Research Article

An Analysis of Translational Shifts in the Original Soundtrack Translation of the Film *'Rapunzel – Tangled*

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Abstract: This study explores the translation shifts found in the soundtrack of the film Rapunzel – Tangled, specifically in the German-to-Indonesian translation. The objective is to identify the types of translation shifts and analyze their distribution and tendencies during the translation process. The research data were taken from three songs: "*Wann fängt mein Leben an?*", "*Mutter weiß mehr*", and "*Endlich sehe ich das Licht*". A qualitative descriptive method was employed, focusing on lines containing translation shifts. Data were collected through documentation and analyzed based on Catford's (1965) theory of translation shifts. A total of 74 translation shifts were identified, with the highest distribution in "*Mutter weiß mehr*" (32 shifts), followed by "*Wann fängt mein Leben an?*" and "*Endlich sehe ich das Licht*" (21 shifts each). In "Wann fängt mein Leben an?", structural shifts dominated, making up 38.9% of the shifts, followed by class and unit shifts (27.8% each), and intrasystem shifts at 5.5%. In "*Mutter weiß mehr*", structural shifts accounted for 35.4%, class shifts 34.1%, unit shifts 28%, and intrasystem shifts 2.4%. In "*Endlich sehe ich das Licht*", class shifts were the most prevalent (33.3%), followed by unit shifts (31.7%), structural shifts (30%), and intrasystem shifts (5%). The study concludes that structural and class shifts are the dominant strategies used in translating the soundtrack, helping to manage linguistic differences while maintaining meaning, musicality, and emotional impact in the target language.

Keywords: Analysis; Rapunzel – Tangled Film; Soundtrack; Translation Shifts; Translation Strategies.

1. Introduction

Translations are considered to play a highly important role in international communication, as mutual understanding and interaction among people from different countries and cultures are enabled through them. In a broader context, translation is also regarded as essential for promoting cultural awareness, preserving linguistic diversity, and building bridges between different cultures and societies. In the translation process, numerous aspects must be taken into consideration by the translator. The translator is viewed as a situationally acting agent who is engaged not in the mere reproduction of the source text, but rather in a "re-creation within a target-situational context" (Krüger, 2015). Translation is inevitably associated with complex challenges, such as differences in language, culture, and context, which may result in shifts in meaning and connotation. Therefore, the ability to understand and analyze both the source text and the target language is required, along with comprehensive knowledge of the related culture and context. Furthermore, translation is also supported by the use of modern technologies and translation tools, such as machine translation and translation software, in order to improve efficiency and accuracy (Abdelaty, 2024). Through various forms of translation tools, all phases of the modern professional translation process can now be supported (Krüger, 2018). Consequently, research in the field of translation is considered crucial for improving translation quality and efficiency, as well as for promoting effective and accurate communication between different cultures and societies.

Although translation plays a significant role in intercultural communication, the process is not always straightforward. According to Herba et al. (2025), the main difficulty in the translation process lies in the differences in structure, vocabulary, and dialects between the source and target languages, which often make it difficult for translators to find appropriate equivalents. In addition, the cultural context associated with the source text often cannot be translated directly. The presence of cultural differences and differing perspectives of speakers may lead to shifts in meaning (Mahdani & Djokjok, 2022). In the translation process, the challenge of conveying the same meaning in the target language must be addressed. Linguistic differences, idiomatic expressions, and cultural contexts are regarded as major obstacles that may obscure the original meaning (Poerwanto, 2024). Meaning shifts may also arise due to insufficient understanding of the context and culture of the source text or the inability to find appropriate equivalents for unfamiliar words and expressions. In a broader sense, meaning shifts in translation may have significant impacts on international communication, as misunderstandings, conflicts, and difficulties in reaching agreement may be caused. Therefore, understanding and minimizing meaning shifts are considered highly important in translation and intercultural communication.

According to the Skopos theory (Sandrini, 1999), the ability to analyze text, context, and culture is required of the translator, along with comprehensive knowledge of the language, culture, and context of both the source and target languages. In this regard, the understanding of meaning shifts in translation requires in-depth and comprehensive analysis of the text, context, and involved cultures, as well as the ability to identify and overcome difficulties that arise in the translation process. Meaning shifts are not only found in written texts but also in song lyrics. Music, as one of the most globalized art forms, often requires translation so that it can be enjoyed across different cultures and languages.

In song translation, the process involves not only the transfer of words from one language to another, but also the consideration of rhythm, rhyme, and connection to the storyline (Wolf, 2017). This frequently results in explicit or implicit shifts in the meaning of song lyrics. The urgency of research in this area arises from the need to understand the extent to which such changes influence the listener's experience and interpretation of the song's message. Through an understanding of the song translation process, the interaction between language, culture, and music in a translated artistic work can be observed.

In this study, songs from the film *"Rapunzel – Tangled"* are analyzed. The film is recognized as a modern adaptation of the classic German fairy tale *Rapunzel* by the Brothers Grimm. In the original version, the story tells of a girl with long hair who is imprisoned in a tower by a witch. This story was developed by Disney into a musical animated film released in 2010, with various modifications that align with the characteristics of modern family films and animation. One of the key aspects of *"Rapunzel – Tangled"* is the use of the original soundtrack, which plays a central role in establishing the atmosphere. It also contributes significantly to character development and the expression of deep emotions. Songs such as *"Wann fängt mein Leben an"* and other titles are regarded not only as entertaining elements but also as important components of the film's narrative. Each song conveys messages that describe the desires, conflicts, and emotional transformations experienced by the characters throughout the story. However, when translated into different languages, shifts in meaning may occur, which can influence the audience's interpretation of the intended message (Safitri, 2024).

This study is considered highly urgent, as meaning shifts in song translation may affect the listener's comprehension and emotional experience. In an animated film such as *Rapunzel – Tangled*, soundtrack songs function not only as entertainment but also as important elements in character building, emotional expression, and narrative reinforcement. Song translation often faces the challenge of preserving the original meaning while simultaneously maintaining musicality and accommodating the cultural aspects of the target language. Significant shifts in meaning may lead to altered interpretations of the message and may weaken the listener's emotional connection to the characters and storyline. Based on the explanations above, it is considered important to conduct a study to analyze the meaning shifts that occur in the translation of the original soundtrack of *Rapunzel – Tangled*.

2. Methode

This study is designed as a qualitative descriptive investigation conducted to analyze word-class shifts in the translation of the original soundtrack of the film *Rapunzel – Tangled*. The analysis of word-class shifts is carried out based on Catford's (1978) theory, in which shifts are classified into four main categories: structural shifts, class shifts, unit shifts, and intrasystem shifts. The focus of this study is placed on word-class shifts that occur in the translation of song lyrics in order to understand how changes in word classes affect meaning in the translated text.

The study is conducted in the Foreign Language Laboratory of the Faculty of Languages and Arts at Universitas Negeri Medan. The data of this study consist of words and sentences from the original soundtrack of the film *Rapunzel – Tangled* and the translated song lyrics. The data were obtained from an online source.

3. Results and Discussion

This section describes the results of the analysis of shifts in the original translation of the soundtrack in the film *"Rapunzel – Tangled."* The analysis is focused on the types of shifts that occur in the translation from the German source text into the Indonesian target text, as formulated in the research questions presented in Chapter One.

The data for this study consist of the original texts and translations of three songs from the soundtrack of the film *"Rapunzel – Tangled,"* namely: (1) *"Wann fängt mein Leben an?"*; (2) *"Mutter weiß mehr"*; and (3) *"Endlich sehe ich das Licht."* The data were collected through document analysis, as the objects of analysis were written texts, namely the original German soundtrack lyrics and their Indonesian translations. The analysis involved a comparison between the source and target texts in order to identify shifts in form and structure that occurred during the translation process. A qualitative descriptive approach was employed, with emphasis placed on the explanation and interpretation of the data.

The data analysis was conducted in four stages: (1) identification of translation units; (2) classification of the data based on types of translation shifts; (3) comparison of linguistic elements between the source and target languages; and (4) interpretation of the data. The identified translation shifts were then classified into four categories based on Catford's (1965) theory of category shifts: (1) structural shifts; (2) class shifts; (3) unit shifts; and (4) intrasystem shifts.

The analysis results showed that 21 shifts were identified in the song *"Wann fängt mein Leben an?"*, 32 shifts in *"Mutter weiß mehr,"* and 21 shifts in *"Endlich sehe ich das Licht."* In total, 74 translation shifts were analyzed in this study. The results of the analysis are presented in Tables 3.1, 3.2, 3.3, and 3.4.

Table 1. Shifts in the Original Translation of the Soundtrack in the Film *'Rapunzel – Tangled'*.

No.	Soundtrack	Number of Shifts
1.	When Will My Life Begin?	21
2.	Mother Knows Best	32
3.	I See the Light	21
	Total Number	**74**

Based on Table 1, it can be observed that a total of 74 translation shifts were identified in the translation of the soundtrack of the film *"Rapunzel – Tangled,"* distributed across the three analyzed songs. The song *"Mutter weiß mehr"* showed the highest number of shifts, with 32 instances, indicating an intensive adjustment of linguistic structure and form during the translation process. This may be related to the complex relationship between meaning, style, and the narrative function of the song in character development and conflict representation within the film.

The songs *"Wann fängt mein Leben an?"* and *"Endlich sehe ich das Licht"* each contained 21 translation shifts. This relatively balanced number highlights the necessity of consistent linguistic adjustment, particularly in order to modify meaning, emotion, and musicality so that the songs sound natural and comprehensible in the target language. Overall, these data indicate that translation shifts constitute a dominant phenomenon in the translation of song lyrics, especially in audiovisual texts, where they function as a strategy to maintain equivalence of meaning and communicative effect in the target language.

Table 2. Shifts in the Song *Wann fängt mein Leben an?.*

No.	Types of Shifts	Number	Percentage
1.	Structural Shifts	21	38.9%
2.	Class Shifts	15	27.8%
3.	Unit Shifts	15	27.8%
4.	Intrasystem Shifts	3	5.5%
	Total Number	**54**	**100%**

Based on Table 2, it can be observed that 54 translation shifts were identified in the song *"Wann fängt mein Leben an?"*, which can be classified into four types of shifts. The dominant type is structural shift, with 21 instances or 38.9%. The dominance of this shift indicates that the translation of the song involves numerous changes in sentence structure in order to conform to the grammatical rules of the target language.

Furthermore, 15 instances each were found for both class shifts and unit shifts, with an equal percentage of 27.8%. This shows that both types of shifts play a balanced role in maintaining equivalence of meaning and the fluency of the song lyrics in translation. Intrasystem shifts, on the other hand, were the least frequent, with only three instances or 5.5%. This relatively small number suggests that grammatical differences between the source and target languages did not significantly influence the translation process of the song. It can therefore be concluded that structural shifts occur most frequently in the song *"Wann fängt mein Leben an?"*, while intrasystem shifts are the least common.

Table 3. Shifts in the Song *Mutter weiß mehr.*

No.	Types of Shifts	Number	Percentage
1.	Structural Shifts	29	35.4%
2.	Class Shifts	28	34.1%
3.	Unit Shifts	23	28%
4.	Intrasystem Shifts	2	2.4%
	Total Number	**82**	**100%**

Based on Table 3, it can be observed that 82 translation shifts were identified in the song *"Mutter weiß mehr,"* which can be classified into four types of shifts. The dominant type of shift is structural shift, with 29 instances or 35.4%. This indicates that grammatical structural changes frequently occur in the translation process of the song in order to conform to the rules of the target language.

Furthermore, 28 instances or 34.1% of class shifts were identified. This relatively high percentage shows that class shifts also play an important role in maintaining meaning and the flow of the song lyrics in the target language. Unit shifts were identified in 23 instances, accounting for 28%. This type of shift indicates that linguistic units were modified to meet the expressive and musical requirements of song translation.

Intrasystem shifts, on the other hand, were the least frequent, with only two instances or 2.4%. This relatively small number suggests that grammatical differences between the source and target languages did not have a significant influence on the translation of the song *"Mutter weiß mehr."* It can therefore be concluded that structural shifts are the most frequently occurring type of shift, while intrasystem shifts are the least frequent in the song *"Mutter weiß mehr."*

Table 4. Shifts in the Song *'Endlich sehe ich das Licht.*

No.	Types of Shifts	Number	Percentage
1.	Structural Shifts	18	30%
2.	Class Shifts	20	33,3%
3.	Unit Shifts	19	31,7%
4.	Intrasystem Shifts	3	5%
	Total Number	**60**	**100%**

Based on Table 4, it can be observed that 60 translation shifts were identified in the song *"Endlich sehe ich das Licht,"* which can be classified into four types of shifts. The dominant type of shift is class shift, with 20 instances or 33.3%. This indicates that class shifts were frequently applied in the translation of the song in order to adjust meaning and meet the musical requirements of the target language.

Furthermore, 19 unit shifts were identified, accounting for 31.7%. This type of shift shows that linguistic units were modified to ensure meaning and the flow of the translated lyrics. Structural shifts occupy the next position, with 18 instances or 30%. This percentage indicates that grammatical structural shifts also occur quite frequently in the translation of the song.

Intrasystem shifts, on the other hand, are the least frequent type, with only three instances or 5%. This relatively small number suggests that differences in the grammatical systems of the source and target languages only rarely influence the translation process of the song *"Endlich sehe ich das Licht."* It can therefore be concluded that class shifts are the most dominant type of shift, while intrasystem shifts are the least frequent in the song *"Endlich sehe ich das Licht."*

Based on an analysis of shifts in the translation of song lyrics using Catford's category shift model, it was found that the translation from German into Indonesian is characterized by the dominance of structural shifts, class shifts, and unit shifts, accompanied by significant intrasystem shifts. Structural shifts are primarily reflected in the transformation of complex sentence constructions in the source language into elliptical or simple declarative forms in the target language. This indicates a tendency toward syntactic condensation in order to meet the musical and rhythmic demands of song lyrics. Class shifts, on the other hand, frequently occur in the transformation of stative verbs, cognitive processes, and copulative constructions into evaluative adjectives or abstract nouns, reflecting a shift in focus from the description of events to emotional expression and subjective reflection. Unit shifts demonstrate the reduction of complex clauses or phrases into shorter lexical units, while intrasystem shifts occur in the marking of tense, modality, and intensity, which are no longer realized grammatically but lexically or implicitly. Overall, these findings confirm that shifts in song translation are strategic and functional in nature, aiming to maintain the harmony of meaning, emotion, and musicality. Therefore, such shifts can be regarded not as deviations, but as forms of linguistic and pragmatic adjustment inherent in song translation.

Based on the analysis of individual songs, four types of translation shifts were identified in the three analyzed songs of the original soundtrack. In the song *"Wann fängt mein Leben an"*, class shifts and structural shifts frequently occur as adaptations to differences in the grammatical structures of German and Indonesian, as well as to achieve a more natural translation in the target language.

In the song *"Mutter weiß mehr"*, structural shifts and unit shifts are more commonly observed in the translation process. The argumentative nature of the lyrics and the numerous semantic emphases prompted adjustments in sentence structure and linguistic units in order to convey meaning clearly in the target language. In addition, word-class shifts and intrasystem shifts are also found as adaptations to differences in the language systems of both languages.

In the song *"Endlich sehe ich das Licht"*, class shifts and unit shifts are frequently identified in several data instances. The poetic and emotional nature of the lyrics leads to changes in grammatical categories and linguistic units in order to preserve nuances of meaning and translation flexibility. Intrasystem shifts and structural shifts are also found in the translation of this song.

As a text that is bound to rhythm, duration, and the visual context of the film, the soundtrack possesses distinctive characteristics in translation. Therefore, soundtrack translation considers not only equivalence of meaning, but also aspects of acceptability and flexibility in the target language. The various forms of shifts identified in this study demonstrate that the

translation process of the soundtrack of the film *"Rapunzel — Tangled"* requires complex linguistic adjustments.

4. Conclusion

The conclusion of this study concerns shifts in the original translation of the soundtrack of the film *"Rapunzel — Tangled."* The identified translation shifts were classified, in accordance with Catford's (1965) theory, into four categories: structural shifts, class shifts, unit shifts, and intrasystem shifts. The findings show that 21 shifts were identified in the song *"Wann fängt mein Leben an?"*, 32 shifts in *"Mutter weiß mehr,"* and 21 shifts in *"Endlich sehe ich das Licht,"* resulting in a total of 74 translation shifts analyzed in this study. In *"Wann fängt mein Leben an?"*, 54 shifts were identified, with structural shifts being dominant (21 data or 38.9%), followed by class shifts and unit shifts with 15 data each (27.8%), while intrasystem shifts were the least frequent (3 data or 5.5%). In *"Mutter weiß mehr,"* 82 shifts were found, dominated by structural shifts (29 data or 35.4%), followed by class shifts (28 data or 34.1%) and unit shifts (23 data or 28%), whereas intrasystem shifts were the least frequent (2 data or 2.4%). In *"Endlich sehe ich das Licht,"* 60 shifts were identified, with class shifts as the dominant type (20 data or 33.3%), followed by unit shifts (19 data or 31.7%) and structural shifts (18 data or 30%), while intrasystem shifts again appeared least frequently (3 data or 5%).

Based on the analysis of the original soundtrack translation of the film *"Rapunzel — Tangled,"* it can be concluded that various types of shifts occurred during the translation process, as described by Catford: structural shifts, word-class shifts, unit shifts, and intrasystem shifts. These four types were found in all analyzed songs, although to different extents. Structural shifts were identified as the most dominant type, primarily caused by differences in the syntactic systems of German and Indonesian, as well as by the musical requirements of the songs. Word-class and unit shifts indicate adjustments in linguistic form to maintain clarity of meaning, naturalness of expression, and expressive quality in the target language. Intrasystem shifts reflect differences in the realization of certain grammatical categories in both languages, particularly in tense marking and lexical meaning. The shifts identified in the translation of the film soundtrack should therefore not be regarded as errors, but rather as functional and communicative translation strategies. These adjustments were made to accommodate differences in language systems and audiovisual contexts, ensuring that the meaning, emotion, and function of the songs remain accessible and comprehensible to the Indonesian-speaking audience.

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