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## **SEMANTIC ANALYSIS OF DUBBING: THE CASE OF A SONG FROM ADVENTURE TIME**

**ANÁLISIS SEMÁNTICO DEL DOBLAJE: EL CASO DE UNA  
CANCIÓN DE HORA DE AVENTURA**

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## Semantic analysis of dubbing: the case of a song from adventure time

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### ABSTRACT

Previous research on audiovisual translation and song dubbing has highlighted the challenges of preserving meaning, rhythm, and cultural resonance when adapting lyrics across languages, building on this line of inquiry, the present study aims to analyze the dubbing of the song “My Best Friends in the World” from the animated series Adventure Time and its Spanish version “¿Qué soy para ti?” From a semantic perspective. Using a qualitative and descriptive approach, the study identifies and categorizes translation techniques, strategies, and errors, examining their impact on the transmission of the original message. A qualitative descriptive study using a concentration table and a comparative chart was conducted to identify changes in lyrics, thematic focus, and the use of linguistic resources. Findings reveal that, although both versions preserve the core theme of friendship, the Spanish adaptation introduces omissions, generalizations, and a shift toward unrequited romantic feelings, partially modifying the original intent. The study provides analytical insights valuable for future research on song translation and dubbing in audiovisual media, highlighting the importance of balancing fidelity and cultural adaptation.

**Keywords:** Audiovisual; Dubbing; Semantic; Analysis; Translation.

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## **Análisis semántico del doblaje: el caso de una canción de Hora de Aventura**

### **RESUMEN**

Investigaciones previas sobre la traducción audiovisual y el doblaje de canciones han puesto de relieve los desafíos de preservar el significado, el ritmo y la resonancia cultural al adaptar letras entre lenguas. En continuidad con esta línea de estudio, la presente investigación tiene como objetivo analizar el doblaje de la canción “My Best Friends in the World” de la serie animada Adventure Time y su versión en español “¿Qué soy para ti?” desde una perspectiva semántica. Mediante un enfoque cualitativo y descriptivo, el estudio identifica y clasifica técnicas, estrategias y errores de traducción, examinando su impacto en la transmisión del mensaje original. Se llevó a cabo un estudio cualitativo descriptivo utilizando una tabla de concentración y un cuadro comparativo para identificar cambios en la letra, el enfoque temático y el uso de recursos lingüísticos. Los hallazgos revelan que, aunque ambas versiones conservan el tema central de la amistad, la adaptación al español introduce omisiones, generalizaciones y un desplazamiento hacia sentimientos románticos no correspondidos, modificando parcialmente la intención original. El estudio aporta análisis útiles para futuras investigaciones sobre la traducción y el doblaje de canciones en medios audiovisuales, destacando la importancia de equilibrar la fidelidad y la adaptación cultural.

**Palabras clave:** Audiovisual; Doblaje; Semántica; Análisis; Traducción.

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## INTRODUCTION

The objective of this study is to analyze the dubbing of the song “My Best Friends in the World” from the animated series *Adventure Time* from a semantic perspective, identifying and categorizing the techniques, strategies, and errors present in its Spanish adaptation, “Qué soy para ti”. This focus on semantic analysis is essential, as meaning shifts in audiovisual translation not only affect audience comprehension but also reshape cultural resonance and emotional interpretation.

This semantic perspective is grounded in the identification of categories such as literal translation, creative adaptation, omission, generalization, and reformulation. These categories provide a framework to examine how meaning is preserved, adapted, or lost in the transfer from source to target text. Unlike studies that have primarily focused on rhythm or lip synchronization, this research highlights how semantic modifications alter not only the transmission of the original message but also the emotional impact of the audience. By foregrounding semantics, the study underscores the ways in which translation decisions influence interpretation, cultural adaptation, and reception.

Globalization has significantly expanded the circulation of audiovisual products across linguistic and cultural borders, including films, television series, and songs. However, not all audiences are proficient in languages other than their own, which has given rise to audiovisual translation modalities such as dubbing and subtitling. While dubbing facilitates comprehension and accessibility, it also presents challenges in preserving the original meaning, tone, and cultural nuances of the source material. This is especially evident in the translation of songs, where adaptation must balance lyrical content, rhythm, and audience reception, often resulting in semantic shifts that alter the intended message.

Translation studies as a field have long recognized the complexity of transferring meaning from one language to another. Catford (1995) described translation as the replacement of textual material in one language by equivalent material in another, emphasizing linguistic equivalence. Later perspectives, such as those of Déjean (1993), broadened this view by highlighting the importance of style, quality, and communicative purpose. Within this field, audiovisual translation (AVT) has emerged as a specialized area, defined by Chaume (2004) as the transfer of multimodal texts that require attention to both verbal and non-verbal elements. Dubbing, in particular, has been conceptualized not only as a linguistic transfer



but also as an interpretative act shaped by synchronization, cultural adaptation, and performance (Chaume, 2016; Palencia 2000).

Song translation represents an even more complex challenge within AVT. As scholars such as Low (2005) and Franzon (2008) argue, music imposes additional constraints such as rhythm, rhyme, and singability, which frequently require translators to go beyond literal equivalence. Recent studies have examined how these constraints often lead to reformulation, omission, or creative adaptation to achieve a natural flow in the target language (Arjona & Escobar, 2022; Vega, 2020; Callejero, 2019). In the context of animation, Hernandez (2015) shows that dubbing songs requires striking a delicate balance between fidelity to the original lyrics and cultural resonance for local audiences.

This research contributes to existing literature by approaching song dubbing through a semantic perspective, with a particular focus on how translation techniques, strategies, and errors reshape meaning in an animated context. Unlike previous studies that have emphasized rhythm or synchronization, this study highlights semantic shifts in wording, thematic focus, and tone between the original English version of the song and its Latin American Spanish adaptation. By centering on these aspects, the study underscores the cultural and emotional consequences of translation decisions.

In doing so, the research positions semantic analysis not only as a theoretical lens but also as a practical approach to understanding how audiovisual translation influences reception. This emphasis reflects the broader dynamics of Latin American Spanish dubbing, which often privileges emotional and romantic undertones to resonate with local audiences. By examining this case, the study demonstrates how subtle translation choices can shape both narrative interpretation and cultural adaptation.

Ultimately, the study aims to provide insights for translators, dubbing professionals, and researchers by showing how meaning is negotiated between fidelity to the source text and cultural localization. This semantic perspective reinforces the relevance of dubbing research in a globalized media landscape, where audiovisual products must communicate across diverse linguistic and cultural contexts.



## METHODOLOGY

This study adopts a qualitative approach with a descriptive and exploratory scope, aimed at analyzing semantic variations between the original version of the song “My Best Friends in the World” from the animated series Adventure Time and its Latin American Spanish adaptation “¿Qué soy para ti?”. The research is framed within the descriptive branch of Translation Studies, following the classification proposed by Holmes and cited by Toury (2004), which focuses on collecting and systematizing empirical data for observation and analysis.

The design of the study is observational and cross-sectional, as the analysis was conducted on the two versions of the song at a specific point in time without any manipulation of variables. The object of study consisted of the original and dubbed song lyrics, which were selected due to their cultural relevance and notable semantic differences. Data were collected directly from these two sources, ensuring that the analysis was based on primary material.

Two instruments were employed to support the analysis: a concentration table and a comparative chart. The concentration table was used to record and organize general musical aspects, semantic elements, and translation strategies, while the comparative chart contrasted specific verses in order to highlight thematic focus, tone, and meaning transmission between the source and target versions. Both instruments were validated through expert review to confirm their consistency and applicability to semantic analysis in translation studies.

The semantic analysis was guided by set of categories that allowed for a systematic interpretation of meaning shifts. These categories included literal translation, creative adaptation, omission, generalization, and reformulation. Each verse of the song was examined according to these parameters to determine how the dubbed version preserved, modified, or omitted elements of the original message. This process made it possible to identify the degree to which semantic fidelity was maintained and how cultural adaptation shaped the final product.

Ethical considerations were respected throughout the process, as all materials used were publicly available and the study did not involve human subjects. Limitations of the study include its focus on a single song, which, while enabling a deep analysis, restricts the generalizability of the findings to other cases of audiovisual translation.



## RESULTS AND DISCUSSION

The analysis of the dubbing reveals a series of techniques, strategies, and errors present in the adaptation of the song “My Best Friends in the World” into Latin American Spanish under the title “¿Qué soy para ti?”. While both versions communicate a central message about the value of friendship, the most significant findings emerge at the semantic level, where omissions, generalizations, and reformulations reshape the emotional and thematic impact of the song.

From a semantic standpoint, one of the clearest cases is the omission of specific details such as “I lost a piece of your hair”, which in the original functions as a concrete nostalgic trigger but is generalized in the Spanish version as “perdí un pedazo de ti”. Similarly, the translation of “my best friends in the world” as “mis amigas sin igual” illustrates a semantic shift: while the rhyme is preserved, the sense of inclusivity and universality conveyed in the source text is reduced to a more limited expression. These examples demonstrate how the dubbed version narrows the scope of meaning, weakening certain emotional nuances of the original.

Another key semantic modification is the introduction of verses that emphasize the protagonist’s unrequited romantic feelings. This change shifts the thematic center of the song away from collective friendship and shared memories toward personal emotional conflict. As Agost (1999) suggests, cultural adaptation can sometimes alter the pragmatic function of a text, leading to semantic loss. In this case, the Spanish version reinterprets the song’s intent, making it more aligned with Latin American audience preferences for sentimental and romantic undertones.

At the same time, literal translation and creative adaptation strategies coexist throughout the text. Literal translation appears in lines where structural fidelity is prioritized, while creative adaptation is evident in cases where rhythm and rhyme must be preserved in the target language, as noted by Hernández (2015). However, the semantic consequences of these strategies vary: in some cases, they succeed in maintaining meaning, while in others they introduce notable shifts that alter interpretation.

Although structural and musical aspects (such as the verse-stanza-chorus format and rhyme schemes) remain consistent across versions, these elements are secondary to the semantic changes identified. The findings indicate that is precisely through omissions, generalizations, and thematic shifts that the audience’s emotional reception is most affected.



The novelty of this study lies in its detailed semantic comparison of two versions of a single song within an animated audiovisual context-an area rarely explored in existing literature. By foregrounding semantic shifts as the central results, this research demonstrates the importance of meaning-focused approaches in audiovisual translation, offering guidance for translators and dubbing professionals on balancing fidelity and cultural adaptation in song translation.

## ILUSTRATIONS, TABLES AND FIGURES

**Table 1. Central Conceptual Axes in Translations, Dubbing, Semantic and Audiovisual translation**

WORD	DEFINITION	YEAR	AUTHOR
<i>Translation</i>	Translation is the replacement of textual material in one language (SL) by equivalent textual material in another language (TL)	1995	Catford
	Translation is generally used to refer to all the process and methods used to convey the meaning of the source language in to the target language	1995	Ghazala
	The translation is a text in a language X, of equivalent style and of an editorial quality at least equal to that of the original text and intended to transmit the same message to the same category of readers and for the same purpose as that of the original text.	1993	Karla Déjean Le Féal
	Translation is the oldest work of all, for centuries this phenomenon has been carried out, which can be evidenced in the translation of the Bible from Hebrew to Latin by Saint Geronimo, around 384 AD. c.	1975	Steiner
	Translation is an act through which the content of a text is transferred from the source language in to the target language	1958	Foster

<i>Dubbing</i>	“the translation and adjustment of a script of an audiovisual text and the subsequent interpretation of this translation by the actors, under the direction of the dubbing director and the advice of the linguistic advisor, when this figure exists”	2004	Chaume
	We understand dubbing as the process by which the voices of the actors in an audiovisual product are replaced by recording other voices that interpret the dialogues and other verbal content in a language other than that of the original product and coinciding with that of the recipient to whom the folded product is directed.	2000	Palencia Villa
<i>Semantics</i>	Semantics is the part of linguistics that is concerned with meaning.	2002	Lobner
	Semantics is the study of how language organizes and express meaning	1998	Kreidler
	Semantics is the study of meaning communicated through language	1997	Saeed
	Semantics is the study of meaning in language	1983	Hurford and Heasley
	Semantics is the study of meaning	1977	Lyons
<i>Audio-visual translation</i>	The audiovisual texts that are the object of the transfer are so because they provide translatable information through certain channels (acoustic and visual)	2004	Chaume
	It includes the transfer of texts in any of the physical media or supports currently existing, so that it is not limited to a cinema screen or a television, but includes	2004	Chaume

computers. Thus, we could say that it includes what is currently known as localization, that is, translation and adaptation of computer products.		
Is a type of specialized translation that encompasses those texts intended for the film, television, video and, in general, multimedia products sector	1999	Agost
It has its own characteristics, since it implies that the professional has special knowledge both of the thematic field that the content deals with, which can be very varied, and of the limitations and techniques of the specialty, which inevitably limit the translation.	1999	Agost

Note: SL = Source Language; TL = Target Language

**Table 2. Basic Terms of Translation and Dubbing**

<b>Word</b>	<b>Authors</b>	<b>Year</b>	<b>Definition</b>
<i>Translation</i>	Foster	1958	Translation is an act through which the content of a text is transferred from the source language in to the target language
<i>Translation</i>	Steiner	1975	translation is the oldest work of all, for centuries this phenomenon has been carried out, which can be evidenced in the translation of the Bible from Hebrew to Latin by Saint Geronimo, around 384 AD. c.
<i>Translation</i>	Karla Déjean Le Féal	1993	... is a text in a language X, of equivalent style and of an editorial quality at least equal to that of the original text and intended to transmit the same message to the same category of readers and for the same purpose as that of the original text.

<i>Translation</i>	Ghazala	1995	... refer to all the process and methods used to convey the meaning of the source language in to the target language
<i>Dubbing</i>	Palencia Villa	2000	... the process by which the voices of the actors in an audiovisual product are replaced by recording other voices that interpret the dialogues and other verbal content in a language other than that of the original product and coinciding with that of the recipient to whom the folded product is directed.
<i>Dubbing</i>	Chaume	2004	“the translation and adjustment of a script of an audiovisual text and the subsequent interpretation of this translation by the actors, under the direction of the dubbing director and the advice of the linguistic advisor, when this figure exists”

**Table 3. Current Research Trends in Semantic Analysis of Song Dubbing**

<i>Thematical Trend</i>	<b>Theoretical Trend</b>	<b>Methodological Trend</b>
<i>Music in translation (2)</i>	the language in the translation of songs -Music as universal language (reference) - Translation strategies	<ul style="list-style-type: none"> <li>• Descriptive, explicative and qualitative study</li> <li>• observation scheme</li> </ul>
<i>Song dubbing</i>	cultural referents of dubbing	<ul style="list-style-type: none"> <li>• Descriptive, explicative and qualitative study</li> <li>• observation scheme</li> </ul>

<i>Translation into film music (4)</i>	<ul style="list-style-type: none"> <li>- Translation Strategies</li> <li>- Audio-visual translation</li> <li>- Translation and adaptation of songs from animated movies</li> </ul>	<ul style="list-style-type: none"> <li>• Descriptive, explicative and qualitative study</li> <li>• observation scheme</li> <li>• comparative chart</li> <li>• comparative analysis</li> </ul>
<i>Dubbing of songs in cartoons</i>	Adaptation of the translations to the rhythm and register of the original song	<ul style="list-style-type: none"> <li>• descriptive and qualitative study</li> <li>• observation scheme</li> </ul>
<i>Translating musical texts</i>	rhyming and lip synchronization	<ul style="list-style-type: none"> <li>• descriptive and qualitative study</li> <li>• observation scheme</li> </ul>
<i>Film music</i>	Cinematography	<ul style="list-style-type: none"> <li>• descriptive and qualitative study</li> <li>• observation scheme</li> </ul>

*Note.* This table shows the thematical trend, theoretical trend and the methodological trend of each article

**Table 4. Representative Excerpts from the Original and Dubbed Versions of the Song**

My Best Friends in the World	¿Qué soy para ti?
What I lost, was a piece of your hair	Que perdí, Un pedazo de ti
When I just, just had all of you there Oh, just had all of you there with me, my friends If you're even my friends.	Pues sin tí, Yo no puedo vivir Con... Mis amigos Podré seguir y así Soñar con tu amor...
What am I to you? Am I a joke, your knight, or your brother?	¿Qué soy para ti? ¿Soy una broma o tu hermano?
Oh, you a-a-a-a-are my best friends in the world. You a-a-a-a-are my best friends in the world.	Ustedes soooooon mis amigas sin igual Lo soooooon no hay nadie mas así,
I'm gonna sing a song to you and I refuse to make it fake. Make no mistake, I'm gonna sing a song that feels so real, it'll make this do-o-o-o-or break!	Yo les canto mi canción Y lo haré de corazón... Lo haré de tal manera y Tan real que así Podré abriiiiir la puerta.

**Table 5. Instrument 1. Concentration Table**

<b>ASPECTS</b>	<b>DESCRIPTION</b>	<b>DIFFICULTY</b>	<b>PERSONAL</b>
		<b>TO FIND THE</b>	<b>OBSERVATIONS</b>
		<b>INFORMATION</b>	
		<b>(FROM 1 TO 5)</b>	
<i>SECTION 1: GENERAL ASPECTS</i>			
<i>RIM AND RHYTHM</i>	The same in both	1	The same in both
<i>MAIN THEME</i>	<ul style="list-style-type: none"> <li>- Original song: The importance of friendship and nostalgia for the good times shared.</li> <li>- Adaptation song: The need for recognition and appreciation from another person who does not reciprocate your feelings.</li> </ul>	1	...
<i>SIGNIFICANT CHANGE IN THE LYRICS OR MELODY</i>	<p>the melody is the same,</p> <p>the significant change in the lyrics is in the chorus, and the omissions that are made in things that are said in English but in Spanish are not mentioned</p>	3	<p>There are many omissions and how the sentences are said in Spanish to make it sound more natural, is what causes the changes, for example in English it is "my best friends in the world", whose literal translation would be "my best friends in the world ", but for the song to be</p>

		heard, "my friends without equal" was written, and like this there are many more examples
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*SECTION 2: SEMANTIC ASPECTS*

*TRANSLATION STRATEGIES AND TECHNIQUES*

equivalence, adaptation, reformulation, context, omission, point of view, localization and transposition	4	There are many strategies and techniques used for the dubbing of the song, and although it sounds very good, it could have sounded better not using so many techniques and leaving certain things that are mentioned in English and not in Spanish.
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*CATEGORIZATION OF THE TECHNIQUES*

by approach (enfoque) and level of intervention	4	It is important to classify to facilitate the organization of the information that is available on the techniques used in dubbing
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*TRANSMISSION OF THE MEANING AND INTENTION OF THE SONG*

- "My best Friends in the world": Sad song that talks about the pain of separation and the nostalgia for lost friends	2	I feel that the original song, by mentioning so many things, makes them remember the moments they lived and generates nostalgia, as well as joy for
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<p>- “¿qué soy para ti?”: Melancholic song that talks about the doubts he has about her because he cannot be reciprocated and that he also appreciates the friendship that she offers him and their 2 other Friends.</p>		<p>being all friends, while the dubbing does not mention those memories and gives a lot of weight to what they feel the singer regarding if at some point it will be reciprocated, so it feels like a melancholic song</p>
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**Table 6. Instrument 2. Comparative Chart**

<b>ASPECTS</b>	<b>ORIGINAL SONG “My</b>	<b>TARGET SONG</b>	<b>COMMENTS</b>
	<b>Best Friends in the World”</b>	<b>“Qué Soy Para ti”</b>	
<i>MAIN MESSAGE</i>	Friendship is a valuable treasure that must be cared for and cultivated.	friendship can help cope with a sad feeling of not being reciprocated	Both show that friendship is something to be cherished and appreciated, in the original version it is a treasure, while the Spanish version shows that it helps him to cope with certain feelings.
<i>TRANSMITTED EMOTIONS</i>	Nostalgia, love and gratitude for friendship.	Nostalgia, doubt, love and gratitude for friendship.	Practically both transmit the same thing at the moment of listening, the



*SYMBOLISMS*

*CULTURAL*

*REFERENCES*

*PERCEPTION OF THE SONG*

		artists manage to connect well with the audience.
Friendship as a valuable treasure and nostalgia for shared moments.	You minimize me for being young as looking for an answer that she does not correspond to him.	Due to the omission and amplification of various parts, it makes of another type of message
Idioms and expressions “Do you look down on me cause I'm younger?” “I'll remember the pasta that we shared” “Make no mistake”	Idioms and expressions “¡Yo no puedo vivir!” “Me minimizas” “mis amigas sin igual.” “lo haré de corazón.”	In the English version certain words and conjugations of everyday and informal language are used, as well as abbreviations, in the dubbed song certain expressions and words used by Latin people are used, as well as certain sentences that although they are not used on a daily basis, it could be said that they are well used.
Is perceived as a touching and emotional song that highlights the importance and value of friendship. It	Is perceived as a beautiful ode to friendship, capable of evoking genuine	Both are perceived in an emotional way and are considered beautiful songs that speak of the



<p>generates a sense of warmth and emotional connection as it conveys the deep feelings of love and appreciation that the character of Finn has for his best friends.</p> <p>The song evokes a sense of nostalgia for the shared moments and the emotional bonds formed throughout their adventures. It inspires a feeling of camaraderie and unity, reminding us of the significance of having true friends in our lives.</p>	<p>emotions and reminding listeners of the importance of having close and dear friends in life. However, the enveloping music and the emotive voice of Finn (and in the case of the dubbing, of the actor playing him) reinforce the feeling of affection and highlight the sincerity of the feelings expressed in the song.</p>	<p>value of friendship, where you can feel the connection of the protagonist with his friends, in addition to the voices of the singers are emotional and make the verses are transmitted with intensity, and in both you can notice the sincerity with which the protagonist sings</p>
<p><i>CATEGORIZATION OF THE TECHNIQUES</i></p> <p>No one because is the original song</p>	<p>The categories of the types of techniques used that could be observed are the following:</p> <ol style="list-style-type: none"> <li>1. Literal translation techniques</li> <li>2. Free translation techniques</li> </ol>	<p>You can notice the difference between the songs, you can see that in many cases a literal translation is used, because they are not so complex sentences, you can also see some free translation because there</p>



	3. Cultural translation techniques	are things that are not mentioned in the original version and are mentioned in the dubbing, the cultural translation is used to use sentences and common expressions of the dubbed language, and in the music video you can see that what the singer sings goes according to the movements of the character.	
	4. Creative translation techniques		
	5. Audiovisual translation techniques		
	6. Literary translation techniques:		
<i>VERSE ON WHICH THE SONG FOCUSES</i>	Oh, you are my best friends in the world You are my best friends in the world That's right, I'm talking about the two of you girls And you Jake I wanna sing a song to you and I refuse to make it fake	¿Qué soy para ti? ¿Soy una broma o tu hermano? ¿Qué soy para ti? Me minimizas por ser joven.	The focus of the verse changes because of the language, the song is repetitive so it is not difficult to give more attention to another verse, and, in fact, the change of several things in dubbing causes it to focus on other verses, plus the language requires that change for greater acceptance,



*POSSIBLE*  
*“ERRORS”*

		however the main objective of the song is shifted a little, making it necessary to analyze it further to realize that if they are about the same thing and have the same objective but a certain verse is strengthened.
No one because is the original song	Generalization of some situations; omission of some memories; adding certain parts that change the main theme of the song; lack of vocabulary of the culture	Putting very general things, like in the part where he mentions losing something from one of his friendships, and in the original version, he mentions that it's a lock of hair, also where he mentions remembering all the moments they lived and erasing specific things like the place where they ate pasta, where omission also comes into play, and also changing the main theme, although it was well received in



		<p>the dubbing, the translation should maintain the same verse as the center and find a better translation for "my best friends in the world" instead of leaving it as "my unmatched friends" since there are better ways to phrase it, and even if the verse had been adjusted to rhyme, it would have been the best option.</p>
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## CONCLUSION

Semantic analysis in translation is a crucial tool for understanding how meaning is transmitted, reshaped, and reinterpreted across languages and cultures. In the case of “My Best Friends in the World” and its Spanish adaptation “¿Qué soy para ti?”, this approach allowed us to examine how translation strategies, omissions, and shifts in thematic focus influence both the narrative intent and the emotional reception of the song.

The analysis revealed three key findings. First, translation techniques such as literal translation and creative adaptation maintained the rhythm and musicality of the original while inevitably reshaping certain expressions. Second, omissions and generalizations in the dubbed version simplified specific details. Altering the nuances of nostalgia and shared memory. Third, the shift in thematic focus toward unrequited romantic feelings redirected the listener’s perception, placing greater emphasis on individual emotion than on collective friendship. Together, these findings demonstrate that even subtle changes in

translation can significantly influence how audiences interpret concepts like friendship, love, and gratitude.

Beyond its academic contribution, this research highlights the value of semantic analysis in everyday life. By critically examining how meaning evolves through translation, individuals can become more aware of cultural diversity and the ways in which language shapes emotional understanding. For educators, communicators, and artists, such analysis offers a practical means to foster intercultural empathy and preserve the integrity of creative expression in translation.

Future research should extend this approach to a wider range of musical genres and dubbing contexts, as well as explore audience reception to better understand the effects of semantic shifts. In doing so, semantic analysis can continue to serve both as a rigorous scholarly method and as a practical bridge connecting people through the shared experience of music.

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