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Investigating Translation Strategies of Lyrics: A Case Study of English and French Versions of the Song Unstoppable by Sia and Sara'h

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Keywords

Interpretation ; Meter ; metrical translation ; phonemic translation ; rhymed translation.

Abstract

This paper investigates the translation strategies used while translating Sia's lyrics intitled Unstoppable into French. It aims at identifying the translation strategies used while translating the selected lyrics into French in order to determine the most suitable strategies for lyrics translation on the one hand and provide a new interpretation for the selected lyrics on the other hand. The theories that underpin this work are Levefere (1975)'s strategies of poetry translation and Baker (1992)'s strategies for non-equivalence at word level. A mixed method has helped the researcher identify and analyze the translation strategies used in the French version of the selected lyrics. The study reveals different proportions of translation strategies: metrical translation 42%, interpretation 38%, rhymed translation 8%, phonemic translation 8% and literal translation 4% following Levefere (1975)' theory on the one hand. On the other hand, the study reveals following Baker (1992)'s theory, paraphrase using related words 58%, paraphrase using unrelated words 25% and omission 17%. It has been observed that metrical translation strategy is the most suitable for song translation since the translator needs to respect not only the original meter and rhythm but also the melody. This explains the high use of metrical translation strategy. The strategy of interpretation helps the translator create new forms in the target language basing on her own understandings, cultures and styles for the purpose of conveying adapted meanings from the original ones.

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Mots clés

Interprètation ; sonomètre ; traduction métrique ; traduction phonémique ; traduction rimée

Résumé

Ce travail de recherche examine les strategies de traduction utilisées dans le processus de traduction des paroles de la chanson Unstoppable produite par Sia. Ce travail vise à identifier les strategies de traduction utilisées dans la version française des paroles de la chanson sélectionnée afin de determiner les strategies les plus appropriées à la traduction des paroles de chanson d'une part et en fournir une nouvelle interpretation d'autre part. Les strategies de traduction de poésie proposées par Levefere (1975) et celles de non-équivalence au niveau des mots proposés par Baker (1992) sont les théories qui soutendent ce travail de recherche. L'approche mixte a permis au chercheur d'identifier et d'analyser les strategies de traduction utilisées dans la version française des paroles de la chanson sélectionnée. L'étude a révélé différentes proportions de stratégie de traduction : la traduction métrique 42%, l'interprétation 38%, la traduction rimée 8%, la traduction phonémique 8% et la traduction littérale 4% suivant la théorie de Levefere (1975) d'une part. D'autre part, l'étude a révélé suivant la théorie de Baker (1992) : la paraphrase avec des mots similaires 58%, la paraphrase avec des mots non similaires 25% et l'omission 17%. Il a été observé que la stratégie de traduction métrique se révèle comme la plus appropriée à la traduction des paroles de chanson étant donné que le traducteur a besoin de respecter non seulement le sonomètre et le rythme originaux mais aussi et surtout la mélodie. Ceci explique la forte utilisation de ladite stratégie. La stratégie d'interprètation permet au traducteur de créer de nouvelles formes dans la langue d'arrivée en se basant sur ses propres compréhensions, cultures et styles dans le but de véhiculer des messages calqués sur ceux originaux.

1. Introduction

Translation is part of linguistic activities that consist in reworking texts from one language into another without distorting the original message and communication. It is a highly important activity since it favors understandings among people from different linguistic backgrounds. This linguistic activity may rework not only texts from different sources, articles, books, movies but also songs or lyrics. Nowadays, an increasing number of songs move from countries to countries due to the successful artistic composition of the outstanding melody on the one hand and the relevance of the messages they are conveying on the other hand. In this respect, more and more famous or popular English songs are translated into French for the purpose of meeting French speaking people's needs.

As mentioned above, lyrics translation is a linguistic activity as songs are viewed as having almost same structures as poetry. The challenge songs translators face concerns the choice of words that best suit to the original song melody, the number of notes, the rhythm as well as the length of the song phrases. In this sense, Isfahani (2011) observes that translating a song is composing it in such a way that the source language message is compatible with the one in the target language. In line with the preceding reasons, this study investigates the translation strategies used while translating Sia's lyrics intitled

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Unstoppable. It is important to note that the French version of the selected lyrics has been performed by Sara'h, a well-known French singer. This research work aims at identifying the translation strategies used while translating Sia's *Unstoppable* into French in order to determine the most suitable strategies for lyrics translation on the one hand and provide a new interpretation for the selected lyrics on the other hand.

2. Literature Review and theoretical framework

2.1 Literature Review

Many scholars have carried out research woks in the field of the translation of songs and have come up with valuable findings. As mentioned in the introduction, song translation is a highly important activity that favors understandings among people from different linguistic backgrounds. It is a challenge that requires many abilities from the part of the translator. In this sense, Kaross (2013), contends that song translation implies the transfer of the songwriter's ability to the song translator and aims at popularizing the source singer or song in the foreign language market. According to Kaross (2013), the challenge in translating songs lies in "finding solutions to multiple constraints imposed by the pre-existing music, made of various complex features, such as rhythm, note-values, phrasing and stresses" (Kaross, 2013, p. 43). As for Aleshinskaya and Gritisenko (2016), the translation of song lyrics aims at conveying the message of a song in a different language by matching words and music.

Fatimah (2011) works on Nababan (2004) theory of Translation Quality Assessment (TQA) and contends that between borrowing, equivalence, modulation, literal translation, transposition and reduction, the technique of literal translation is the most used in song translation. Her investigation reveals that while the use of literal translation gives a high degree of accuracy and readability to the target text, the modulation instead gives a low degree of accuracy. But the uses of the two techniques (literal translation and modulation) give a high degree of acceptability to the translation. The uses of borrowing and reduction lead to unacceptable translations whereas the applications of modulation and borrowing lead to unreadable target texts.

Andersson and Ulvaeus (2009) carry out a study on the translation of the "Three Musicals". Referring to the act of rendering a given song lyric of a musical into another language, they observe that the term "interpretation" or "text arrangement" is more descriptive than "translation". Comparing original texts with the translated ones by taking into account the use of paraphrases, the use of rhymes, the use of metaphors, the use of untranslated words, the number of syllables, the omission or addition of words, the reorganization of text and word-for-word translation etc, they conclude that the strategy of using paraphrases is the most employed in song translation. For them, a song translator must be very good at playing with words, have a good "association skills" and a large vocabulary.

From the above works, song translation is an activity of text arrangement where the translator, purposefully interprets the original lyrics into a target language by

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paying attention to the choice of words and the length of phrases. The translation of song lyrics requires the application of techniques and strategies that help the translator obtain a target song-text which achieves a specific purpose. In line with all that has been reviewed thus far, this research work investigates the translation strategies used while translating Sia's lyrics intitled *Unstoppable* into French in order to determine the most suitable strategies for lyrics translation on the one hand and provide a new interpretation for the selected lyrics on the other hand.

2.2 Theoretical Framework

This section accounts for the theories that underpin this research work. As a matter of fact, Levefere (1975)'s strategies for poetry translation, Baker (1992)'s strategies for solving non-equivalence at word level and Franzon (2014)'s choices of song translation are all used to carry out this work.

2.2.1 Levefere's translation strategies

André Levefere (1975) cited in Isfahani (2011) categorizes poetry translation strategies into seven types (p.13).

- *Phonemic Translation*

Phonemic translation is used by the translator when he or she attempts to reproduce the source language sound in the target language while producing at the same time, an acceptable paraphrase of the sense. It works well in the translation of onomatopoeia so that regardless the meaning, the translated text could have the same sounds and rhythms as the original text. The example of Rihanna's song intitled *Man Down* illustrates this.

ST: "Rum pa pa pum

Rum pa pa pum"

TT: "Rom po po pom
Rom po po pom"
The translator rendered the phrase 'Rum pa pa pum' in the source text by 'Rom po po pom' which produces an equivalent sound in the target text as in the original one.

- *Literal Translation*

Literal translation is used to emphasize on word-for-word translation. It may sometimes damage the sense and the structure of the source text. The example of Dion's song intitled *My Heart Will Go On* illustrates this.
ST: "Every night in my dreams…"
TT : "Chaque nuit dans mes rêves…'
In the example above, literal translation is used by the translator to maintain the meaning and the structure of the source text.

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- *Metrical Translation*

This translation strategy emphasizes on meter. It concentrates on one aspect of the original text at the expense of the text as a whole. The translator pays attention to the number of syllables and the beat. The example of Ed Sheeran's song intitled *Perfect* illustrates this.

ST: "Baby I'm dancing in the dark…" (08 syllables)
TT : "Bébé je danse dans le noir…" (08 syllables)
The number of syllables in the source text is equivalent to the number of syllables in the target text. The translator keeps the meter from the original text.

- *Poetry to Prose*

When this strategy is used, it distorts the sense, the communicative value and the syntax of the source language text. The meaning is maintained from the source text and is reproduced in prose but the beauty of the original text disappears. The example of Rihanna & Nicki Minaj's song intitled *Fly* illustrates this.

ST: "Everybody wanna try to box me in
Suffocating every time, it looks me in
Painting they own pictures they crop me in
But I still remain where the top begins"
TT : "Chacun tente de me faire du mal
Tout en suffocant à chaque fois qu'on me bloque
Les peintures sont les seules images qui me cultivent
Et toujours je me souviens par où commence le haut"
The translator translated the source text from poetry to prose to make it more understandable to the target audience.

- *Rhymed Translation*

Rhymed translation tends to maintain the patterns of rhyme. The translator centers into a double bondage of meter and rhyme. The sense and the communicative value can be limited in that case. The example of Dion's song intitled *My Heart Will Go On* illustrates this.

ST: "Love can touch us one time
And last for a lifetime
And never let go till we're gone"
TT : "L"amour peut nous toucher
Puis durer toute une vie
Rester tant qu'on n'est pas parti"

In the first and the second lines of the original text, the final words are rhymed whereas in the translated text, it is the final words in the second and third lines that are rhymed. The translator keeps the text rhymed from the source text.

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- *Blank Verse Translation*

Blank verse translation is an unrhymed translation the structure of which tends to maintain the semantic aspect of poetry. The translation produces the target text in blank verse. The translated text may be shorter or longer than the original one but depending on the translator it has the same meaning.

- *Interpretation*

In this type of translation strategy, the substance of the source text is retained but the form is changed. The translator creates his or her own version of the source text by imitating or interpreting it. The example of Dion's song intitled *My Heart Will Go On* illustrates this.

ST: "Love can touch us on time
And last for a lifetime
And never let go till we're gone"
TT : "L'amour peut nous toucher
Puis durer toute une vie
Rester tant qu'on n'est pas parti"

The translator translates the text depending on her interpretation but maintains the meaning of the source text.

2.2.2 Baker's translation strategies

Baker (1992) gives some common strategies used to deal with non- equivalence (as cited in Anh, 2018, pp 46-50).

- *Translation by a more general word*

This strategy involves using a more general (super ordinate) word that has the same propositional meaning as the word in the source language. Translators try to find a more general word to cover the core meaning (Sangroj, 2009, p13).

- *Translation by a more neutral / less expressive word*

Here, a word with less expressive meaning is used to replace the word in the source text. This strategy is adopted when there is no equivalent word to express the source language word in the target language. The example of Soyinka (1963)'s *The Lion and the Jewel* illustrates this.

ST: "And go to mock his plight" (p.59).
TT : "…Pour se moquer de son état" (p.72).
The word 'plight' is used to refer to an unfortunate state which could have been rendered in French as 'état critique' but the translator used the word "état" which is less expressive than the original.

- *Translation by cultural substitution*

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Translation by cultural substitution is used when there is a concept in the target language with the same cultural impact on the target language audience as on the source language audience. It involves replacing the source language word with a target language word of different prepositional meaning. The translator finds a familiar expression in the target language which is likely to have the same effect on the target language readers or listeners as it does on the source language readers or listeners. The example of Brown ft Wayne & Tyga's song intitled *Loyal* illustrates this.

ST: "I wasn't born last night"
TT : "J'suis pas né de la dernière pluie "
The sentence "J'suis pas né de la dernière pluie" has the same effect on French people as "I wasn't born last night" has on English people.

- *Translation using a loan word or loan word plus explanation*

When the translator notices that translating the original word may change its meaning, he or she may borrow it and add a footnote at the bottom of the page to give an explanation. This strategy is used to handle culture-specific items and buzz words. The example of Soyinka (1963)'s *The Lion and the Jewel* illustrates this.
ST: "Akowe.Teacher wa. Misita Lakunle". (p.16).
TT : "Akowé. Holà, maître. Missié Lakounlé!" (p. 24).
The word 'Akowe' is loaned into the translated text, coupled with a footnote to explain the meaning.

- *Translation by paraphrase*

There are two ways of paraphrasing: paraphrase using a related word and paraphrase using unrelated words.

- Paraphrase using a related word

The translator uses this strategy when the item in the source text is lexicalized in the target language but in a different form. The example of Rodrigo's song *Driver's license* illustrates this.
ST: "And I just can't imagine how you could be so okay now that I'm gone"
TT : "Je ne peux pas imaginer qu'tu sois bien alors que je ne suis plus là"
The translator has used the words "je ne suis plus là" to convey the meaning of the original words "I'm gone".

- Paraphrase using unrelated words

It is used when the item expressed by the source language is not lexicalized in the target language.

- *Translation by omission*

Omission is adopted when the deletion of a given word does not affect the meaning of the sequence in which it is. It is also used to avoid redundancy. The example of Rodrigo's song *Driver's license* illustrates this.

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ST: "I got my driver's license last week"
TT : "Je viens d'avoir mon permis de conduire"

In the above example, the translator has omitted 'last week' in order to make the translated text fit the original music. The use of this strategy does not modify the meaning but to some extent, the expressive quality gets lost because the words left out help the listeners clearly know when the person got her driver's license.

2.2.3 Choices in Song Translation

Franzon (2014) emphasized that there are five (05) options while translating a song (p.376).

- *Leaving the song untranslated*

Translators can choose to retain the songs in their original languages when they believe the lyrics are not relevant to the rest of the narrative or that retaining the original lyrics could enhance the authenticity.

- *Translating the lyrics but not taking the music into account*

It is often adopted in subtitling and has to do with translation as a 'supplement' to the source lyrics. The translator focuses on the sense of the lyrics and translates them as if they were just another original text.

- *Writing new lyrics to the original music*

Translators rewrite set of lyrics in a target language when the original music is more important. While reproducing the new lyrics, the translator's impression of the melody may be influenced by the original lyrics.

- *Translating the lyrics and adapting the music accordingly*

This strategy is used when the lyrics are believed to be more important than the music. Translators adjust the music to fit the translated lyrics by splitting, merging or adding notes and splitting or creating melismas. They can slightly modify the melody and the changes may hardly be noticed.

- *Adapting the translation to the original music*

Here, the music may not be changed and the translator modifies the verbal translation by paraphrasing, deleting from or adding to the content of the source lyrics.

3 Methodology

3.1 Research Design and Reseach Instrument

A mixed method has been used to carry out this research work. A qualitative and qualitative methods based on Levefere (1975)'s strategies of poetry translation and Baker (1992)'s strategies for non-equivalence at word level as well as Franzon (2014)'s choices of song translation have been used to identify and analyze the translation

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strategies used in the translation into French of Sia's *Unstoppable*. Each song lyrics has been divided into four stanzas. Thus, the frequency distribution of each translation strategy has been determined and interpreted.

It is important to note that Sia's full name is Sia Kate Isobelle Furler. She is an Australian pop singer of self-elevation, loneliness, motivation, depression and love. As for Sara'h, her full name is Sarah Aga Ali. She is a French singer and her Youtube channel is specialized in French covers of hit pop songs originally recorded in other languages.

It must be pointed out here that, when someone records and releases a song, anyone else may produce their own cover version of that song by obtaining a compulsory license which implies that every time the cover version is sold or reproduced, they must pay the statutory royalty fee to the song's creator. So, any individual that infringes copyright can face legal action such as imprisonment.

3.2 Data collection and Analysis

This research work seeks to investigate the translation strategies used while translating the selected English song into French for the purpose of analyzing their relevance. The investigation consists in identifying the different strategies used on the one hand and then determining their frequency distribution.

3.2.1 Identifying Levefere's Translation Strategies in The Selected Lyrics

Here, the translation strategies used while translating the selected English song into French are identified following Levefere (1975)'s theory. In Table 1 below, the English sentences are displayed in Column 2 and their corresponding French version are displayed in Column 3 whereas the translation strategies used are labelled in Column 4.

Table 1.

Levefere's Translation Strategies in The Selected Lyrics

N°	***Unstoppable (English version) by Sia***	***Unstoppable (French version) by Sara'h***	***Translation Strategies***
1	All smiles, I know what it takes to fool this town	Sourire, c'est ce qu'il faut faire pour se cacher	*Interpretation*
2	I'll do it till the sun goes down	De tous ces mots qui peuvent abîmer	*Metrical Translation*
3	Oh Yeah	Eh Yeeh	*Phonemic Translation*

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4	I'll tell you what you wanna hear	Je vais te dire ce que tu veux entendre	*Literal Translation*
5	Leave my sunglasses on while I shed a tear	Mais je garde ce masque pour me défendre	*Metrical Translation*
6	Yeah Yeah	Eh Yeeh	*Phonemic Translation*
7	I put my armor on, show you how strong I am	Plus rien ne me fait peur, je me tiens devant toi	*Interpretation*
8	I put my armor on, I'll show you that I am	Plus rien ne me fait peur, oui je suis enfin moi	*Interpretation*
9	I'm unstoppable	Rien ne peut m'arrêter	*Metrical Translation*
10	I'm a porshe with no brakes	Personne ne peut me stopper	*Metrical Translation*
11	I'm invincible	Enfin libérée	*Interpretation*
12	Yeah, I win every single game	Je suis prête à tout donner	*Interpretation*
13	I'm so powerful	Je me sens puissante	*Metrical Translation*
14	I don't need batteries to play	Impossible à détourner	*Interpretation*
15	I'm so confident	Tout ce qui me hante	*Interpretation*
16	Yeah, I'm unstoppable today	Je suis prête à tout donner	*Metrical Translation*
17	Unstoppable today	Rien ne peut m'arrêter	*Metrical Translation*
18	Break down, only alone I will cry out	Je pleure une fois que je suis seule chez moi	*Metrical Translation*
19	You'll never see what's hiding out	Mais ça vous ne le verrez pas	*Interpretation*

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20	I know, I've heard that to let your	On dit qu'il vaut mieux montrer ses	*Metrical Translation*
21	Is the only way to make friendships grow	Pour se faire des amis apparemment	*Metrical Translation*
22	But I'm too afraid now	Mais je n'y arrive pas	*Interpretation*
23	All smiles, I know what it takes to fool this **town** I'll do it till the sun goes **down** And all through the night **time** I'll tell you what you wanna **hear** Leave my sunglasses on while I shed a **tear**	Sourire, c'est ce qu'il faut faire pour se **cacher** De tous ces mots qui peuvent **abîmer** Et je le **ferai** Je vais te dire ce que tu veux **entendre** Mais je garde ce masque pour me	*Rhymed Translation*
24	*Break down, only alone* *I'll cry out* ***now*** *You'll never see what's hiding* ***out*** *Hiding out deep* ***down*** *I know, I've heard that to let your feelings* ***show*** *It's the only way to* *make friendships* ***grow*** *But I'm too afraid* ***now***	*Je pleure une fois que je* *suis seule chez* ***moi*** *Mais ça vous ne le verrez* ***pas*** *Et c'est bien mieux* *comme* ***ça*** *On dit qu'il vaut mieux montrer ses* ***sentiments*** *Pour se faire des amis* ***apparemment*** *Je n'y arrive* ***pas***	*Rhymed Translation*

The Table above indicates the different translation strategies used while translating the selected lyrics. Some instances require close attention.

Example 1:

ST: I'll tell you what you wanna hear

TT : Je vais te dire ce que tu veux entendre

The sentence above is translated literally to keep its structure and meaning.

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Example 2:
ST: Oh yeah
TT: Eh yeeh
Here, the translator uses an appropriate equivalent sound of "oh yeah" into French. The omission of these onomatopoeic words will certainly block the matching of the target text with the original rhythm.

Example 3:
ST: I'm unstoppable → I'm - un - stop - pable
TT : Rien ne peut m'arrêter → Rien - ne - peut - m'ar - rê - ter
In this example, the number of syllables in the ST is 4 whereas it is 6 in the TT. Using the metrical translation, the translator has managed everything necessary to adjust the TT to the ST so as to maintain the meter.
Example 4:
ST: All smiles, I know what it takes to fool this town
TT : Sourire, c'est ce qu'il faut faire pour se cacher
Here, interpretation has been used by the translator to render the message of the ST in different form so that the users of the target language could understand it easily.
Example 5:
ST: All smiles, I know what it takes to fool this **town**
I'll do it till the sun goes **down**
And all through the night **time**
I'll tell you what you wanna **hear**
Leave my sunglasses on while I shed a **tear**
It's never the right **time**
TT : Sourire, c'est ce qu'il faut faire pour se **cacher**
De tous ces mots qui peuvent **abîmer**
Et je le **ferai**
Je vais te dire ce que tu veux **entendre**
Mais je garde ce masque pour me **défendre**
Pour me **protéger**
The ST has an *aab ccb* rhyme scheme while the TT has an *aaa bba* rhyme scheme. In this example, the translator uses rhymed translation to keep the beauty of the original music for the target song to sound melodious.

In short, in rendering *Unstoppable* into French, the translator uses literal translation, metrical translation, interpretation, phonemic translation and rhymed translation. The following table recapitulates Levefere (1975)'s translation strategies identified in the selected lyrics.

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Table 2.

Frequency Distribution of Levefere (1975)'s Translation Strategies

	Strategies	Frequency	Percentage
1	Metrical Translation	10	**42%**
2	Interpretation	9	**38%**
3	Phonemic Translation	2	**8%**
4	Rhymed Translation	2	**8%**
5	Literal Translation	1	**4%**
	Total	**24**	**100%**

Table 3 displays the frequency distribution of Levefere (1975)'s translation strategies used by the translator while translating *Unstoppable*. It appears in this table that five translation strategies are identified: metrical translation; interpretation; phonemic translation; rhymed translation and literal translation. It can be noticed that metrical translation is the most dominant strategy with a proportion of 42% followed by interpretation with 38%. Phonemic translation as well as rhymed translation are low in proportion with 8% whereas literal translation is almost non-existent with 4%.

3.2.2 Identifying Baker's Translation Strategies in The Selected Lyrics

In this sub section, the translation strategies used while translating the selected English song into French are identified following Baker (1992)'s theory. In Table 2 below, the English sentences are displayed in Column 2 and their corresponding French version are displayed in Column 3 whereas the translation strategies used are labelled in Column 4.

Table 3.

Baker's Translation Strategies in The Selected Lyrics

N°	***Unstoppable (English version) by Sia***	***Unstoppable (French version) by Sara'h***	***Translation Strategies***
1	I know what it takes to **fool** this town	C'est ce qu'il faut faire pour **se cacher**	*Paraphrase using unrelated words*
2	Leave my **sunglasses** on while I shed a tear	Mais je garde ce **masque** pour me défendre	*Paraphrase using related words*

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3	I'm unstoppable	Rien ne peut m'arrêter	*Paraphrase using related words*
4	I'm a porshe with no brakes	Personne ne peut me stopper	*Paraphrase using related words*
5	I'm invincible	Enfin libérée	*Paraphrase using unrelated words*
6	I'm so powerful	Je me sens puissante	*Paraphrase using related words*
7	**Break down**, only alone I'll cry out now	**Je pleure** une fois que je suis seule chez moi	*Paraphrase using related words*
8	**I've heard** that you let your feelings show	**On dit** qu'il vaut mieux montrer ses sentiments	*Paraphrase using related words*
9	Is the only way to make friendships grow	Pour se faire des amis apparemment	*Paraphrase using related words*
10	**I know**, I've heard that you let your feelings show	On dit qu'il vaut mieux montrer ses sentiments	*Omission*
11	But I'm too afraid now	Je n'y arrive pas	*Paraphrase using unrelated words*
12	***Oh yeah, oh yeah**, I'll tell you what you wanna hear*	***Eh yeeh**, Je vais te dire ce que tu veux entendre*	*Omission*

The Table above indicates the different translation strategies used while translating the selected lyrics. These instances require close attention.

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Example 6:
ST: I know; I've heard that to let your feelings show
TT : On dit qu'il vaut mieux montrer ses sentiments
In this example, the translator omits "I know" because its deletion does not distort the original meaning of the ST.
Example 7 :
ST : I'm unstoppable
TT : Rien ne peut m'arrêter
Here, the translator chooses words of different structure to render the ST message in the TT.
Example 8
ST : I'm invincible
TT : Enfin libérée
In this example, the use of "Enfin libérée" distorts the meaning of the ST but it fits to the original rhythm. The ST may be translated as "**Je suis imbattable**".

While translating the English song *Unstoppable* into French, the translator applies translation by omission, translation by paraphrase using related words and translation by paraphrase using unrelated words. The following table recapitulates Baker (1992)'s translation strategies identified in the selected lyrics.

Table 4.

Frequency Distribution of Baker (1992)'s Translation Strategies

	Strategies	Frequency	Percentag
1	Translation by paraphrase using related words	7	**58%**
2	Translation by paraphrase using unrelated words	3	**25%**
3	Omission	2	**17%**
	Total	**12**	**100%**

Table 4 indicates the frequency distribution of Baker (1992)' s translation strategies used by the translator while translating *Unstoppable*. It appears in this table that three translation strategies are used: translation by paraphrase using related words; translation by paraphrase using unrelated words and omission. It can be noticed that translation by paraphrase using related words is dominant with a proportion of 58% followed by translation by paraphrase using unrelated words with 25%. As for omission, it appears with a proportion of 17%.

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4 Results and Discussion

This study has attempted to investigate the translation strategies used while translating Sia's lyrics *Unstoppable* into French by Sara'h. The analysis is based on Levefere (1975)'s and Baker (1992)'s theories.

The translation strategies proposed by Levefere (1975) for poetry translation and those proposed by Baker (1992) to solve the problem of non-equivalence at word level are identified in the French version of the selected English song. The findings indicate that all five translation strategies proposed by Levefere (1975) are identified as follows: metrical translation, interpretation, phonemic translation, rhymed translation and literal translation. However, blank verse translation and poetry to prose are not found. Metrical translation (42%) and interpretation (38%) are the most used. Then after that come rhymed translation (8%), phonemic translation (8%) and literal translation (4%).

Metrical translation has been dominantly used for the purpose of maintaining the original meter and rhythm. This strategy is the most suitable to song translation since the translator needs to respect not only the original meter and rhythm but also melody as well as the sound beats. This explains the high use of metrical translation strategy. The strategy of interpretation has also been massively used with 38 %. Here, the translator has managed to create new forms in the target language basing on her own understandings, cultures and styles for the purpose of convey adaptable meanings from the original ones. Rhymed translation is employed by the translator when trying to maintain the beautifulness of the source text by making a rhyme scheme in the target text. Phonemic translation is used when the translator seeks to find an equivalent sound in the target language. As for literal translation, it is used when the translator seeks to keep the original structure of the source text to facilitate understandings for the target audience.

The results of this study suggest that the translator creates her own version from the source text that keeps the rhymes and the meter of the original song so as to make the target text beautiful, singable and suitable to the original sounds in a natural way as if it were not a translated version. It is important to note that song translation is an art work that requires adaptation and creativity as the translator needs not only to keep the rhymes and the meter of the original sound beats but also to convey meaningful messages similar to the original ones.

On the other hand, three translation strategies proposed by Baker (1992) are identified as follows: Translation by paraphrase using related words (58%), translation by paraphrase using unrelated words (25%) and omission (17%). Translation by paraphrase using related words is used when the translator chooses words of different form to convey the meaning from the source text to the target text. Translation by paraphrase using unrelated words is used when the translator modifies words to interpret a given word in the target language. As for the strategy of omission, it is used when the deletion of a given word or phrase by the translator does not distort the meaning of the message being conveyed.

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The use of the translation strategies mentioned above suggests that the translator modifies some words by paraphrasing the original ones or deleting some forms or contents of the source lyrics to have a translation that maintains the global original message and preserves the prosody created by the metric structure and the rhyme scheme of the source text. That is why the translator pays attention to the number of notes and the length of the song phrases in the target language. So, the translator chooses to adapt the translation to the source music. This corresponds to the fifth option of song translation developed by Franzon (2014).

It must be noted that the message Sia is conveying through her song is that one can overcome hard or difficult moments, negative situations and emotions by convincing oneself of being powerful, invincible, strong, confident and unstoppable even if it is hard to hide the pieces of evidence of such pain or sufferance. This is obvious through her insistence on the chorus "I'm unstoppable today, I'm a porshe with no brakes" and this extract of the second couplet "Break down, only alone I'll cry out now. But you'll never see what's hiding out…" Also, Sara'h renders the original message in her translation. She has translated the chorus as "Rien ne peut m'arrêter, personne ne peut me stopper" and the extract of the second couplet as "Je pleure une fois que je suis seule chez moi, mais ça vous ne le verrez pas".

5 Conclusion

This research work has attempted to investigate the translation strategies used while translating the English song *Unstoppable* into French. Levefere (1975)'s and Baker (1992)'s theories have been used to carry out this research work. The study reveals the use of metrical translation (42%), interpretation (38%), rhymed translation (8%), phonemic translation (8%) and literal translation (4%) following Levefere (1975)' theory on the one hand. On the other hand, the study reveals following Baker (1992)'s theory, paraphrase using related words (58%), paraphrase using unrelated words (25%) and omission (17%).

It has been observed that metrical translation strategy is the most suitable to song translation since the translator needs to respect not only the original meter and rhythm but also the melody as well as the sound beats. This explains the high use of metrical translation strategy. The strategy of interpretation helps the translator create new forms in the target language basing on her own understandings, cultures and styles for the purpose of conveying adapted meanings from the original ones.

Rhymed translation helps the translator maintain the beautifulness of the source text by making a rhyme scheme in the target text. Phonemic translation is used when the translator seeks to find an equivalent sound in the target language. As for literal translation, it is used when the translator seeks to keep the original structure of the source text to facilitate understandings for the target audience.

The results of this study suggest that the translator creates her own version from the source text that keeps the rhymes and the meter of the original song so as to make the

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target text beautiful, singable and suitable to the original sounds in a natural way as if it were not a translated version. It is important to note that song translation is an art work that requires adaptation and creativity as the translator needs not only to keep the rhymes and the meter of the original sound beats but also to convey meaningful adapted messages similar to the original ones.

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