Harmonized Translation: A Case Study from English to Serbian

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ARTICLE INFO	ABSTRACT
Keywords: *Harmonized translation, English, Serbian, fidelity, music integrity, contextual relevance* *How to cite:* Perisic, Aleksandar. (2024). Harmonized Translation: A Case Study from English to Serbian. *English Education, Linguistics, and Literature Journal, 3*(2), 56-68.	*Harmonized translation is not just a process of translation; it is a creative endeavor that transcends simple language conversion. It's a sophisticated method that artfully interweaves the original song's melody, rhythm, and poetic essence with the target language. This results in a seamless and expressive rendition that resonates with its new audience while preserving the original's musical integrity, emotional resonance, and contextual relevance. In essence, harmonized translation is a profound way of connecting languages and cultures through the power of music, inspiring a new level of creativity in the translation process. Compared to traditional translation theories, which encompass lyrics and poems as discussed by Munday, J. (2016), harmonized translation emphasizes measurable qualities necessary for achieving what can succinctly be described as fidelity.*

1. Introduction

Harmonized translation is not just a theoretical concept, but a practical and applicable approach. It starts as a standard translation but significantly emphasizes the song's musical elements (P. Low, 2003). For instance, consider translating a popular English song into Serbian. The aim is to adapt the lyrics to be sung to the original melody in the new language. This involves careful consideration of the song's tempo, rhythm, and rhyme scheme, ensuring that the translated words seamlessly fit the established musical arrangement (Munday, 2016). This practical application of harmonized translation distinguishes it from other translation methods, empowering you with a valuable tool in music and language, and enabling you to contribute to the preservation and dissemination of cultural music (P. Low, 2013).

The ultimate goal of harmonized translation is to enable the song to be sung in the new language as naturally as in the original language. This requires meticulous adjustments to the lyrics' syllable structure, stress, and timing to match the original performance. The translator must ensure that the song retains its singability, meaning that performers can deliver it with the same fluidity and emotional impact (P. Low, 2008). This goal underscores the importance of harmonized translation in multicultural contexts, as it allows for the seamless integration of music and language, inspiring a deeper appreciation for the emotional power of music. It's

not just about the words, but the feelings they evoke, making harmonized translation a powerful tool in cultural exchange (Aronson & Box, 2021).

A critical aspect of harmonized translation is the alignment of syllabic structure and phonetic sounds. Translators work to ensure that syllables can be interchangeably sung without disrupting the song's musical flow (Affeich & Bou Ali, 2018). This often involves creatively using the phonetic sounds of vowels and consonants from the target language to mimic those in the original song, thereby maintaining a similar auditory experience for the listener.

Beyond the technical aspects of translation, harmonized translation pays close attention to the phonetic appeal of the song, aiming to recreate a sound platform that resonates with the original (Gunter, 2022; Herfkens, 2016; Kamierczak, 2021b; Michals, 2015). This includes carefully transferring vowel and consonant sounds and adapting lyrical content to reflect the new audience's historical, and cultural contexts. The idea is to produce a song version that could have been initially written in the target language (Leni & Pattiwael, 2019).

Harmonized translation is not just about linguistic accuracy but cultural resonance. Translators strive to integrate the song within the new milieu, considering local cultural references, idiomatic expressions, and contextual relevancy. This ensures that the song correctly translates linguistically and connects emotionally and culturally with its new audience (Benny Andersson and Björn Ulvaeus, 2009).

Harmonized translation's complexity and creative demands elevate it to an art form. By blending linguistic skills with musical sensitivity, translators create a new artistic expression that stands on its own merit (Suwaj, 2014). The result is akin to precise dubbing or lipsyncing, where the singer's emotional delivery and facial expressions align seamlessly with the translated lyrics. Harmonized translation ensures that the song's core emotions and thematic messages are preserved, allowing the music to transcend linguistic boundaries and resonate universally. Through this intricate process, harmonized translation bridges languages and unites cultures, proving that music is a universal language that can touch hearts worldwide and foster a sense of global unity and appreciation.

2. Literature Review

2.1 Basic of Pitch and Intonation in English

In English, pitch refers to the degree of highness or lowness of the voice during speech. Pitch is essential for conveying emotions and emphases in spoken English. Changes in pitch can express different meanings or emotional content. For instance, a rising pitch at the end of a sentence indicates a question, especially in yes-no questions (Cotes, 2004).

Intonation involves the variation in vocal pitch when speaking. English uses intonation to structure information within sentences, indicate grammatical functions, and express attitudes and emotions. There are primarily three types of intonation patterns in English (Stephenson, 2013).

Falling intonation is used in statements and wh-questions (questions beginning with who, what, when, where, why, and how). It conveys completeness or the end of a statement. For example, in the sentence "He's going home," the pitch falls on the word "home" (Vinyo et al., 2022).

Rising intonation is commonly used in yes-no questions requiring a yes or no answer. It suggests incompleteness or a continuation of the conversation. For example, the pitch rises at the end of the question: "Are you coming?".

Fall-rise intonation pattern indicates contrast or hesitation and is often used to imply that there is more information or to express uncertainty (Jing & Amini, 2019). For example, in the sentence "I don't know if I'm going or not", the pitch falls and then rises, indicating the speaker's uncertainty.

Stress in English emphasizes particular syllables within words or certain words within sentences. Stressed syllables and words are typically louder, longer, and pronounced with a higher pitch. Stress can change the meaning of words (as in the difference between a "record," noun, and to "record," verb) and influence the rhythm of sentences. Understanding and correctly using stress can significantly affect spoken English's clarity and effectiveness (Wysocka, 2021a).

These aspects of pitch, intonation, and stress are critical in conveying nuances of meaning and emotion in spoken English. They play a vital role in communication, helping to clarify intentions, express emotions, and manage the flow of conversations (Budiman et al., 2023; P. Low, 2005; Mathie-Heck, 2009; Pratt, 2014).

2.2 Basic of Pitch and Intonation in Serbian

The Serbian language uses pitch accents, which are critical in phonetic organization. While Serbian is not a tonal language like Mandarin, where tone changes can alter word meanings, it utilizes pitch variations to distinguish meanings between otherwise phonetically identical words. This characteristic makes pitch accents an integral part of proper pronunciation and understanding (Xiao-bing, 2021).

The dialects of the standard language, Shtokavian, allow two tones on stressed syllables and have distinctive vowel lengths, and so distinguish four combinations called pitch accents: short falling (ȅ), short rising (è), long falling (ȇ), and long rising (é).

Notice that in Serbian, stress and intonation may borrow some elements of pitch intonation. However, a pitch within a word is a fixed grammatical category, while stress and intonation depend on the context and usage.

Each word in Serbian has a standard tone pattern and pitch accent that should ideally be adhered to for clear communication across different regions. Deviations in tone can often reveal the speaker's geographical origin or dialectical influences, but using the standard tone is essential for ensuring mutual understanding across Serbian-speaking areas.

In Standard Serbian, we may manipulate both stress and tone. The position and nature of stress within a word can affect its pitch contour (Akerström, 2010; Corness, 2018; Kaźmierczak, 2023).

Falling tone occurs on the stressed syllable with a high tone that sharply falls. It is often used in definitive or assertive contexts. Besides, rising tone appears on the stressed syllable with a low to high movement in tone. It is commonly associated with questions or expressions of uncertainty. This particular usage is similar to English usage for assertiveness and uncertainty.

3. Research Methodology

3.1 Case Study

This paper took "Speechless" as the primary resource. It is primality composed in F# Minor. The song opens with the chord combination F#5 G#dim/F# F#m7 repeated twice (the progression is probably best understood as the variant of i—#iidim7 - i7) and then utilizes mainly a natural minor F#m scale, which helps convey the somber and defiant tones that underline Jasmine's resolve and emotional state during the song. The melody of "Speechless" is characterized by its sweeping and dramatic phrases, which emphasize Jasmine's emotional intensity and the pivotal nature of the moment in the film. The melody often leaps rather than steps, which heightens the emotional expression. The song follows a standard pop ballad structure with verses, pre-choruses, choruses, and a bridge. This structure supports a build-up of emotional intensity as the song progresses: Verse: Introduces the theme and sets the emotional tone. Pre-Chorus: Builds tension leading into the chorus. Chorus: The emotional peak of the song, repeating the central message and theme. Bridge: Offers a contrast or a momentary shift in perspective before building back into the final chorus. The song has a moderate tempo and a clear and steady rhythmic pulse that helps drive its narrative and emotional flow.

"Speechless" features a chord progression typical of pop ballads, yet it's effectively used to underscore the dramatic moments of the song. The use of minor chords enhances the somber tone, reinforcing the resolve in Jasmine's message. The frequent return to D major lends a Dorian quality to the melody, creating a dynamic and pleasing sound that adds depth to the emotional landscape of the piece.

3.2 Data Analysis Procedures

Our analysis delves into every detail that may impact the translation, and we've chosen to focus on the unique originality of Naomi Scott's performance (Kaźmierczak, 2021a; Wysocka, 2021b). Her rendition of "Speechless" in Disney's Aladdin stands out for its vocal complexity and emotional depth. Her interpretation is distinguished by her clear diction and precise enunciation, crucial for conveying the song's powerful message. Scott's ability to articulate each word with clarity and intention enhances the listener's ability to grasp the lyrical content fully, making it accessible for adaptation and appreciation in various contexts.

Vocally, "Speechless" is recognized as a challenging piece because it requires sophisticated control of vocal registers, weaving seamlessly between a strong chest voice and a softer head mix. This blend allows Scott to express emotions effectively, from vulnerability to defiance, without compromising vocal quality. Her technique involves skillful modulation between these textures to build intensity throughout the song, culminating in powerful high notes rich in emotional expression (P. A. Low, 2017).

Scott's performance in "Speechless" showcases her vocal abilities and marks a transformative moment for Princess Jasmine's character. Her interpretation adds depth to the narrative arc of finding her voice and standing up against oppression, resonating with themes of empowerment and self-expression. This aspect of her performance has made "Speechless" a standout moment in the film, underlining the power of Scott's interpretation and making the audience feel the impact of her performance on the character's emotional development.

Naomi Scott's meticulous attention to vocal detail and emotional resonance make her rendition of "Speechless" a compelling study for vocalists and a significant moment in contemporary musical theatre and film. Her performance inspires, showcasing the power of interpretation and its impact on a character's development.

4. Findings

4.1. Comparative Lyrics

Speechless	*Безгласна кћи*
Here comes a wave	*Талас је ту*
Meant to wash me away,	*Да однесе ме сву,*
A tide that is taking me under.	*И плима што вуче ме на дно.*
Swallowing sand,	*Гутам тај муљ,*
Left with nothing to say,	*Сад је глас сав у тлу,*
My voice drowned out in the thunder.	*А јаук гром гуши свеједно.*
But I won't cry	*Не јецам ја*
And I won't start to crumble,	*Нит трошим снагу младу,*
Whenever they try	*Кад ком дође да*
To shut me or cut me down.	*Сву гази ме, ломи наду.*
I won't be silenced,	*Никоме нѐма,*
You can't keep me quiet,	*Глас, к'о данак, не дам,*
Won't tremble when you try it,	*Под стрепњом ја сам стена,*
All I know is I won't go speechless.	*Рећи све, претње ме аман стигле.*
'Cause I'll breathe	*Свој дах им*
When they try to suffocate me,	*Да усахну не дам смерни,*
Don't you underestimate me,	*Моју снагу не потцени,*
'Cause I know that I won't go speechless.	*Кажем све, претње ме аман стигле.*
Written in stone	*Исклесано*
Every rule, every word	*Слово, риме кобне,*
Centuries-old and unbending:	*Изговор задрти знани:*
"Stay in your place,"	*"Дом је твој свет,"*
"Better seen and not heard,"	*"Види се, ал' чуј не,*
Well, now that story is ending	*Те приче ноћи сад свани.*
'Cause I,	*Јер ја,*
I cannot start to crumble,	*Не трошим снагу младу,*
So come on and try,	*Већ пркос ти дам,*
Try to shut me and cut me down.	*Чик ме згази ил' сломи наду.*
I won't be silenced,	*Никоме нѐма,*
You can't keep me quiet,	*Глас, к'о данак, не дам,*
Won't tremble when you try it,	*Под стрепњом ја сам стена,*
All I know is I won't go speechless,	*Рећи све, претње ме аман стигле,*
Speechless.	*Стигле.*
Let the storm in,	*Буром дођи,*
I cannot be broken,	*Узалуд ме ломи,*
No, I won't live unspoken,	*Све сем мог гласа, згроми*
'Cause I know that I won't go speechless.	*Кажем све, претње ме аман стигле.*

Try to lock me in this cage,	*Зар ми кавез судбина,*
I won't just lay me down and die,	*Не бих ту легла, умрла,*
I will take these broken wings,	*Сломљена би крила с'дна*
And watch me burn across the sky.	*Свод још ми шири тражила.*
Hear the echo saying:	*Чуј и ехо каже:*
I won't be silenced,	*Ја ником нѐма,*
Though you wanna see me	*Да у стрепњи сам, мисли,*
Tremble when you try it,	*А ја зид и стена,*
All I know is I won't go speechless,	*Рећи све, претње ме аман стигле,*
Speechless.	*Стигле.*
'Cause I'll breathe	*Свој дах им*
When they try to suffocate me,	*Да усахну не дам смерни,*
Don't you underestimate me,	*Моју снагу не потцени,*
'Cause I know that I won't go speechless;	*Кажем све, претње ме аман стигле;*
All I know is I won't go speechless,	*Рећи све, претње ме аман стигле,*
Speechless.	*Стигле.*

Starting from the title, the term "speechless" is multifaceted in English, encompassing states, actions, or characteristics, which presents a challenge for direct translation into Serbian. Possible equivalents like 'без гласа,' (voiceless) 'без говора,' (speechless) 'без речи,' (wordless) 'уђутана,' (silenced) 'ћутање,' (silence) and 'ћутња' (quietness) all capture various dimensions of silence. Yet, none convey entirely the layered meanings carried by "speechless." To bridge this gap, we chose 'безгласна' (voiceless) for its simplicity and added 'кћи' (daughter) to invoke the concept of moral fortitude, a theme prevalent in Serbian fairy tales. This combination, 'Безгласна кћи,' aims to resonate with Serbian audiences by embedding the title in a familiar cultural narrative, thereby enriching its appeal and depth.

The iconic opening line, "Here comes a wave" , is crucial to capture directly, even in Serbian. We've adjusted the rhyme from "-ave" to '-ту' to maintain a similar somber tone. The rhythm transitions smoothly with three 1/8 notes followed by one 1/4 note. In the Serbian translation, 'да ме однесе' is rearranged to 'да однесе ме,' emphasizing the first [e]1 in 'однесе' to mirror the subtle stress on "e" in "wash me away." Notably, Naomi's rendition of "wash me away" doesn't strictly adhere to a rigid rhythmic pattern but leans closer to a triplet, emphasizing the elongated "a"1 sound in "wash me away," which is paralleled by the stressed [e]1 in 'однесе.'

In the following line, the article "a" in "a tide" subtly hints at the connection between the wave and the tide, suggesting they are part of the same natural phenomenon. In Serbian, we've used 'и плима,' which translates to "and tide," to maintain this link without the linguistic awkwardness that maybe a more direct translation with 'од' might introduce, such as placing 'д' and 'п' too closely in sequence. This choice avoids jarring linguistic shifts that make singing difficult and preserves the narrative flow. The phrase 'талас... и плима' (wave and tide) in Serbian aligns well with the English "a wave... a tide," ensuring that the essential meaning is retained while enhancing the lyrical quality for performance.

In the Serbian translation, 'Гутам тај муљ' (I am swallowing that mud) clarifies the imagery even more distinctly than the original English phrase. The use of 'тај' (that, the) specifies the source of the mud, which is implicitly linked to the previously mentioned wave and tide. This choice not only maintains the visual intensity of the scene but also enhances the textual cohesion by directly connecting the mud to the natural elements that produce it, thereby enriching the descriptive power of the translation.

This translation emphasizes a more vivid and physical imagery, suggesting a voice buried in the ground. This conveys a more profound sense of suppression compared to the English version. The Serbian adaptation uses shorter words to allow a staccato delivery similar to the English version, maintaining the song's rhythm and emotional impact. Additionally, the long "o" in "nothing" aligns phonetically with the 'a' in 'глас,' enhancing both the musicality and expressiveness of the lyrics.

The next verse, '   jаук гром гуши свеједно' (Thunder drowns out the wail anyway), clarifies the implied meaning from the original English, where even if she could speak, her voice would still be overwhelmed by the thunder's roar. This slight shift in logic does not significantly alter the overall meaning. The choice of words— 'jаук' (scream), 'гром' (thunder), and 'гуши' (suffocates)—mirrors the English "voice" "drowned" "thunder," emphasizing the overwhelming force of the thunder. The use of consonants 'к, г, г' in Serbian forms a phonetic parallel to the "c, d, d" in English, creating a type of onomatopoeia that reflects the thunder's dominance in both languages. This approach not only retains the dramatic intensity but also enriches the auditory experience of the translation.

In the following line, the choice of translation hinges on capturing the emotional undertone of the original. While the English phrase "I won't cry" suggests a straightforward refusal to weep, the Serbian translation 'Не jецам jа' shifts slightly to convey a deeper resolve. The verb 'jецати' in Serbian implies a restrained, sob-like crying, suggesting not just an absence of tears but a determined composure under distress. Using the present tense, the translation emphasizes an ongoing resilience rather than a singular decision. This aligns closely with the defiance expressed in the song. Additionally, the repetition of the sound [j] in both 'jецам' and 'jа' mirrors the phonetic element of the original English, where the soft "y" sound in "cry" connects with "I," enhancing both the lyrical rhythm and the personal declaration of strength.

While the next line's translation is not direct, we utilized typical Serbian verbs analogous to "crumble" in English. The phrase 'Нит трошим снагу младу' (I will not spend my youth strength) in Serbian captures the same connotation of grappling with one's fate while seeking inner strength. The words "crumble" and 'младу' share a similar consonant pattern: "c-m-b-l" in English and 'м-л-д' in Serbian. In Serbian, 'млада' carries two homonyms: "young" and "bride." While the primary intended meaning is "young," the secondary meaning of "bride" is also relevant, reflecting the plot where Jafar attempts to force Jasmine to marry him. This dual meaning adds depth to the translation, enhancing its connection to the narrative.

For "Whenever they try," we have aimed to capture the essence of the open-endedness and immediacy even in Serbian. The Serbian equivalent 'Кад ком дође да' (When anyone wants to) closely mirrors the conditional and somewhat spontaneous nature of the English phrase. While "whenever they want" in English might imply a broader sense of timing, the Serbian 'кадгод ти дође' directly translates to a similar sentiment of readiness and responsiveness. This ensures the translation retains the original's flexibility and causal trigger, making it rhythmically and contextually fitting for the song's narrative flow.

Instead of repeating "me" twice in "shut me and cut me," we opted for a singular use of 'сву' and 'ме,' effectively distributing the emphasis across both used verbs: 'гази' (tread) and 'ломи' (crush). This approach opened up a delightful linguistic twist. The English word "down," which connotes suppression or defeat, correlates with 'наду' in Serbian, meaning "hope," forming an anagram ("d-a-w-n"='д-а-у-н') where both words end with [у]-/u/. This translation mirrors the original's sentiment of "cut me down," rendered in Serbian as 'ломи наду' (dash one's hope). This phrase aptly captures Jafar's dual actions against Jasmine, embodying his efforts to literally and metaphorically "cut her down."

A direct translation of "I won't be silenced" that retains the original's syllabic structure and emotional impact proved impossible. Instead, we opted for a robust alternative that maintains the same emotional weight, 'Никоме нѐма' (I am not mute to anyone) or (I will not be mute to anyone). This phrase shifts the vowel structure from "a-o-i-a-e" in English to 'i-o-e-a-e" in Serbian, transposing the "a-e" jump to 'e-a,' while preserving the emotional essence with the repetition of [a] and an open [e] in Serbian. The consonant sounds don't directly correspond, but the Serbian phrase 'Никоме нема' encapsulates a double negation akin to the emphatic "I won't be" in English, reinforcing its resilience. Moreover, 'нема' functions as a homonym for both "hasn't" (нêма) and "mute" (нѐма), which, if misheard, still conveys a meaningful sentiment because the subsequent word is 'глас,' suggesting 'никоме нêма глас' or "I am not giving my voice to anyone." The overarching aim was to evoke the same emotions in the singer and audience, ensuring the translation's effectiveness in performance.

As we delve deeper into the song, we enrich the narrative with cultural nuances. In "Глас, к'о данак, не дам," the term 'данак' (tribute) is introduced, echoing the defiant stance of Jasmine and artistically mirroring the phonetic pattern of "c-k-q" in "can't keep me quiet" with 'г-к-к' in 'глас ко данак.' This shift subtly alters the meaning to "I am not giving my voice as a tribute." Yet, it remains true to the spirit of the original, reinforcing Jasmine's refusal to be silenced and aligning seamlessly with the broader themes of the narrative.

Although the translation for "Won't tremble when you try it" is not literal, it effectively captures the original's essence by carefully preserving its phonetic components. The structure of syllables, vowels, and consonants in 'Под стрепњом ја сам стена' (Under anxiety I am a rock) closely resembles those in the original, with over half of the consonants matching. The pivotal "tr-" sound from "tremble" replicated in '-тр-' in 'стрепња' The phrase 'ја сам' underscores that the assertion is deeply personal to Jasmine, enhancing the context provided by earlier lines about not yielding her voice or showing fear. This translation maintains the original's emotional weight, portraying Jasmine's steadfastness and resilience.

Addressing the challenge of translating "speechless," we quickly realized that a direct equivalent in Serbian would not capture the original's depth, prompting us to seek a contextually rich alternative. We settled on 'стигле,' (reach) reminiscent of "speechless" in sound but imbued with a unique meaning. The phrase 'стигле те клетве' (may the curses come upon you) is softened to 'претње' (threats), thereby setting the entire premise as "I will not be silent, even if your curses reach me." Additionally, there is an intentional resemblance between the words 'претње' and 'стрепње.' This complex construction necessitated an anchor, provided by "All I know." With no direct Serbian equivalent for "speechless," we adapted it to 'Рећи све' (I will tell everything/To tell everything), enhancing the phrase with asyndeton, or understood as infinitive, to emphasize resolve and defiance. To fully convey

the sentiment, we introduced 'аман,' a versatile term here meaning "even if," which intensifies the commitment to speak despite threats. Equally, the term 'аман' offers phonetic flexibility, as the pronunciation of its vowels can vary significantly. Either the first or second 'a' in 'аман' can be elongated or flattened, leading to different emotional impacts. This flexibility mirrors how the word "go" in English can be sung with varying emphases, allowing for diverse expressive possibilities within a song. The phrase 'Рећи све, претње ме аман стигле' (To tell everything, even if threats come upon me) aligns with the emotional intensity of the original. Here, 'аман' serves to emphasize resilience, mirroring the transformation of "speechless" from silence to a defiant declaration. This alignment is further supported by a nuanced vowel play: the sequence "o-a-o-i-a-o-o-i-e" in English is mirrored by 'e-i-e-e-e-a(a)-i-e' in Serbian, with the final "o-o-i-e" echoed by 'a(a)-i-e.' This careful construction allows the Serbian version to carry the same emotional weight and urgency as the English, bridging linguistic gaps with cultural context and phonetic creativity.

In the translation of "Though you wanna see me," maintaining rhythmic integrity was crucial, leading us to adapt the phrase in Serbian creatively. "Though" is translated into two words, 'Да+у,' but sung as one, closely mirroring the original pronunciation. The translated sentence, 'Да у стрепњи сам, мисли,' can be interpreted as "Just keep thinking that I am trembling," effectively preserving the original intent. Princess Jasmine's casual use of "wanna" gives her a gritty, almost streetwise demeanor. This nuanced expression inspired us to tailor the translation for a Balkan audience, demonstrating that exploring alternative approaches can lead to equally compelling results.

5. Discussion

The translation process described in the document employs several sophisticated techniques to maintain the essence, emotional depth, and lyrical integrity of the song "Speechless" in its Serbian translation. Here are the methods identified, along with explanations of each.

Adjusting references and terms to fit the cultural context of the target language, ensuring they resonate with the audience (Munday, 2016). For example, the addition of 'кћи' (daughter) to 'Безгласна' (voiceless) invokes a narrative familiar to Serbian fairy tales, enriching the title's emotional impact.

Careful replication of sound patterns to maintain the musicality of the original lyrics. This includes adjusting syllable stress, vowel harmony, and consonant sounds to echo the source material's auditory qualities, as seen in the transformation of "But I won't cry" to 'Не јецам ја.'

When a direct translation isn't possible without losing meaning or emotional depth, a contextually similar phrase with the same weight or implication is used. For example, translating the phrase with the word "speechless" to 'Рећи све, претње ме аман стигле' captures the defiance and determination to speak out, despite not having a direct equivalent for "speechless."

This translation technique condenses multiple concepts into a single, powerful expression. It is exemplified in the phrase 'Слово, риме кобне.' Here, 'слово' encapsulates both "rule" and "word," effectively capturing the substantial nature of these concepts. Additionally, the intensity and emphasis inherent in the original repetition of "every," stating impactfulness, are adeptly conveyed through 'кобне' (fateful). This method streamlines the expression and amplifies its emotional and semantic resonance.

Using both literal meanings and metaphorical implications to enrich translation. For instance, "I won't be silenced" becomes 'Никоме нѐма,' using the dual meaning of 'нема' (hasn't/voiceless) to convey resilience against being silenced.

Syntactic rearrangement is altering the order of words or phrases to suit better the grammatical and stylistic norms of the target language or using an optional arrangement to align with the existing stress pattern, as shown in the rearrangement of 'да ме однесе' to 'да однесе ме.'

Intensifying the emotional delivery by selecting words that not only match the meaning but also heighten the emotional impact, such as using 'пркос' to convey defiance and a gruff tone in "So *come on and try."

Employing a stylistic approach to dropping conjunctions increases the statement's impact. This is seen in 'Рећи све, претње ме аман стигле,' which adds urgency and emphasis to the declaration (P. Low, 2008).

Utilizing words that mimic the sounds they describe or using sounds to symbolize the meaning, such as translating "thunder" with words that contain hard consonants to mimic the sound of thunder.

Where necessary or desired, expanding the original text to include cultural or linguistic elements that provide depth or clarity, such as introducing a culturally significant word like 'аман' to add more layers of meaning.

Phonetic blending involves merging the sounds of multiple words from the targeted language into a single word in the original language that maintains the phonetic characteristics of the original. An example of this can be seen in translating "Though" into Serbian as 'Да у.' Here, the English word is split phonetically to align with two separate Serbian words that mimic the original sound while fitting into the syntactic structure of the target language. This ensures the song retains its original melody and rhythm even in Serbian.

Translating words, phrases, or sentences precisely without changing meaning or context. This method is often used where the direct equivalence between the source and target languages maintains the integrity of the original text. It is the simplest form of translation but is used selectively when the directly translated terms or phrases carry the same connotations and emotional weight in both languages (P. Low, 2013).

Each of these techniques plays a crucial role in translating not just the words but also the sentiments, rhythms, and cultural nuances from one language to another, ensuring the translation maintains its lyrical beauty and emotional power while being understandable and relatable to the target audience.

6. Conclusion

Harmonized translation approaches song translation as if adapting a musical, similar to Disney's "Speechless," where the entire production is culturally transposed. The ultimate test involves performing this Serbian version for a local audience to evaluate if the translation resonates transparently with new listeners.

While achieving a verbatim translation with every vowel and consonant perfectly aligned is impossible, alternatives can be creatively employed to offer listeners profound insights aligned with the original's context. Analysis of the original helps determine whether the emotional expression is primarily conveyed through lyrics, stress, or rhyme, guiding the translation process to reflect these elements proportionally in the target language.

Harmonized translation reveals unique challenges when viewed through a scientific approach to song translation for performance. It offers a well-defined methodology with the necessary tools for execution, akin to any scientific discipline. However, its true artistry lies in the vast array of tools it employs. Therefore, the harmonized translation should be seen as a comprehensive framework that necessitates a meticulous and deliberate approach to ensure successful outcomes. The real test, and where artistic craftsmanship comes into play, is developing and considering all possible translation alternatives for a text segment. The success of this method is ultimately guaranteed by the sheer breadth of options available, which demands a thoughtful exploration of each possible choice.

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