>	12	-
<b>My</b> , what a <b>guy</b> !	4	-	<b>Vaya</b> un <b>tiarrón</b>	5-1	-	<b>Otro</b> no <b>hay</b>	4	-
<b>Gaston</b> !	2	A	<b>Gastón</b> !	2	A	<b>Gastón</b>	2	A

### 7.3. ANALYTICAL TABLE FOR *BE OUR GUEST*

ST			TT1			TT2		
LYRIC	SC	RS	LYRIC	SC	RS	LYRIC	SC	RS
<b>Be</b> our <b>guest</b> ! Be our <b>guest</b> !	6	A	¡ <b>Qué</b> <b>festín</b> , qué <b>festín</b> !	6	A	<b>Nuestro</b> <b>huésped</b> sea usted	8-2	A
Put our <b>service</b> to the <b>test</b>	7	A	Un <b>banquete</b> de <b>postín</b>	7	A	Venga el <b>servicio</b> a <b>probar</b>	8-1	B
Tie your <b>napkin</b> 'round your <b>neck</b> , <b>Cherie</b>	9	-	Ahí <b>está</b> la <b>servilleta</b> . Da	10-1	-	Una <b>servilleta</b> <b>así</b> , <b>Cherie</b>	10-1	-
And <b>we'll</b> provide the <b>rest</b>	6	A	<b>comienzo</b> ya el <b>trajín</b>	7-1	A	Y <b>yo</b> <b>hago</b> lo <b>demás</b>	7-1	B
Soup du <b>jour</b>	3	-	Soupe d' <b>oignon</b>	3	-	Soup du <b>jour</b>	3	-
Hot hors <b>d'oeuvres</b>	3	B	<b>Canapés</b>	3	B	Buen hors <b>d'ouvers</b>	3	C
Why, we <b>only</b> live to <b>serve</b>	7	B	<b>Especialité</b> del <b>chef</b>	7	B	Nuestra <b>vida</b> es <b>attendre</b>	8-1	C
Try the <b>grey</b> stuff, it's <b>delicious</b>	8	C	Pruebe el <b>hígado</b> de <b>pato</b>	9-1	C	Pruebe usted qué <b>maravilla</b>	9-1	D
Don't <b>believe</b> me? Ask the <b>dishes</b>	8	C	Y la <b>envidiarán</b> los <b>platos</b>	9-1	C	¿no me <b>cree</b> ? Pregunte a la <b>vajilla</b>	11-1	D

They can <b>sing</b> , they can <b>dance</b>	6	D	El <b>ballet</b> para usted	7-1	D	A <b>cantar</b> , a <b>bailar</b>	6	B
After <b>all</b> , Miss, this is <b>France</b>	7	D	Esto es <b>Francia</b> , Madmoiselle	8-1	D	Esta es <b>Francia</b> , no <b>olvidar</b>	9-2	B
And a <b>dinner</b> here is <b>never</b> second <b>best</b>	11	A	Y <b>cualquiera</b> que se <b>precie</b> es <b>bailarán</b>	12-1	A	La <b>comida</b> aquí es <b>primero</b> , ya se <b>ve</b>	13-2	-
Go on, <b>unfold</b> your <b>menu</b>	7	E	Es un <b>menú</b> de <b>estreno</b>	8-1	E	Consulte <b>su</b> <b>menú</b>	6	E
Take a <b>glance</b> and <b>then</b> you'll	6	E	¡A <b>disfrutar</b> lo <b>bueno!</b>	7	E	Escoja su <b>Ambigú</b>	6	E
Be our <b>guest</b>	3	A	Del <b>festín</b>	3	A	Y pida <b>usted</b>	5-1	A
Oui, our <b>guest</b>	3	A	Gran <b>festín</b>	3	A	Nuestro <b>hués-</b>	3	-
Be our <b>guest</b>	3	A	De <b>postín</b>	3	A	<b>-ped</b> sea <b>usted</b>	5-2	A
Beef <b>ragout</b>	3	-	Hay <b>ragú</b>	3	-	Pruebe <b>usted</b>	4-1	A
Cheese <b>soufflé</b>	3	A	Hay <b>soufflé</b>	3	A	El <b>soufflé</b>	3	B
Pie and <b>pudding</b> , en <b>flambé</b>	7	A	Y una <b>tarta</b> bien <b>flambé</b>	8-1	A	Y los <b>postres</b> en <b>flambé</b>	7	B
We'll <b>prepare</b> and serve with <b>flare</b> a <b>culinary</b> cabaret!	15	-	Y <b>también</b> las <b>atracciones</b> de un <b>lujoso</b> <b>cabaret</b>	16-1	-	Preparados y <b>servidos</b> con el <b>toque</b> de un <b>gourmet</b>	16-1	-
You're <b>alone</b> and you're <b>scared</b>	6	B	Deje <b>ya</b> de <b>temblar</b>	6	B	La <b>inquietud</b> a <b>olvidar</b>	7-1	C
But the <b>banquet's</b> all <b>prepared</b>	7	B	Que el <b>banquete</b> va a <b>empezar</b>	10-3	B	El <b>banquete</b> va a <b>empezar</b>	9-2	C
No one's <b>gloomy</b> or <b>complaining</b>	8	C	Nunca hay <b>quejas</b> , nunca hay <b>penas</b>	10-2	C	No hay <b>tristeza</b> ni <b>protesta</b>	9-1	D
While the <b>flatware's</b> <b>entertaining</b>	8	C	Si hay <b>cubiertos</b> en <b>escena</b>	9-1	C	Cuando <b>aquí</b> se hace la <b>fiesta</b>	10-2	D
We tell <b>jokes!</b> I do <b>tricks</b>	6	D	Y es que <b>aquí</b> cada <b>cual</b>	8-2	D	Habrán <b>trucos</b> sin <b>par</b>	6	C
With my <b>fellow</b> <b>candlesticks</b>	7	D	Tiene un <b>truco</b> muy <b>genial</b>	8-1	D	Y mil <b>bromas</b> que <b>contar</b>	7	C
And it's <b>all</b> in perfect <b>taste</b> that you can <b>bet</b>	11	A	Unos <b>cantan</b> y otros <b>tocan</b> el <b>violín</b>	12-1	E	Todo <b>está</b> en su <b>punto</b> , <b>lo</b> puede <b>apostar</b>	14-3	C
Come on and <b>lift</b> your <b>glass</b>	6	E	Con todos <b>a</b> <b>brindar</b>	6	B	Y vamos <b>a</b> <b>brindar</b>	6	C
You've won your <b>own</b> free <b>pass</b>	6	E	Y empiece a <b>disfrutar</b>	6	B	Nada le va a <b>costar</b>	7-1	C
To be our <b>guest</b>	4	F	Del gran <b>festín</b>	4	E	Y pida <b>usted</b>	5-1	A
If you're <b>stressed</b>	3	F	Ah, por <b>fin</b>	3	E	Si hay <b>tensión</b>	4-1	E
It's fine <b>dining</b> we <b>suggest</b>	7	F	Ven <b>conmigo</b> al <b>gran festín</b>	8-1	E	Comer <b>bien</b> es <b>solución</b>	7	E
Be our <b>guest!</b> Be our <b>guest!</b> Be our <b>guest!</b>	9	FF F	¡Qué <b>festín</b> , qué <b>festín</b> , qué <b>festín!</b>	9	EE E	Pida <b>usted</b> , nuestro <b>huésped</b> sea <b>usted</b>	12-3	A - A



<b>Life is so unnerving</b>	6	A	<b>Triste y deprimente</b>	7-1	A	<b>Nadie se resigna</b>	6	A
For a <b>servant</b> who's not <b>servicing</b>	8	A	Es la <b>vida</b> de un <b>sirviente</b>	9-1	A	A esta <b>vida</b> tan <b>indigna</b>	9-1	A
He's not <b>whole</b> without a <b>soul</b> to wait <b>upon</b>	11	B	Si no <b>tiene</b> a un solo <b>ser</b> a quien <b>servir</b>	13-2	B	Del <b>sirviente</b> que no <b>tiene</b> a quien <b>servir</b>	12-1	B
<b>Ah</b> , those good old <b>days</b> when we were <b>useful</b>	10	-	<b>Ah</b> , los viejos <b>tiempos</b> <b>laboriosos</b>	10	-	<b>Ah</b> , los buenos <b>días</b> de nuestros <b>triunfos</b>	11	-
<b>Suddenly</b> those <b>good</b> old days are <b>gone</b>	9	B	Uno no <b>podía</b> ni <b>dormir</b>	9	B	<b>Ya</b> se han ido y no hay <b>por</b> qué <b>vivir</b>	12-3	B
Ten <b>years</b> we've been <b>rusting</b>	6	C	Plumeros y <b>paños</b>	6	C	Diez años <b>enmohecimos</b>	8-1	C
Needing <b>so</b> much more than <b>dusting</b>	8	C	Bajo el <b>polvo</b> de diez <b>años</b>	9-1	C	Y de <b>polvo</b> nos <b>cubrimos</b>	8	C
Needing exercise, a <b>chance</b> to use our <b>skills!</b>	11	-	Sin <b>poder</b> gozar de <b>nuestra</b> <b>profesión</b>	11	-	Sin <b>poder</b> ejercitar nuestra <b>labor</b>	11	-
<b>Most</b> days we just <b>lay</b> around the <b>castle</b>	10	-	<b>Soñando</b> en esos <b>tiempos</b> que <b>añoramos</b>	13-2	-	<b>Sombras</b> que <b>rondamos</b> el <b>castillo</b>	10	-
<b>Flabby</b> , fat and <b>lazy</b>	6	D	<b>Solos</b> y <b>amargados</b>	7-1	D	<b>Todo</b> aquí <b>dormía</b>	7-1	D
You walked <b>in</b> and oops-a- <b>daisy</b>	8	D	Pero al <b>fin</b> usted ha <b>llegado</b>	10-2	D	Usted <b>trajo</b> la <b>alegría</b>	8	D
It's a <b>guest!</b> It a <b>guest!</b>	6	A	¡Ya está <b>aquí</b> , ya está <b>aquí!</b>	10-4	A	Ella <b>es</b> , <b>Bella es</b>	6	A
Sake's <b>alive</b> , well I'll be <b>blessed!</b>	7	A	¡Qué <b>alegría</b> para <b>mí!</b>	8-1	A	Como <b>una</b> <b>bendición</b>	7	B
Wine's been <b>poured</b> and thank the <b>Lord</b> I've had the <b>napkins</b> freshly <b>pressed</b>	15	A	Le <b>planché</b> la <b>servilleta</b> y hasta el <b>vino</b> le <b>elegí</b>	18-3	A	Hay buen <b>vino</b> a la <b>mesa</b> , puesta <b>con</b> gran <b>distinción</b>	15	B
With <b>dessert</b> , she'll want <b>tea</b>	6	B	Un <b>pastel</b> con el <b>té</b>	6	B	A los <b>postres</b> , el <b>té</b>	6	A
And my <b>dear</b> that's fine with <b>me</b>	7	B	Sí, <b>querida</b> , ya lo <b>sé</b>	7	B	Que con <b>gusto</b> <b>serviré</b>	7	A
While the <b>cups</b> do their soft- <b>shoein</b> ?	8	C	Mientras <b>bailan</b> estas <b>tazas</b>	8	C	Las <b>tacitas</b> van <b>marchando</b>	8	C
I'll be <b>bubbling</b> , I'll be <b>brewing</b>	8	C	Yo <b>preparo</b> el <b>té</b> con <b>pastas</b>	9-1	C	Mientras <b>yo</b> voy <b>burbujeando</b>	9-1	C
I'll get <b>warm</b> , piping <b>hot</b>	6	D	Al <b>hervir</b> , qué <b>calor</b>	6	D	Al <b>hervir</b> , <b>silbaré</b>	6	A
Heaven's <b>sakes!</b> Is that a <b>spot?</b>	7	D	¿Una <b>mancha?</b> No, qué <b>horror</b>	8-1	D	¡Ay por <b>Dios!</b> Ya me <b>manché</b>	7	A
Clean it <b>up!</b> We want the <b>company</b> <b>impressed</b>	11	A	<b>Perfección</b> es nuestro <b>lema</b> hasta en <b>latín</b>	13-2	A	A <b>limpiar</b> que todo <b>reluciente</b> <b>esté</b>	12-1	A

We've got a <b>lot</b> to do!	6	E	Cuánto que <b>hacer</b> , señor	7-1	E	Hay un quehacer <b>atroz</b>	7-1	D
Is it one <b>lump</b> or <b>two</b> ?	6	E	¿pongo un <b>terrón</b> o <b>dos</b> ?	7-1	E	¿Es un <b>terrón</b> o <b>dos</b> ?	6	D
For you, our <b>guest</b> !	4	A	¿Le gusta <b>así</b> ?	5-1	A	Y pida usted	5-1	A
She's our <b>guest</b> !	3	A	¡Qué <b>festín</b> !	3	A	Pida usted	3	A
She's our <b>guest</b> !	3	A	¡De <b>postín</b> !	3	A	Pida usted	3	A
Be our <b>guest</b> ! Be our <b>guest</b> ! Be our <b>guest</b> !	9	AA A	¡Qué <b>festín</b> , qué <b>festín</b> , qué <b>festín</b> !	9	A	Pida usted, nuestro <b>huésped</b> sea usted	12-3	A- A
<b>Be</b> our <b>guest</b> ! <b>Be</b> our <b>guest</b> !	6	AA	¡Qué <b>festín</b> , qué <b>festín</b> !	6	AA	<b>Pida</b> usted, <b>pid</b> a usted	8-2	A A
<b>Our</b> command is <b>your</b> request	7	A	<b>Complacer</b> la es <b>nuestro</b> fin	8-1	A	<b>Y</b> se <b>le</b> atenderá	7	B
<b>It's</b> been years since we've had <b>anybody</b> here	11	-	<b>En</b> diez años <b>no</b> tuvimos <b>comensales</b>	12	-	<b>Hace</b> años <b>que</b> ninguno <b>viene</b> <b>aquí</b>	12-1	-
And we've <b>obsessed</b>	4	A	Y <b>ahora</b> <b>sí</b>	4	A	¡ <b>Nadie</b> vendrá!	4	B
<b>With</b> your meal, <b>with</b> your ease	6	B	<b>Esta</b> cena será	6	B	<b>Darle</b> <b>comodidad</b>	6	C
<b>Yes</b> , indeed, we <b>aim</b> to please	7	B	<b>Algo</b> bueno <b>de</b> tomar	7	B	<b>Es</b> nuestra <b>finalidad</b>	7	C
<b>While</b> the candlelight's still <b>glowing</b>	8	C	<b>Entre</b> velas y <b>caviars</b>	8	C	<b>Y</b> si hay velas <b>alumbrando</b>	8	D
<b>Let</b> us <b>help</b> you, <b>we'll</b> keep going	8	C	<b>Serviremos</b> <b>mil</b> manjares	8	C	<b>Seguiremos</b> <b>cocinando</b>	8	D
<b>Course</b> by <b>course</b> One by <b>one</b>	6	D	<b>Con</b> el <b>té</b> gritará	6	D	<b>Plato</b> a <b>plato</b> vendrán	7-1	D
'Til you <b>shout</b> "Enough! I'm <b>done</b> !"	7	D	"¡ <b>Basta</b> <b>ya</b> ! Voy a <b>explotar</b> "	8-1	D	Hasta <b>que</b> no pueda <b>más</b>	7	D
Then we'll <b>sing</b> you off to <b>sleep</b> as you digest	11	A	Cantaremos una <b>nana</b> como fin	11	A	Cantaremos para <b>que</b> repose usted	12-1	A
Tonight you'll <b>prop</b> your <b>feet</b> up	7	E	Y dormirá cien <b>horas</b>	7	E	Disfrute el <b>gran</b> <b>festín</b>	7-1	E
But for <b>now</b> , let's <b>eat</b> up	6	E	Pero <b>ahora</b> <b>coma</b>	6	E	Desde el <b>principio</b> al <b>fin</b>	8-2	E
Be our <b>guest</b> ! Be our <b>guest</b> ! Be our <b>guest</b> !	9	AA A	¡Qué <b>festín</b> , qué <b>festín</b> , qué <b>festín</b> !	9	AA A	Y pida usted, pida usted, pida usted	13-3	A A A
<b>Please</b> , be our <b>guest</b> !	4	A	¡Qué <b>gran</b> <b>festín</b> !	4	A	<b>Nuestro</b> <b>huésped</b> sea <b>usted</b>	8-2	A

7.4. ANALYTICAL TABLE FOR *BEAUTY AND THE BEAST*

ST			TT1			TT2		
LYRIC	SC	RS	LYRIC	SC	RS	LYRIC	SC	RS
Tale as old as <b>time</b>	5	-	Se oye una <b>canción</b>	7-2	A	Fábula <b>ancestral</b>	6-1	A
True as it can <b>be</b>	5	A	que hace <b>suspirar</b>	6-1	B	Sueño hecho <b>verdad</b>	6-1	A
Barely even <b>friends</b>	5	B	Y habla al <b>corazón</b>	7-2	A	Belleza y <b>fealdad</b>	7-2	A
Then somebody <b>bends</b>	5	B	De una <b>sensación</b>	6-1	A	Juntos hallarán	5	A
Unexpectedly	5	A	Grande como el <b>mar</b>	6-1	B	Más que una <b>amistad</b>	7-2	A
Just a little <b>change</b>	5	-	Algo entre los <b>dos</b>	6-1	A	Algo allí <b>cambió</b>	6-1	A
Small to say the <b>least</b>	5	A	Cambia sin <b>querer</b>	5	-	En su <b>corazón</b>	5	A
Both a little <b>scared</b>	5	B	Nace una <b>ilusión</b>	7-2	B	Una historia <b>ideal</b>	8-3	B
Neither one <b>prepared</b>	5	B	Tiemblan de <b>emoción</b>	6-1	B	Mágico <b>final</b>	5	B
Beauty and the <b>Beast</b>	5	A	Bella y Bestia <b>son</b>	6-1	A	Bella y Bestia <b>son</b>	6-1	A
Ever just the <b>same</b>	5	-	Hoy igual que <b>ayer</b>	6-1	-	Siempre será <b>igual</b>	6-1	A
Ever a <b>surprise</b>	5	A	Pero nunca <b>igual</b>	6-1	A	Siempre sin <b>pensar</b>	5	A
Ever as <b>before</b>	5	B	Siempre al <b>arriesgar</b>	6-1	B	Siempre existirá	6-1	A
Ever just as <b>sure</b>	5	B	Puedes <b>acertar</b>	5	B	Como la <b>verdad</b>	5	A
As the sun will <b>rise</b>	5	A	Tu elección <b>final</b>	6-1	A	De que el sol <b>saldrá</b>	6-1	A
Tale as old as <b>time</b>	5	-	Debes <b>aprender</b>	5	-	Fábula <b>ancestral</b>	6-1	A
Tune as old as <b>song</b>	5	A	Dice la <b>canción</b>	5	A	Canto <b>celestial</b>	5	A
Bittersweet and <b>strange</b>	5	B	Que antes de <b>juzgar</b>	6-1	B	Es tan <b>singular</b>	5	A
Finding you can <b>change</b>	5	B	Tienes que <b>llegar</b>	5	B	Que te hace <b>cambiar</b>	6-1	A
Learning you were <b>wrong</b>	5	A	Hasta el <b>corazón</b>	6-1	A	Lo que estaba <b>mal</b>	6-1	A
Certain as the <b>sun</b>	5	-	Cierto como el <b>sol</b>	6-1	A	Siempre como el <b>sol</b>	6-1	A
Rising in the <b>east</b>	5	A	Que nos da <b>calor</b>	5	A	Surge la <b>ilusión</b>	6-1	A
Tale as old as <b>time</b>	5	B	No hay mayor <b>verdad</b>	6-1	B	Fábula <b>ancestral</b>	6-1	B

Song as old as <b>rhyme</b>	5	B	La belleza está	6-1	B	Música inmortal	6-1	B
Beauty and the <b>Beast</b>	5	A	En el interior	5	A	Bella y Bestia <b>son</b>	6-1	A
Tale as old as <b>time</b>	5	B	Nace una ilusión	7-2	A	Fábula ancestral	6-1	B
Song as old as <b>rhyme</b>	5	B	Tiemblan de emoción	6-1	A	Música inmortal	6-1	B
Beauty and the <b>Beast</b>	5	A	Bella y Bestia <b>son</b>	6-1	A	<b>Bella y Bestia son</b>	6-1	A