

TRANSLATION & SEMIOTIC ANALYSIS OF CONCEPT ALBUM

Decoding Pink Floyd's Animals: A Semiotic and Translational Analysis

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Dedication

To my family, especially my mother, grandmother, godmother and stepfather, whose remarkable upbringing contributed to my growth as a person, a student and as a professional. To Opeth, Death and Kessoku Band, as their music inspired me to begin with this project.

Juan Pablo Contreras Becerra

To my mom, who has been my strength until this point; to my cat, who I adore watching sleep while I work, and to my friends, who help me achieve all my potential.

Valentina Rojas Díaz

To my family, especially to my grandma who has always been there to support me and accompany me throughout my life. To Stray Kids, since their music has been with me through my ups and downs, and inspired me to opt for this degree. Finally, I would like to dedicate this project to my friends who always motivate me and encourage me to be my best.

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Table of contents

1. Introduction	11
1.1. Research problem.....	12
1.1.1. Context	12
1.1.2. Justification	12
1.1.3. Relevance.....	13
1.1.4. Objectives.....	14
2. Contextualization.....	14
2.1. Social, political and economic background	15
2.1.1. Historical background (Britain in the 1970s)	15
2.1.2. Conflict and class struggle in industry: The 1972 and 1974's miners' strikes.....	16
2.1.3. A sharp downturn in the British economy: Keynesianism and stagflation.....	16
2.1.4. A rise in violence rates and extremism	17
3. Music Translation	18
3.1. Translation Approaches that Have Been Used in Music Translation	19
3.1.1. Opera Translation	19
3.1.2. The Pentathlon Approach	20
3.1.3. Other Approaches that Can be Used in Music Translation.....	22
3.2. Cultural Context.....	23
4. Theoretical and Conceptual Framework	23
4.1. Introduction.....	23
4.2. Theoretical Framework	24
4.2.1. Translational approach	24
4.2.2. Semiotic approach.	24
4.3. Conceptual Framework	29
5. Methodology.....	32

TRANSLATION & SEMIOTIC ANALYSIS OF CONCEPT ALBUM

	5
5.1. Type of research.....	32
5.2. Corpus	32
5.3. Resources and Analysis Techniques	34
5.3.1. Translation Analysis	35
5.3.2. Semiotic Analysis.....	36
6. Translational and Semiotic Analysis	37
6.1. Semiotic Analysis of Pigs on the Wing I and Pigs on the Wing II.....	38
6.1.1. Narrative level.....	38
6.1.2. Discursive level.....	39
6.1.3. Thematic level.....	39
6.2. Semiotic Analysis of Dogs	44
6.2.1. Narrative level.....	44
6.2.2. Discursive level.....	44
6.2.3. Thematic level.....	45
6.2.4. Illustration	48
6.3. Semiotic Analysis of Pigs (Three different ones).....	53
6.3.1. Narrative level.....	53
6.3.2. Discursive level.....	54
6.3.3. Thematic level.....	55
6.3.4. Illustration	58
6.4. Semiotic Analysis of Sheep	62
6.4.1. Narrative level.....	62
6.4.2. Discursive level.....	62
6.4.3. Thematic level.....	64
6.4.4. Illustration	66
7. Findings and discussion	67
7.1.1. Translational Analysis.....	67
7.1.2. Semiotic Analysis.....	69

TRANSLATION & SEMIOTIC ANALYSIS OF CONCEPT ALBUM

	6
8. Conclusion and further research	70
8.1. Challenges and limitations.....	71
8.2. Further research	72
References.....	

List of Tables

Table 1: Comparison between Apter & Herman’s translation and Literal Translation applied to an Opera work (No 5. Duet)	20
Table 2: English Translation of the song “Pokarekare Ana”by Peter Low, applying the Pentathlon Principle	21
Table 3: Translation Analysis of the songs Pigs on the Wing I and Pigs on the Wing II.....	37
Table 4: Translation Analysis of the song Dogs.....	40
Table 5: Translation Analysis of the song Pigs (Three different ones)	50
Table 6: Translation Analysis of the song Sheep.....	59

List of figures

Figure 1 Illustration for the Semiotic Analysis of Dogs: *Ace of Wands*48

Figure 2 Illustration for the Semiotic Analysis of Pigs (Three different ones): *Three of Coins*
.....58

Figure 3 Illustration for the Semiotic Analysis of Sheep: *Their Sun*66

ABSTRACT**Title:** Decoding Pink Floyd's *Animals*: A Semiotic and Translational Analysis¹**Authors:** Valentina Rojas Díaz, Juan Pablo Contreras Becerra, María Camila Camargo Rodríguez²**Key words:** Music translation, concept album, semiotic analysis, semiosphere, semiotic space, source text, target audience.

This study uses translation and semiotics as tools to analyze the lyrics from Pink Floyd's *Animals*, a conceptual album from 1977 inspired by George Orwell's *Animal Farm* (1945). The objective is to translate the lyrics of the songs, conduct a semiotic analysis for each song, and illustrate the three main songs based on this analysis. To achieve this, we translated the whole record using Nida's Dynamic Equivalence to make the text understandable for the target audience. Afterwards, we conducted a translational analysis for each song using Hurtado-Albir's translation techniques. Likewise, we conducted a twofold semiotic analysis based on the theory of The Semiosphere by Yuri Lotman and Greimas' levels of analysis. Finally, three illustrations for the songs Dogs, Pigs (Three different ones) and Sheep were created based on the semiotic analysis. The findings reveal that the most used translation techniques for this project were adaptation, established equivalent and linguistic amplification. Additionally, there were some differences in the interpretations of the characters in Orwell's *Animal Farm* and Pink Floyd's *Animals*, in accordance with Lotman's concept of collective memory and its variability.

¹ Bachelor Dissertation

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RESUMEN**Título:** Descifrando *Animals* de Pink Floyd: Un Análisis Semiótico y Traductológico³**Autores:** Valentina Rojas Díaz, Juan Pablo Contreras Becerra, Maria Camila Camargo Rodriguez⁴**Palabras clave:** Traducción musical, álbumes conceptuales, análisis semiótico, semiosfera, espacio semiótico.

Este estudio usa la traducción y la semiótica como herramientas para analizar las letras del álbum conceptual *Animals* de Pink Floyd (1977) inspirado en la novela *Animal Farm* de George Orwell (1945). El objetivo del estudio es traducir la letra de las canciones, realizar un análisis semiótico para cada una y crear tres ilustraciones con base en el análisis semiótico de las tres canciones principales. Para lograr esto, traducimos el álbum usando el enfoque de Equivalencia Dinámica de Eugene Nida para hacer el texto comprensible para la audiencia. Después, realizamos un análisis traductológico para cada canción usando las técnicas de traducción propuestas por Hurtado-Albir y un análisis semiótico con base en la teoría de la Semiósfera de Yuri Lotman y los niveles de análisis de Greimas. Finalmente, se crearon tres ilustraciones basadas en los análisis semióticos de las canciones *Dogs*, *Pigs (Three different ones)* y *Sheep*. Los hallazgos revelaron que las técnicas de traducción más utilizadas fueron adaptación, equivalencia establecida y ampliación lingüística. Asimismo, se encontraron diferencias en las interpretaciones de los personajes entre la novela y el álbum, en concordancia con el concepto de memoria colectiva y su variabilidad propuesto por Lotman.

³ Trabajo de grado

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1. Introduction

The demand for translation has increased in current times after technology, internet, and global interactions have become the ways to communicate for almost everyone. And by extension, these global exchanges may lead us to explore new contexts and cultures with the sharing of different expressions and text types, such as poetry and songs. Additionally, in our experience, both poetry and music are relevant for intercultural exchange, as they have the power to allow people from different parts of the world to get a grasp of other countries' cultures, mannerisms, and beliefs through the lyrical content. Moreover, this lyrical content can range from expressing emotions to messages containing critical and denunciatory language towards their context, in order to express feelings such as frustration.

Tunbridge (2021) highlights the importance of translating songs and poetry, as in this way we can define ourselves in relation with the world, visualizing places and people that are different from our direct experience. However, even though translation in songs has been done for a long time and the demand has increased, this field of translation has rarely been an object of research (Apter & Herman, 2016).

This paper aims to contribute to the deepening of this field through documentary research, with the Spanish translation and semiotic analysis of the album *Animals* by Pink Floyd. First, this research begins by providing the historical background and the context surrounding the album's creation. Secondly, we build a theoretical and conceptual framework rooted in translatology and semiotics. Thirdly, we present our translation and semiotic analysis of the lyrics, followed by the recording and reporting of results taking the procedures of the scientific methods applied to qualitative research in account. Finally, and at the end of the translation process, we present a set of illustrations inspired by the theming of the songs in

order to complement the production by portraying a faithful, symbolic representation of our own analysis.

1.1. Research problem.

1.1.1. Context

This research project presents the thought process of translating, analyzing, and illustrating the lyrics of the album *Animals* by Pink Floyd, using various translation techniques during the translation stage, as well as the use of semiotics during the analysis stage after the translation. The album in question is a production from the British progressive rock band Pink Floyd. This record was released in 1977, a decade that some experts judge as one of the toughest periods that modern, post-war Britain had to endure (Morgan, 2017 p.1).

We intend to carry out this translation exercise based on the historical context gathered from various sources that tell the story of Britain in the decade of 1970 and the issues it faced regarding politics, economy and social problems. This translation exercise expects to understand the album as a form of artistic expression that seeks to represent its time, context and situation.

1.1.2. Justification

Music has been a huge part of us as people, from our childhood to our adulthood and through all of our careers as teachers and translators. However, music and translation are fields that, although related to each other, do not have a lot of research material, which means that it has not picked up the interest of the experts in these fields (Blázquez & Cárdenas, 2019). Music translation is also a field that requires a multidisciplinary approach, as experts from different fields may or may not be familiar with the knowledge that is necessary to proceed with the research (Susam-Sarajeva, 2008 p,189). Taking this into account, we hope that the

contributions that are to be made during this research and translation project can add to the valuable yet scarce resources available for this discipline.

Finally, it is important to clarify that even though this work is presented as documentary research, it does not necessarily stem from a research problem. Instead, this work is developed from our collective interest in the development of an academic translation work including semiotics and music.

1.1.3. Relevance

The relevance this study has for the field of translation stems from our approach to the process of translating a text with the use of both translation techniques and semiotic analysis techniques. As it was mentioned before, translation is directly related to semiotics in the way both are concerned on meaning, and we expect the approach we propose bring an image of music translation into perspective, where not only semantics is considered, but also meaning and symbolic relationships in order to perfect the act of translation and bring it to the next level.

1.1.4. Objectives

1.1.4.1. Main objective. The main objective is threefold: 1) translate the lyrics of the songs from the album *Animals* by Pink Floyd, 2) conduct a semiotic analysis of the lyrics, 3) illustrate them based on the target texts and analysis. This, in order to put the knowledge gathered during our career into practice, including the translation courses and our experience with English and translation in general.

1.1.4.2. Specific objectives. The specific objectives are six in total: 1) to make use of the necessary strategies and tools to comprehend poetry and lyrics, 2) to acquire knowledge about the symbolic, structural, conceptual and terminological. configuration of the target typology and its authors, 3) to solve the translation issues presented by the source texts based on the approach selection and adequate techniques, in order to achieve the desired outcomes, 4) to produce professional-quality translations (style, equivalence, fluency and adequation), 5) to analyze the target texts based on a semiotic-oriented theoretical framework and 6) to represent the semiotic and translation analysis with illustrations of each song.

2. Contextualization

Music translation is a field that has been almost neglected inside Translation Studies despite how important music can be for a lot of people's lives and experiences, as well as their development as individuals and societies. According to Sarajeva (2008 p,188), the influences of music are based on how people and societies, countries, and their cultures function, while serving as a way of passing down traditions, histories and behaviors through lyrics and melodies. However, although Translation Studies still need to dive deeper inside Music Translation aside from their pedagogical uses (Blázquez & Cárdenas, 2019), this type of art translation may be the most influential for individuals and societies, as well as serving as a culture bridging or sharing mechanism (Susam-Sarajeva, 2008).

Besides the function of bridging cultures that has been assigned to music, artists have taken the storytelling aspect of music a step further, from single tracks to full-fledged music albums, with the objective of telling stories that revolve around a concept. Thus, musicians began composing productions that went beyond a single track, favoring long-lasting productions (LPs), including songs that were arranged and composed around a specific concept or a specific mood or stylistic choice, instead of just being a compilation of songs from a certain period. This change of perspective gave birth to what we know today as concept albums (McCormick, 2024).

We set out here to translate and analyze one concept album. This album has a cult status, it is recognized as a timeless album by the critics and fans of the band *Pink Floyd* due to its groundbreaking change of musical style. Adopting a style more reminiscent of Punk Rock, a music genre that gained a lot of popularity due to its critical, denunciatory lyrics and topics such as inequity, anarchism and anti-authoritarianism. (Crossley & Blake, 2016)

2.1. Social, political and economic background

2.1.1. Historical background (Britain in the 1970s)

During the decade of the 1970s, The United Kingdom went through one of their most complicated periods of time in recent history from a sociopolitical point of view (Morgan, 2017 p.1). This period, also known as the "Dark Age " of United Kingdom's history, brought some of the most important conflicts between the government and the grassroots, as well as internal issues within the government of the United Kingdom. These issues resulted in a period of political and economic instability and uncertainty that would later influence art and music from its correspondent time period. According to history and popular recollection of information, the four main reasons that marked the decade of the 70s as the "Dark age" of Britain history

were conflict and class struggle in industry, a sharp downturn in economy, a flight to extremism in popular life, and a rise in both public and domestic violence.

2.1.2. Conflict and class struggle in industry: The 1972 and 1974's miners' strikes.

During the decade of 1970, and in response to British prime minister Edward Heath's Industrial Relations Act, the UK's National Union of Mineworkers stood against the United Kingdom's government twice in the form of two strikes that were held in 1972 and 1974. As a result, the lack of mining activity left the United Kingdom in the darkness, as it stopped energy from flowing through the country. Consequently, the strike paralyzed the whole country, from small, local businesses such as restaurants and bars, all the way through. The strike also affected the electrical flow of the whole country, one of the reasons why this period of time received the label of the "Dark age" of British history. As a response to the strikes, British Prime Minister Edward Heath declared an immediate state of emergency in the whole country, thus paralyzing the economic activity during Christmas eve.

2.1.3. A sharp downturn in the British economy: Keynesianism and stagflation

Although experts and politicians expected a 4% annual growth in the British economy between 1964 and 1970, as well as predictions made by historians about the "golden age" of British economy that lasted from 1945 to 1973, the economic situation of the country did nothing but plummet downwards during the following years (Morgan, 2017b).

During the mid-70s, and as a result of government mismanagement in the economic field, Britain experienced one of their darkest periods regarding its economy, fueled by institutional mistrust. The Nixon shock of 1971, along with the oil crisis of 1973, increased the unemployment rate not only in Britain, but in the rest of the western world (Runciman, 2013b). Following the previous events, the situation in Britain escalated to an increase in their inflation rates by 25%, a number that triggered the alerts because a country with 30% of inflation rates

would be practically ungovernable and unsustainable, according to common assumptions at the time (Runciman, 2013b).

Another important factor that contributed to the downfall of the British economy was the economic failure that John Maynard Keynes' economic model of Keynesianism brought to the country due to a phenomenon known as stagflation. According to Rogers (2013 pp. 3) the phenomenon of stagflation, along with other issues that were a product of previous governments, brought a high percentage of unemployment and inflation, as well as a lack of demand in the country's economy due to a collapse in Keynes' framework regarding economic management. These issues, all of them a product of Keynes' inability to predict these upcoming problems, mainly due to its lack of attention to inflation in the rest of the world's economy and its focus on pre-war unemployment as the main issue rather than the former, sank British economy even further down the country's "Dark age" (Morgan, 2017b).

2.1.4. A rise in violence rates and extremism

Due to the problems regarding unemployment, constant strikes and a huge increase in the country's inflation rates, violent manifestations emerged and increased in number in a level of intensity reminiscent of the 17th century's civil war (Morgan, 2017b p. 8). These manifestations of violence increased, including assassinations, bombings, and shootings such as the Bloody Sunday of 1972, resulting in 13 casualties after a group of soldiers opened fire against 26 protesting civilians¹⁵ (Morgan, 2017b).

Following this, the domestic violence rates increased dramatically. According to the police, a rising number of 89.599 cases were recorded in 1974 alone, as well as an increasing

⁵ Although the Bloody Sunday incident happened in Northern Ireland, the consequences both here and in other parts of mainland Britain were just as horrifying, as violent manifestations including bombings, shootings and assassinations occurred during the following years.

number of rapes and wife-battering cases (violence from husbands towards their own wives) (Morgan, 2017b p. 10). This caused the government to protect women by moving them to safer places in many cities in order to provide economical and psychological support through a voluntary movement known as Victim Support. These numbers reflected how insecure Britain was at the time, as a product of poor governmental decisions.

Now, despite the inherent negativity of all the events mentioned before regarding political, economic and social problems, as well as the accumulation of negative feelings after the mourning of former band member Syd Barrett (Crossley & Blake, 2016. p.74). These events fueled the band's inspiration in an outburst of rage, which resulted in the crafting of the album that is going to be worked on, analyzed and translated at the end of this project.

By knowing the sociopolitical context of the time the album was created, one can relate the background information to the meaning of the lyrics and the message the band wanted to convey. Equivalently, it is crucial to understand how other authors have approached Musical Translation and what techniques they have used to maintain the original meaning.

3. Music Translation

The area of Music Translation as a research topic has not been relevant for researchers until very recently. There is not much bibliography regarding this field, but in recent years the importance of Music Translation has become more visible, as well as how using different methods to create translations can end up in a variety of results that respond to what is wanted from the translation, whether it is its commercialization or maintaining the original message of the source. Susam-Sarajeva (2008 p.187) mentions in her article that investigating the role of translation in musical performances can make people gain a deeper understanding of the different forms that translation can take and how it connects with other kinds of expression.

Thus, supporting the idea that advances in the area of musical translation are significant to our society.

When creating a translation of a musical piece, it is essential to pay attention to all the different aspects of the meaning and style of the song's lyrics since at least one of these features must be congruent with the original intention of the author. According to Nida & Taber (2003), when referring to poetry, "translating consists in reproducing in the receptor language the closest natural equivalent of the source-language message, first in terms of meaning and secondly in terms of style" (p.11), this statement highlights the importance of maintaining meaning above cultural and linguistic barriers, being consistent with the approach of this research project, and even if the authors are not focusing on Musical Translation, some of the concepts they present can be applied in this type of translation because the interplay between linguistic meaning and cultural background is critical in music.

The following section informs about a range of translations made by various authors and the techniques they used to transmit the messages of the source texts in different ways.

3.1. Translation Approaches that Have Been Used in Music Translation

3.1.1. Opera Translation

In their work Apter & Herman (2000) mention the different challenges they had when translating Opera from Italian to English and turning it into a drama. In their article, the authors address the complexities of creating translations that not only convey the original text accurately but also remain singable to music that already exists. To create their translation, Apter & Herman contemplated the need to balance linguistic fidelity with theatrical effectiveness; they also emphasized the importance of the translation being sung and acted well and sought to rightly transmit the dramatic elements of the opera. For instance, the *No. 5 Duet* first paragraph, authors Apter and Herman translate the source text from Portuguese to English,

as well as paying attention to singability and the correct transmission of the dramatic elements of the main piece.

Table 1.

Comparison between Apter & Herman's translation and Literal Translation applied to an Opera work (No 5. Duet)

Source text	Apter & Herman English Translation	Standard English Translation
Raro maggiusta volonta	Espouse my faxioms of life,	Adopt my philosophy of life
difforme e dabbenante imperoti modenza.	for brook I scantly will a willful will to diss me!	for I am rarely tolerant of disrespect towards me!
Tecollevai, tecollevai conforme	Reared I thee rectly by the book;	I raised you correctly, according to the rules;
e dabbenante imperoti milta!	if thou affrontest pop, thou'lt bear a tanned behind!	if you insult your father, you will be spanked!

In this way it can be seen how the authors prioritize creating translations that can be sung and ensure that words flow harmoniously when performing, for instance, this can be evidenced when the authors translated “.Tecollevai, tecollevai conforme” into “Reared I thee rectly by the book” instead of “I raised you correctly, according to the rules” , because in the first translation the choice of words and their order is more poetic rather than academic as in the second one. This attention to musicality enhances the overall theatrical experience and helps to maintain the integrity of the opera.

3.1.2. The Pentathlon Approach

Low (2005) discusses various possible strategies to satisfy the requirements that need to be taken into account while translating a musical work intended to be sung in the target language. In order to ensure that the translation achieves its goal, the author suggests implementing the "Pentathlon Principle", as it involves finding a balance between five different

criteria: singability, sense, naturalness, rhythm, and rhyme. He points out that it is important to consider the intended product when determining which of the five criteria should be prioritized when translating and that, as it is challenging to ensure total congruence between the original text and the translation, flexibility is also required.

Low shows several examples of song translations he has made (Ibid), where he applies this principle. One of the examples is a song in the traditional oral style of the Maori of Aotearoa New Zealand translated to English:

Table 2:

English Translation of the song "Pokarekare Ana" by Peter Low, applying the Pentathlon Principle.

POKAREKARE ANA	THE WATERS OF WAIAPU (version by Peter Low)
Pokarekare ana nga wai o Waiapu	Though the waters of Waiapu are perilous and stormy,
Whiti atu koe, e hine marino ana e!	If you decide to cross them they will be calm.
E hine e, hoki mai ra!	Oh darling girl, come back to me!
Ka mate ahau i te aroha e!	I'm overflowing with love for you!
E kore te aroha, e maroke i te ra,	In the heat of the noonday my love will never wither.
Makuku tonu i aku roimata e!	I will keep it watered with the tears from my eyes.
E hine e...	I am sending you a letter and a ring to fit your finger.
Tuhituhi taku reta, tuku atu taku ringi	If your family should see them there'll be trouble for sure.
E hine e...	My only pen is broken and I've run out of

paper,

But the love inside me will forever remain.

Based on the Pentathlon Principle example from Table 2, Low decided to focus on giving more weight to the criteria of sense, singability, and naturalness in order to produce a translation that is more in line with the original intention of the source text, which is celebrating and transmitting the culture and traditions from the Maori community. This decision arose from the fact that rhyme is irrelevant, as it was not considered in the original text and is not a significant element in the Waiata. With this example, the importance of taking the origin and context of the source text into account is paramount to create a translation according to what is desired.

3.1.3. Other Approaches that Can be Used in Music Translation

3.1.3.1. Dynamic Equivalence. Regarding the concept of Dynamic Equivalence, Nida & Taber (2003) imply that the translator's main objective should be to communicate the dynamic meaning of the source material rather than translating it word by word or literally. This method prioritizes the intended impact of the source text on the intended audience, which can be used in Music Translation to preserve the artistic and emotional impact of the source lyrics, while accounting for linguistic variations in expression and interpretation across cultural boundaries. The main point is to make the target audience feel the same way about the content as they did when it was written in its original language through the use of more flexible and dynamic choices of words and phrases that help the target audience understand and connect with the lyrics without altering the message the band wants to deliver.

3.1.3.2. Functional Equivalence. Having the concept of Dynamic Equivalence, Taber (2003) created the concept of Functional Equivalence, as it highlights the importance of maintaining the communicative function of the source text within its target cultural context. This type of translation approach or strategy encourages translators to think about the lyrics' wider cultural and artistic significance in addition to their literal meaning. This could entail finding equivalents for idiomatic phrases, cultural allusions, poetic and literary devices to make sure the translated lyrics accurately convey the music's emotional content and original meaning.

3.2. Cultural Context

Although not specifically mentioned as an approach to translation, Nida & Taber (2003) also emphasize how important it is to comprehend the cultural background of both the source and target languages when translating. Language use, symbolism, and social conventions are all shaped by the historical and cultural context, and these factors affect how a text is understood and interpreted. That is why cultural context is essential for understanding the ideas, imagery, and symbolism included in music lyrics while translating them. Examples of cultural elements are idiomatic expressions, the meaning of words, and specific topics related to the context of the place where the music is created. Nida and Taber also mention that translators need to adjust their work to align with the values and sensitivities of the intended audience, considering cultural variations in poetic norms, musical tastes, and social concerns.

4. Theoretical and Conceptual Framework

4.1. Introduction

Music translation is a field that still lacks scholarly research. Therefore, taking into account that the main objective of this study is to conduct a semiotic analysis based on the translation of the lyrics inside the songs from the conceptual album *Animals* by Pink Floyd, it

is necessary to prioritize the core meaning of the source text, as well as making it understandable for the target audience. Therefore, during the following sections, the theoretical framework is twofold: on the one hand it is focused on Translation Studies, and on the other hand on Semiotics. Both of them are relevant, as they help to convey the text in Spanish (target language) as well as interpreting the symbolic elements within the songs. Additionally, the conceptual framework includes the notion of literary devices, whose importance relies on connecting the reader with the text (Wambua et al, 2012) and must be analyzed in order to understand the messages hidden in between and beyond the songs, as well as the concept of translation techniques, as they are used during the translation analysis.

4.2. Theoretical Framework

4.2.1. Translational approach

4.2.1.1. Dynamic Equivalence. This approach is one of the two basic orientations proposed by Nida, in which the relationship between the receptor and the message is prioritized, rather than the structure of the source text. In dynamic equivalence the message has to be adapted to the new receptor's needs, as well as respecting their linguistic and cultural contexts (Munday, 2016, pp. 68). From that point on, Nida defines this approach as the search for 'naturalness' of expression in the target-language message, conveying the closest equivalence of the source-language message and sense through a more open or flexible choice of words and phrases that help the reader understand and connect with the text. Furthermore, even though this approach might not be suitable for texts that require a lot of precision in their translation (such as legal forms and medical texts), we consider that music translation and dynamic equivalence are a suitable combination, as music allows for more than one interpretation depending on the audience's opinions and perspectives.

4.2.2. Semiotic approach.

4.2.2.1. Semiotics in translation. Translation Studies scholars have recently studied the theory of semiotics in translation (or translation semiotics). According to Kourdis (2015), translation is a task that requires the use of semiotics in order to transition from one semiotic system⁶ to another one or, in other words, from the source language to the target language. Therefore, what we seek to learn from the semiotic system is identifying every symbolic relationship between the lyrical content of the album and the sociopolitical context that the artists wanted to reflect, as well as identifying how close these lyrics match with its main inspirational source: the book *Animal Farm* by George Orwell (1945).

Additionally, according to Susan Petrilli (2001, as cited in Kourdis, (2015) translation is a phenomenon of sign reality, thus making it operate within the space where semiotics works. For example, one of the similarities between translation and semiotics is that both are concerned about meaning, as every language or medium has its set of different symbols that can be shared with other systems that can be similar or different. Therefore, and by considering the type of text that is the object of this study/translation –a concept album–, there is an important amount of and a constant use of symbolic representations. Hence, the theory of Translation Semiotics would be a key factor for the underpinnings of the upcoming translation and analysis.

The Semiosphere. A theory proposed by the Russian semiotician Yuri Lotman in his book *The Semiosphere I* (1996), a work that is not a book per se, but rather a compilation of his essays about The Semiosphere throughout the years. Semiosphere refers to an abstract space

⁶Semiotic systems are the spaces related to the senses in which symbolic relationships occur. A group of scholars under the name of New London Group (1996) mentioned the existence of five main semiotic systems. There are linguistic, gestural, audio, visual and spatial.

where every single item or symbol belongs to and works together to make the process of communication and the creation of new information possible (Lotman et al, 1996, pp. 10-11). As we previously mentioned, concept albums are a product of a change of perspective where artists went beyond music writing by centering their compositions around a stylistic choice, a narrative story or a central topic or symbolic representation (McCormick, 2024). However, according to Lotman et al. (1996, pp. 101–102), the interpretation of a symbol may change depending on the system where it belongs. For instance, the approach that George Orwell's novel *Animal Farm* has towards sheep is that of meek, obedient and mindless animals that did not for once think about rebelling against the pigs. Whereas in the album, the sheep are depicted just as meek and obedient at first, but also rebellious; they manage to recognize the danger they were in once ignoring, as well as eventually rebelling against the shepherd.

Another key aspect of the Semiosphere is that each system is aware of their own symbols, and these cannot work by themselves separately, as they are part of a much larger element. To exemplify this, according to Lotman, the role of individual symbols is similar to the role of little bricks, as they are a smaller, segmented part of a bigger wall and constitute their overall structure known as the semiotic system. Also, symbols are related to the cultural context, and their relationship with each other enables the transformation of both symbols and the context where they belong to (Lotman et al, 1996, pp, 101-103). Despite this, for example, Lotman mentions that symbols such as the cross, the pentagram and the circle represent more symbolic volume than others that can be much more specific, such as the image of *Apollo skinning Mars*. Hence, these examples illustrate how the symbols with more simplicity have more general significance.

On the whole, symbols act like a mechanism of collective memory, thus they create a chain that can be preserved from a certain time to another in the future (such as the Bible and

Karl Marx's Communist Manifesto). The importance of the relationship symbols has with each other inside their symbolic spaces recalls on the meaning of concept albums mentioned by McCormick (2024), as they can choose to center their compositions around a certain topic (or symbol), often political or social, that has stayed relevant over the years because of its historical relevance.

For example, the album *Animals* by Pink Floyd establishes a relationship between George Orwell's *Animal Farm*, published back in 1945 during the end of World War II, and their sociopolitical context in Britain during the decade of the 70s. Therefore, the band creates a bridge between Orwell's understanding of communism and its negative consequences in society with the problems that their country was experiencing due to government decisions that brought uncertainty in the future of Britain, mainly focusing on the topics of oppression and control. An example of this is the aforementioned mining strike of 1972, a result of poor working conditions, low pay, and a negligent attitude from the government towards the miners.

The dynamic character of semiotics. Lotman (1998) during the continuation of his first work about the Semiosphere, talks about the changing and dynamic nature of the semiotic spaces, stating that these spaces are in a constant state of change, and can evolve and develop with time. This affirmation goes along with his previous statement about symbols during the first book on Semiosphere (1996), where he mentions that symbols work as a chain in order to preserve collective memory and culture. Along the same lines, Lotman adds that the changing nature of semiotic spaces and communicative systems depends on a piece of collective memory (Lotman, 1998, pp, 110).

Semiotic spaces are not fixed and may change as time passes and new interpretations and perceptions of a memory are introduced due to changes in the way of thinking of the

collective. To exemplify this, the interpretation Pink Floyd has towards the characters in *Animal Farm* and their roles changes, despite inspiring their album in Orwell's novel, as there is a sizable 32-year gap between both works. According to Skakun (2017), the act of translating texts serves as a means of creating a specific connotation that might or might not be in line with the original connotation that the author wanted to express. This affirmation is exemplified in Skakun's analysis of two versions of Shakespeare's work "Julius Caesar", a play first performed in 1599. The first version, translated by Panteleimon Kulish, focuses on integrating elements from Ukrainian culture to make sure people understand the text in a better way.

For instance, Kulish includes terms related to military positions, such as *kommyniks* (horse soldiers) *korogvas* (standard bearers); household concepts, such as *yatka* (a light building for temporary use) and other cultural terms from the Ukrainian language, such as *bandura* and *kobza*, two traditional musical instruments (Skakun, 2017, pp 5). In contrast, the other version of the play, translated by Vasyl Mysyk, creates a parallel between Ukrainian history and the play's context and themes. Therefore, although there is a lack of adaptation for the public to understand the play, the translation mainly focuses on Ukraine's political context in the past and today, as well as the message of giving and receiving (Skakun, 2017, pp 7).

It is clear that both translations have their own specific goals and focus on something different. However, Mysyk's translation's focus on collective memory by recalling Ukraine's past and present political context by comparing it to the play's context and topics show the power that translation has on bringing back memories from the past and making them relevant once again.

Therefore, the more depth this memory has, the more complex the language is. This collective memory is characterized by the presence of elements that have two main

characteristics: (1) it is being subject to changes, and (2) its ability to conserve itself, as well as its factor of variability. This variability is important because a memory is not needed if an element does not vary or change from time to time (Lotman, 1998, pp, 110). This final relationship between semiotic spaces and their elements in constant change proves very useful to us as the basis of our work. We are working with a corpus that was inspired and written based on a novel from 1945, a context with very high historical importance as that year marked the very end of one of humanity's darkest moments: the Second World War, an event that is related to variability and collective memory because of the variations in the symbolic space that could have happened due to the 32 year gap between Orwell's novel and Pink Floyd's album.

Greimas' Theory of Semiotics. Finally, in order to have a basic foundation so we can carry out the semiotic analysis, we used the theory of Lithuanian semiotician Algirdas Julien Greimas from his work called *Structural Semantics: Methodological Investigation* (1986). Greimas proposed a set of steps or levels that can guide the way into a semiotic analysis where the understanding of discourse, as well as the relationship between symbols, is possible. The collective understanding of Greimas' theory suggests three fundamental levels towards discourse understanding: (1) the narrative level, (2) the discursive level and (3) the thematic level. Along with these levels, Greimas proposes the existence of "actors" or, in other words, the characters inside a space that interact with each other.

4.3. Conceptual Framework

Translation techniques

According to Hurtado-Albir (2001 pp. 256), translation is a field where the translator should be able to face the challenges each translation brings with them. Along with the previous statement, she mentions translation techniques as instruments of analysis to describe and

compare translations, as well as to clarify the choices of the translator and the reasons why they chose to translate a word or a phrase the way they did. Although Hurtado-Albir (2001 pp. 257) notes that many scholars have abandoned the concept of translation techniques, she believes that they are useful in the way they allow translators to go beyond the language to reinterpret a phrase, with the objective of finding the best way to translate it according to the translator's needs, as well as comparing each way a word, phrase or sentence can be translated according to the specific or stylistic choices.

Some examples of these techniques include Amplification, the introduction of clarifications about a term, as in *Ramaddan*, translated into *Ramaddan, el mes del ayuno para los musulmanes*; Particularization, the act of choosing a more specific term, as in *Window* in English, translated into *Guichet* in French; Compensation, the introduction of elements that brings extra information in a place where it fits with the text; as well as many others. Albir proposes 18 different translation techniques that can be useful to us during our translation analysis, in order to justify our stylistic choices for the target text.

Literary Devices

According to Robinson (2005), Literary Devices are verbal forms that serve to guide readers' emotional responses and influence their evaluation of content. Feagin (1996, as cited in Yeung, 2021) also asserts that linguistic aspects of language frequently induce emotive reactions. He mentions that emotions like anxiety, curiosity or excitement could be encouraged by these verbal elements, helping readers connect with the source material. Additionally, Wambua et al. (2012) mention that Literary Devices help to keep the reader glued to the text until the end, while also giving it an artistic tone. All these definitions are aimed at the use of these verbal forms in narrative texts and poetry but taking into consideration that music is also

an artistic text form that seeks to connect with an audience, it is important to bear in mind these verbal features, as they may prove to be of great help in the translation process.

The metaphor and the metonymy

Jakobson and Halle (1956), while talking about aphasic disorders, establish a relationship between linguistics and two main literary devices that define the genre of poetry and its identity, as well as explaining how they work in normal language. The first one is the metaphor, a concept that has been used for many years in order to create imagery, emotions and symbolic relationships. The second one is called the metonymy, and it is used in poetry to create relationships by associating an object with something (object or not) that is closely related to it. For example, “black” could have a metonymic relationship with the word “dead” or “death”, as people often wear black clothing during funerals to mourn those who have died (Jakobson, 1956).

Jakobson also mentions that there is a double-sided relationship where the metaphor and the metonymy are two poles that can help us understand language in different ways. For example, while metaphors could not be understood by those who presented aphasic disorders, metonymic relationships such as “knife and fork” (as both could make reference to the concept of lunch or eating utensils) could help those with aphasia to make connections between different words related to the same concept. Metaphor and metonymy are also useful for people without aphasic disorders to understand poetry and language in general in a different way. This bipolar approach to understanding these two devices can be helpful in understanding the symbolic relationships inside the selected corpus for our translation and analysis. To conclude with this section, metaphor and metonymies are a core part of poetry and lyrics that give the

text its variable character and allow for a more open analysis, a process that is explained in the following section.

5. Methodology

5.1. Type of research

Considering the corpus and the sociopolitical context where it was written back in 1977, this study adopts a qualitative approach with a documentary research method, as it encompasses information such as historical events and symbolic aspects that set the bases for the construction of the album (Cohen et al., 2017 p. 323). Also, the corpus analyzed in this research study is a product of its time, shaped by many social and political events that went on the United Kingdom's recent history, such as the Miner's Strike of 1972 and the Bloody Sunday of the same year, both mentioned in the contextualization. Additionally, we chose to conduct documentary research to weigh up the historical value of the album to be translated and analyzed, as well as its influence in shaping a whole movement and the genre of progressive rock.

Creswell (1998) describes the challenges researchers face when dealing with documentary translation, such as the inability to access information due to various factors. One of the difficulties we faced during the collection of the data (in this case, the lyrics) was the number of pages where the lyrics were written in the wrong way, as well as missing lyrics or spelling errors. This is probably because there is not an official set of lyrics available to the public. In order to solve this, we looked for two of the most reliable sources to find lyrics.

5.2. Corpus

The corpus of this work consists of the concept album *Animals* by Pink Floyd, released in 1977 as their tenth studio album. This album consists of five songs varying in their duration: Pigs on the Wing 1, Dogs, Pigs (Three Different Ones), Sheep and, finally, Pigs on the Wing

2. The album was inspired and is based on the general concept of the 1945 novel called *Animal Farm* from British author George Orwell, an analogy on how power can corrupt leaders and political figures. The source from where the lyrics of the songs were extracted was Spotify. This decision was taken because of convenience and practicality, as the official lyrics books from the band are expensive and difficult to find. As college students, we do not possess the resources to acquire a copy. Additionally, the official music source that Spotify uses is Musixmatch, an Italian music data company and provider founded in 2010 which works along other streaming services and social media apps, such as Apple Music, Tidal, and Instagram.

The reason why Pink Floyd's *Animals* is our choice for this project is because of two main reasons. First of all, the album was inspired in a story that used the figures of animals as a symbolic way of representing the roles and power relationships inside an abusive dictatorship. Secondly, we think this album should be translated into Spanish so that more people have the opportunity to understand the message that it conveys, the perspectives that it brings regarding the roles of the different animals, and the historical figures and events reflected on its writing.

Thus, the songs to be translated and analyzed are the following.

1. Pigs on the Wing 1 - 1:25
2. Dogs - 17:03
3. Pigs (Three Different Ones) - 11:25
4. Sheep - 10:25
5. Pigs on the Wing 2 - 1:23

5.3. Resources and Analysis Techniques

First of all, we translated the songs in order, as concept albums encourage the listener to treat the album as a “whole” experience. Secondly, in order to understand the deeper meaning of the album’s lyrics, a semiotic analysis was carried out after translating the songs. Here, we try to understand the message of each song, relating the lyrics to the already known historical context and the events that marked the decade of the 70s in Britain. Thirdly, we correct the translations based on our analysis, in order to make sure that we deliver an accurate product based on both the semiotic analysis and our translation knowledge. Additionally, we try to identify the metaphors and metonymic instances, for these are relevant mechanisms that are present in poetry and song lyrics, shaping their character and structure. Finally, we designed the correspondent illustrations for the three main songs that represent the three main animals, these songs being Dogs, Pigs (Three different ones) and Sheep, based on the semiotic analysis, in an effort to complement the translations with our own artistic representation.

We decided to merge the songs Pigs on the Wing I and Pigs on the Wing II into a single analysis, as the structure of the album suggests that both of these songs serve as a prologue and an epilogue. In addition, we decided to omit the illustration of these two songs, as the song Pigs (Three different ones) already depicts the symbolic representation of pigs in the way both the album and *Animal Farm* do.

5.3.1. Translational Analysis

Following the concept of translation techniques explained during the Conceptual Framework, this translation analysis makes use of Hurtado-Albir’s translation techniques with the aim of justifying the stylistic choices made for the translation of the lyrics. For the purpose of organization, we include the translational analysis in its own column inside the translation

analysis tables. Inside these columns, we specify the translation techniques used and the reason why we chose to opt for each one of them.

5.3.2. *Semiotic Analysis*

As presented in the Theoretical Framework, the theory of Greimas (1987) suggests three implicit levels that can guide us towards the process of the semiotic analysis for each song. In the following subsections, we explain how this theory works.

5.3.2.1. Narrative level. During this first level, we identified the different parts of the lyrics that represent the symbols that contribute to the meaning of the songs. Inside this step, we also categorize each symbol as a metaphoric or metonymic instance. The parts identified were labeled as the following:

- **Actors:** The characters that each song focuses on.
- **Spaces:** The space where these actors interact with each other.
- **Times:** The time setting or context the scenes take place in, based on the artists' point of view at the time.
- **Objects:** The topics around which these scenes (including the actors, spaces and times) are set and expressed through the artist's artistic expression.

Now, Greimas (1986, pp. 198) classifies actors in various categories depending on their function inside the text. For instance, the main actor is called "the subject," whose role is that of a protagonist and the discourse is centered around them. However, in order to keep the analysis simple, concise and understandable, we take Greimas' concept of actors in a general

way by limiting ourselves to only identifying the actors and describing their relationships with one another.

5.3.2.2. Discursive level. In this level, we generate connections and relationships between every part identified in the Figurative Level, in order to understand the ideas that the band tries to convey through the lyrics.

5.3.2.3. Thematic level. During this step, we analyze and explain the relationships and connections that were created during the Discursive level. Hence, this is the level where we make the connection between Greimas' levels of discourse analysis and Lotman's theory of the Semiosphere, as the actors, spaces, times and topics identified possess a symbolic nature. Thus, they are meant to be in the same shared space with justification for each one of them.

Finally, in order to have a more organized scheme for the analysis and translations, we decided to create a table for the translation analysis that is explained as follows: The first column indicates the name of the song, the second column shows the source text, which corresponds to the lyrics in English, the third column displays the translation that we did for each set of lyrics (target text), and the fourth column consists of a brief justification regarding the translation techniques we use, as well as the reason why we chose each one for that section (See tables 3, 4, 5 and 6)

6. Translational and Semiotic Analysis

Table 3:

Translation Analysis of the songs Pigs on the Wing I and Pigs on the Wing II

Name	Lyrics (source text)	Translated Lyrics (target text)	Translation
Pigs on the Wing I	If you didn't care What happened to me	Si no te importara lo que me pasó	For the translation of these two songs, we used literal translation as the main technique. However, we used other techniques to portray in a better way the meanings of the songs. For instance, we used Linguistic amplification translating “And I didn’t care for you” as “Y si no me importara lo que te pasa a ti” in order to continue with the form of the previous line and provide a better understanding of the situation. Then, in the line “We would zigzag our way” we decided to use linguistic compressions and translate it into “Deambularíamos” as this word synthesizes with the same meaning all the linguistic elements from the sentence in the target text. Regarding the last expression in this song “And watching For pigs on the wing” we decided to use literal translation because there is no direct equivalent in Spanish since this expression is very specific of the time and context.
	<u>And I didn't care</u> <u>For you</u>	<u>Y si no me importara lo que te pasa a ti</u>	
	<u>We would zigzag our way</u>	<u>Deambularíamos</u>	
	Through the boredom and pain	A través del aburrimiento y del dolor	
	Occasionally glancing up through the rain	Ocasionalmente alzando la vista a través de la lluvia	
	Wondering which of the buggers to blame	Preguntándonos a cuál de esos desgraciados culpar	
<u>And watching</u> <u>For pigs on the wing</u>	<u>Y buscando cerdos en el ala</u>		

Pigs on the Wing II	You know that I care	Tú sabes que me importa	For this song, we decided to omit the word “I”, as in Spanish, the presence of a pronoun is not necessary.
	What happens to you	Lo que te pase a ti	
	<u>And I know that you care</u>	<u>Y sé que tú también te preocupas</u>	And for the last line of the album “A shelter from pigs on the wing” we used the transposition technique changing the noun “shelter” for the verb “refugiarse” and translated it as “Para refugiarse de los cerdos en el ala”.
	For me too	Por mi	
	So, I don't feel alone on the weight of the stone	Así que no me siento solo en el peso de la piedra	
	Now that I've found somewhere safe to bury my bone	Ahora que he encontrado un lugar seguro para enterrar mi hueso	
	And any fool knows a dog needs a home	Y cualquier tonto sabe que un perro necesita un hogar	
	<u>A shelter from pigs on the wing</u>	<u>Para refugiarse de los cerdos en el ala</u>	

6.1. Semiotic Analysis of Pigs on the Wing I and Pigs on the Wing II

6.1.1. Narrative level

The song begins with what seems to be an individual, who seems to be a dog, expressing his feelings towards another person in regard to what would happen if they did not care for each other. Afterwards, the mentioning the second actors labeled as “Pigs on the wing” at the end of both songs suggests these actors might have something to do with the first two individuals, possibly representing a danger in their lives. Aside from these actors, the song does not present a space nor a time period in a specific or inferable way.

6.1.2. Discursive level

The only relationship that exists in this song is between an anonymous person and his friend or partner. In this relationship, both individuals question the fact that they care for each other, as evidenced by the lines “If you didn’t care what happened to me” and “And I didn’t care for you”, as well as finding solace in each other’s company, accepting that they care for each other in lines such as “You know that I care what happens to you” and “And I know that you care for me too”. Finally, although the pigs do not seem to interact with the individuals directly, they serve an important role in the dog’s life further down this analysis.

6.1.3. Thematic level

It is revealed during the second song that one of the individuals is a dog, a figure that represents the law enforcement authorities under the pigs’ command. Based on this knowledge, we can infer that the reason why this dog mentions these “Pigs on the wing” once in each song could imply a certain degree of trauma and insecurity, for the reason that these dogs were trained to become pawns, with the only purpose to serve and protect the Pigs. Therefore, these songs could symbolize the dog’s insecurities and trauma presented during the first song, as well as the reassurance and solace they find with their friend or partner after going through such experience, represented in the lines “So, I don’t feel alone in the weight of the stone”, “Now that I’ve found somewhere safe to bury my bone” and “Any fool knows a dog needs a home”. Finally, the difference between the last lines mentioning the pigs on the wing differ slightly, with “Watching for pigs on the wing” symbolizing the dog’s lingering trauma, while “A shelter from pigs on the wing” reassures the home the dog has found, a shelter in where they can rest and heal.

To conclude with this part, these songs can be taken as a metaphor for the dog’s mental health. The first part presents the dogs as an insecure animal, possibly referring to his mentor,

expressing their insecurities and feeling alone. In contrast, the second part seems to present a more stable and happier version of the dog in the middle of its healing process and with a new company that actually cares about it, as well as having someone to truly care about and share a place to protect itself from the dangers it once feared.

Table 4

Translation Analysis of the song Dogs

Name	Lyrics (source text)	Translated Lyrics (target text)	Translation
Dogs	You gotta be crazy, you gotta have a real need	Debes estar loco, debes tener una necesidad real	We used literal translation as the principal technique. Additionally, we used generalization, linguistic compression, amplification, adaptation for idiomatic expressions and the description technique for clarifications. In the second line of the song “You gotta sleep on your toes” we used adaptation, since “on your toes” is an idiomatic expression that means to be alert or “estar alerta” in the TL. Also, we adapted “easy meat” as “víctimas” since it is an idiomatic expression that refers to someone who is easily taken advantage of. The word “víctimas” conveys successfully this meaning. Next, we used reduction in the sentence “And then moving in silently” for “Y moviéndote sigilosamente”. We used a broader term for “moving in” and changed the literal translation “silenciosamente” to “sigilosamente”. This translation still holds the intended meaning of
	<u>You gotta sleep on your toes</u> , and when you're on the street	<u>Debes estar alerta</u> , y cuando estés en la calle	
	You gotta be able to pick out <u>the easy meat</u> with your eyes closed	Debes ser capaz de escoger a <u>tus víctimas</u> con los ojos cerrados	
	<u>And then moving in silently</u> , downwind and out of sight	<u>Y moviéndote sigilosamente</u> con el viento y sin ser visto	
	<u>You gotta strike when the moment is right</u> without thinking	<u>Debes atacar en el momento correcto</u> , sin pensar	
	And after a while, you can work on <u>points for style</u>	Y después de un tiempo, puedes trabajar en tus <u>técnicas</u>	
	Like the <u>club tie</u> , and the firm handshake	Como la <u>corbata</u> y el apretón de manos firme	
	<u>A certain look in the eye and an easy smile</u>	<u>La mirada precisa y la sonrisa natural</u>	
	You have to be trusted by the people that you	Tienes que ganarte la confianza de las	

lie to	personas a quienes mientes	the traits the dogs must have as hunters.
So that when they turn their backs on you, <u>you'll get the chance to put the knife in</u>	Para que cuando te den la espalda, <u>puedas clavarles el cuchillo</u>	Then, we used linguistic compression in the line “You gotta strike when the moment is right” into “Debes atacar en el momento correcto” as we omitted the word “when” because in Spanish the pronoun is not necessary.
<u>You gotta keep one eye looking over your shoulder</u>	<u>Debes mantenerte alerta</u>	We translated “points for style” as “técnicas”, as it refers to the dogs perfecting their attacks over the people because they would normally perform from their instincts.
You know it's going to get harder, and harder, and harder as you get older	Sabes que se pondrá más, más y más difícil a medida que envejecas	
And in the end you'll pack up and fly down south	Y al final empacarás y volarás hacia el sur	Moreover, we used generalization to translate the expression “club tie” as “corbata” because in British English this refers to a tie worn by the members of a specific group. However, in Spanish the concept of “club de la corbata” does not carry the same cultural meaning.
Hide your head in the sand	Ocultas tu cabeza en la arena	
<u>Just another sad old man</u>	Otro hombre viejo y triste	
<u>All alone and dying of cancer</u>	<u>Muriendo de cáncer en completa soledad</u>	In the line “A certain look in the eye and an easy smile” we adapted it into “La mirada precisa y la sonrisa natural” to picture someone who hides their true intentions. By choosing words that imply certain control or facade, we captured the idea of a person who has these abilities.
And when you lose control, <u>you'll reap the harvest you have sown</u>	Y cuando pierdas el control, <u> cosecharás lo que has sembrado</u>	
And as the fear grows, the <u>bad blood</u> slows and <u>turns to stone</u>	Y en la medida en que el miedo crezca, el <u>rencor</u> cederá y se <u>petrificará</u>	Then, we used linguistic compression in “you'll get the chance to put the knife in” reducing it into “puedas clavarles el cuchillo”.
And it's too late to lose the weight you used to need to throw around	Y es demasiado tarde para deshacerte de la carga que tanto necesitabas arrastrar	
So <u>have a good drown</u> , as you go down, all	Así que <u>disfruta mientras te ahogas</u> ,	Also, when translating “You gotta keep one eye looking over your shoulder” as “Debes mantenerte

alone	descendiendo en completa soledad	alerta” we used the description technique because if we used in Spanish the equivalent “mirar sobre tu hombro” the meaning of the sentence would change drastically due to cultural interpretation. In the SL it means to be alert, and in the TL it means to look down on others. Thus, we decided to maintain the meaning over the form.
Dragged down by the stone	Arrastrado por la piedra	
I gotta admit that I'm a little bit confused	Debo admitir que estoy un poco confundido	
Sometimes it seems to me as if I'm just being used	A veces me parece que solo estoy siendo utilizado	Next, we used linguistic compression in “Just another sad old man” when omitting the word “just” from the translation “Otro hombre viejo y triste”.
Gotta stay awake, gotta try and <u>shake off this creeping malaise</u>	Debo mantenerme despierto, debo intentar <u>ignorar este desagradable malestar</u>	After this, we used inversion when translating “All alone and dying of cancer” into “Muriendo de cáncer en completa soledad”. This, as to give a more natural flow to the sentence in Spanish.
If I don't <u>stand my own ground</u> , how can I find my way out of this maze?	Si no <u>mantengo mi postura</u> ¿Cómo podré encontrar la salida de este laberinto?	
Deaf, dumb, and blind, you just keep on pretending	Sordo, tonto y ciego, solo sigues pretendiendo	We also used established equivalent in “you'll reap the harvest you have sown” into the Spanish saying of “cosecharás lo que has sembrado”.
That everyone is expendable and no-one has a real friend	Que todos somos prescindibles y nadie tiene un amigo real	In the line “And as the fear grows, the <u>bad blood</u> slows and <u>turns to stone</u> ” we used particularization with the idiom “bad blood” into “rencor”. Then, we used linguistic compression to translate “turns to stone” as “petrificará”.
And it seems to you the thing to do would be to isolate the winner	Y parece que, para ti, lo correcto sería aislar al ganador	
And everything's done <u>under the sun</u>	Todo se hace <u>a la luz del día</u>	
And you believe at heart, everyone's a killer	Y crees de corazón que todos son unos asesinos	Next, we used adaptation and amplification in “have a good drown” because this is an ironic expression that suggests someone should enjoy their downfall, and its literal translation “ten un buen ahogamiento” would not transmit the intended meaning. By translating this into “disfruta
Who was born in a house full of pain	Quien nació en una casa llena de dolor	
<u>Who was trained not to spit in the fan</u>	<u>Quien fue entrenado para no escupir hacía</u>	

Who was <u>told what to do</u> by the man	<u>arriba</u> Quien fue <u>manipulado</u> por el hombre	mientras te ahogas” the sarcasm and irony is maintained.
Who was broken by trained personnel	Quien fue destrozado por el personal cualificado	We used modulation when translating “shake off this creeping malaise” into “ignorar este desagradable malestar” as “shake off” means doing an effort to get rid from something unpleasant and the word “ignorar” slightly changes this perspective. This being distancing oneself from unwanted situations.
Who was fitted with collar and chain	Quien fue atado con collar y cadena	Afterwards, we used amplification in “stand my own ground” into “mantengo mi postura” because the latter holds the same meaning of refusing to change your opinion about something, and it is a common expression in Spanish language.
Who was given a <u>pat on the back</u>	Quien recibió una <u>palmadita en la espalda</u>	In this line we used the technique of equivalence translating “under the sun” as “a la luz del día”. The latter being the equivalent expression in Spanish. After that, we used it in “Who was trained not to spit in the fan” to “Quien fue entrenado para no escupir hacía arriba”, both of these idioms being their exact equivalent.
Who was breaking away from the pack	Quien se estaba separando de la manada	We decided to linguistically compress the phrase “told what to do” as “manipulado”. This, as to maintain the form of these last sentences of the song and second, to give a clearer and more impactful message.
Who was only a stranger at home	Quien era solo un extraño en casa	Next, we found an established equivalent in the line “a pat on the back” as “palmadita en la espalda” as both of them represent a way to comfort another person.
Who was <u>ground down</u> in the end	Quien fue <u>derribado</u> al final	
Who was found dead on the phone	Quien fue encontrado muerto en el teléfono	
Who was dragged down by the stone	Quien fue arrastrado hacía abajo por la piedra	
Who was dragged down by the stone	Quien fue arrastrado hacía abajo por la piedra	

Finally, we translated “ground down” into “derribado” as this term is more specific and gives a clearer message about the song’s closure on the dogs.

6.2. Semiotic Analysis of Dogs

6.2.1. Narrative level

The main actor that can be extracted from this song is the symbol of the Dogs, an animal that represents the enforcement of law and order with a series of responsibilities. This also correlates with the metonymic relationship between the image of a dog as a guard. Another actor implicitly mentioned in this song is a superior authority regarded as the man, who gives direct order and training for the dogs to assume their role as law enforcers. And a third relevant actor worth mentioning are the people who trust the dogs as figures that enforce the law and order in their society.

Now, although a concrete, physical space is not mentioned, it can be inferred that the space the song is set in is a city where the dogs live and perform their duties.

Finally, the topics that this song covers are related to feelings of loyalty, betrayal, control and isolation. These topics are in line with the theme of the song, because the symbol of the dog is regarded as the man’s best friend, along with their relationship, marked by the man’s logical nature, contrasting with the dog’s instinctive nature.

6.2.2. Discursive level

The relationships that are set in this song revolve around the main actors, who are the dogs. First of all, the relationship between the dogs and the man is that of a power relationship, where the man is the one who asserts his dominance over the dogs by forcing them to endure

a tough training in order to become law enforcers. This way, the dogs would be able to become enforcers that use violence in order to preserve the law imposed by the man.

The second important relationship is the one between the people and the dogs. Now, this relationship has a twist in the way power is managed, as the dogs are the ones with the power to do anything they think is appropriate in order to preserve the men's government through enforcing law and order. Additionally, the dogs seem to be just as manipulative as their masters through their instructions. This way, they can deceive people into thinking they are being protected, just for them to mercilessly assert their own dominance.

The third important relationship that we could infer is between the dogs from the past and from the future; the former being the ones with the training, position and power in order to assert their own dominance towards the people in order to betray them, and the latter being the ones who have been disposed of and betrayed by the man, as well as facing the consequences of their actions.

6.2.3. *Thematic level*

First of all, the relationship between the dogs and the man is fueled by both loyalty and fear. As it was mentioned before, the dogs represent the law enforcers who seek to perpetuate the violence and the status quo, in order to benefit the man, who represents an upper figure in the government. Additionally, we can infer that the expectations that both the people and the man have towards the dog are the same, as well as the man promising the dogs that they will be powerful as well. This is evidenced in some of the first lines of the song, such as "You got to be crazy", "You gotta have a real need", "You gotta sleep on your toes", "You got to be able to pick out the easy meat" and "You got to strike when the moment is right, without thinking"

It is worth noting that the use of the expression “You gotta” is consistent, except for the first and last lines, which we suppose is a stylistic choice from the band in order to emphasize the profile of a person required for such type of job, as well as matching with the dog’s instinctive and loyal nature. Additionally, these sentences starting with “You gotta” and “You got to” represent the expectations and responsibilities dogs have, as well as their role in society. It is also worth highlighting that the line “without thinking” is a reference to the dogs’ previously mentioned irrational and instinctive nature that drives them to protect their owner against whatever the latter deems as a threat.

Secondly, in the relationship between the dogs and the people they are supposed to protect, the people know the power that the dogs possess is not theirs, for the reason that they recognize that the man gives them this power in order to keep them under his control. In addition to this, the people seem to be warning the dogs, as they know what will come for them when they are no longer useful for their master once they reach a certain age. This is evidenced during the lines “You know it’s going to get harder, harder, harder as you get older”. “Just another sad old man” and “All alone and dying of cancer”.

Third and finally, the relationship between the dogs from the past and from the future symbolizes political repression.⁷ This is because once the dogs have served their purpose, they are disposed of by their masters, either by not proving to be useful anymore due to their health or age. Hence, the dogs are left alone, without the security and power that their masters provided, as well as with the weight of their sins crawling on their backs, weighing them down as health, age and guilt take their toll on their bodies. This is mainly visible during the previous

⁷ Political repression takes the form of fear tactics such as torture, extrajudicial killings, forced disappearances and political imprisonment.

lines, as well as during the lines “And when you lose control, you’ll reap the harvest you have sown” and “And as the fear grows, the bad blood slows and turns to stone”. In this last line, the bad blood slowing down could symbolize the dogs’ fierce, violent personality, which ends up turning to guilt and remorse once they get older. Additionally, the warnings from the people about their upcoming destiny shine through the lines “It is too late to lose the weight you used to need to throw around”, possibly a symbol of remorse and negative emotions in the form of the consequences of the dogs’ actions.

Afterwards, after the dogs have grown old and have become useless, they lament over the fact that they were used as disposable objects. Despite this, the loyal nature of the dog keeps him from completely losing faith and giving up, in spite of their age and health problems developed during their early days. This is evidenced during the lines “Got to admit, that I’m a little bit confused, “Sometimes it seems to me as if I’m just being used”, “Gotta stay awake, gotta try to shake off this creeping malaise”. These lines evoke a dim feeling of hope that the dogs have in themselves by trying to keep themselves from facing the truth. However, the dogs slowly realize they have spent their lives following the wrong purpose, sacrificing their health, trapping themselves in a loop they will never be free of, evidenced in the lines of “How can I find my way out of this maze?” and “Deaf, dumb and blind”. Additionally, as the dogs were trained in order to have a view on the world where everyone was expendable, exploitable or against them, their trauma is still prevalent even during their final days, as evidenced in “You just keep on pretending that everyone’s expendable”, “And no one has a real friend”, “It seems to you the thing to do, would be to isolate the winner” and “Everything’s done under the sun, but you believe at heart everyone’s a killer”.

Finally, during in what we assume is the last few moments of the dog recalling his past life and mistakes, we can see that they seem to reflect on their upbringing to become what they

are now. This is represented in a series of lines, all of them starting with “Who”, such as “Who was born in a house full of pain”, “Who was trained not to spit in the fan”, “Who was told what to do by the man”, “Who was broken by trained personnel”, “Who was fitted with collar and chain”, “Who was given a pat on the back”, “Who was breaking away from the pack”, “Who was only a stranger at home”, “Who was ground down in the end”, “Who was found dead on the phone” and “Who was dragged down by the stone”. Each one of these gives us a hint on every stage of the dogs’ life and upbringing, as well as their mistakes and their downfall.

To conclude with this part, and in order to bring Lotman’s theory into the account, the interpretation of the dogs made by the band differs slightly from the characters from Orwell’s novel, mostly in terms of the perspective readers and listeners have towards them. First of all, in both interpretations, the dogs are seen as ruthless animals who serve to obey the orders from the pigs and perpetuate their government by silencing any attempt of revolution through relentless violence. However, the band divides the dog’s character based on time, creating their own interpretation on what happens to them after they are no longer needed by their government. This creates a sense of empathy, as we are put in the perspective of the dog during their final days, lamenting over their life as they slowly accept their fate.

6.2.4. Illustration

Figure 1

Illustration for the Semiotic Analysis of Dogs

Ace of Wands



Note. This drawing depicts the image of a scrawny, old, and sick looking dog, taking a look at their reflection in a puddle of water, which references the early days of the character, still under the care of his mentor, the man, wearing a collar and in much better shape. This representation of the dogs emphasizes on their past and their future, marked by the influence of their role as

law enforcers of the corrupt. The reflection of the dog on a leash is inspired by Orwell's vision of the dogs, since *Animal Farm* (1945) depicts dogs as the loyal companions of the pigs, while the dog that is above in the illustration is inspired by Pink Floyd's album, offering an alternative perspective on the lore and story of the character, which the original book does not have.

Table 5

Translation Analysis of the song Pigs (Three different ones)

Name	Lyrics (source text)	Translated Lyrics (target text)	Translation
Pigs (Three different ones)	<u>Big man, pig man</u>	<u>Hombre grande,</u> <u>hombre cerdo</u>	For this song, the main technique that we used was adaptation, since there were a lot of idiomatic expressions. Additionally, we used techniques such as modulation, and also established equivalent and literal translation.
	Ha, ha, <u>charade you are</u>	Ja -Ja, <u>que farsa eres</u>	
	You <u>well-heeled big wheel</u>	Tú, <u>ricachón acomodado</u>	
	Ha, ha, charade you are	Ha -ha, que farsa eres	In "Big man, pig man" we used literal translation as "Hombre grande, hombre cerdo" transmits the same derogatory tone, as well as the rhythm and repetitiveness.
	And when your hand is on your heart	Y cuando tu mano está en tu corazón	In the phrase "charade you are" we decided to use modulation and translate it as "que farsa eres" as the noun "charade" suggests a false situation. Thus, by using an exclamatory sentence we emphasized on the accusation made against the subject.
	<u>You're nearly a good laugh</u>	<u>Eres casi un buen chiste</u>	
	Almost a joker	Casi un comediante	
	With your head down in the pig bin	Con tu cabeza dentro de los desperdicios	
	Saying 'Keep on digging'	Diciendo, "sigan escarbando"	
<u>Pig stain on your fat chin</u>	<u>Tu gran papada de cerdo manchada</u>		
			Next, we adapted "well-heeled big wheel" because this English expression refers to someone with great power and wealth, and by translating it as "ricachón acomodado" we kept the meaning and focus on this social status.

What do you hope to find	¿Qué esperas encontrar	We also modulated “You’re nearly a good laugh” into “Eres casi un buen chiste”, as the phrase carries an ironic tone in the song. Thus, with “eres casi un buen chiste” we captured this irony by calling the subject a joke or “un chiste”.
Down in the pig mine?	¿En la mina de cerdos?	
<u>You're nearly a laugh</u>	<u>Eres casi un buen chiste</u>	
<u>You're nearly a laugh</u>	<u>Eres casi una broma</u>	Then, we adapted “pig bin” into “desperdicios” since the English noun refers to where food leftovers are used to feed the pigs. As there is no direct equivalent in the TL, “desperdicios” transmits this image.
<u>But you're really a cry</u>	<u>Pero en realidad eres lamentable</u>	
<u>Bus stop rat bag</u>	<u>Una bolsa de ratas en la parada del bus</u>	We also adapted “Pig stain on your fat chin” as “Tu gran papada de cerdo manchada”. This decision was made since “papada” is the literal translation of “double chin” implying a stereotypical imagery of a pig, and the original phrase wants to transmit the idea of a corrupt character. Thus, by using “papada” instead of “barbilla” (chin) we exemplified this characteristic better.
Ha, ha, charade you are	Ha -ha, que farsa eres	
<u>You fucked up old hag</u>	<u>Tú, maldita vieja bruja</u>	
Ha, ha, charade you are	Ha -ha, que farsa eres	
You radiate cold shafts of broken glass	Irradias fragmentos fríos del roto cristal	
You're nearly a good laugh	Eres casi un buen chiste	Then, the words “laugh” and “cry” are metaphors; the former expressing a laughable person and the latter a pitiful person. The literal translation of these words would not sound natural. By using “chiste”, “broma” and “lamentable”, the metaphorical sense is better represented.
<u>Almost worth a quick grin</u>	<u>Casi digno de una sonrisita</u>	
You like the feel of steel	Te gusta la sensación del acero	
<u>You're hot stuff with a hatpin</u>	<u>Eres habilidosa con tu broche de sombrero</u>	When translating “Bus stop rat bag” as “Una bolsa de ratas en la parada del bus” we used literal translation to maintain meaning. In English, the expression “rat bag” means someone is shameless or disgusting, and the image of a bag full of rats “bolsa de ratas” in the TL transmits the same effect.
And good fun with a handgun	Y divertida con una pistola	
You're nearly a laugh	Eres casi un chiste	

You're nearly a laugh	Eres casi una broma	In order to translate “fucked up”, adaptation was the best choice as, in English, it transmits the sense of being ruined or corrupt and “maldita” is a great substitute that maintains this perception.
But you're really a cry Hey you, Whitehouse	Pero en realidad eres lamentable Oye tú, Whitehouse	
Ha, ha, charade you are	Ha -ha, que farsa eres	Also, we adapted “quick grin” as “sonrisita” as in this context it implies a fake smile. This, in order to better express the hypocrisy behind the smile.
<u>You house proud town mouse</u>	<u>Tú, ratón hacendoso de pueblo</u>	
Ha, ha, charade you are	Ha -ha, que farsa eres	Additionally, the adaptation of “hot stuff” as “habilidosa” comes from the meaning of the English expression, as it represents someone impressive or desirable, and the adjective “habilidosa” transmits this idea of being skillful, matching the sense given in the lyrics
You're trying to keep our feelings off the street	Intentas mantener nuestros sentimientos fuera del camino	
You're nearly a real treat	Apenas y eres un espectáculo	
All tight lips and cold feet	Toda reservada y cobarde	In the line “You house proud town mouse” we adapted it into “Tú, ratón hacendoso de pueblo”, as in the original source it refers to someone who takes excessive pride from their humble social status in an ironic way, and the translation “ratón hacendoso de pueblo” maintains this idea. Also, “town mouse” comes from Aesop's fable "The Town Mouse and the Country Mouse," which contrasts modest urban life with a simpler rural one.
And do you feel abused?	¿Y te sientes abusada?	
<u>You got to stem the evil tide</u>	<u>Debes detener la ola de maldad</u>	
And keep it all on the inside	Y guardarlo todo dentro de ti	
Mary you're nearly a treat	Mary, apenas y eres un espectáculo	
Mary you're nearly a treat	Mary, apenas y eres un espectáculo	When translating “You're nearly a real treat” into “Apenas y eres un espectáculo”, it was necessary to adapt the sarcasm behind “nearly a treat”, because “treat” is regularly seen as something positive, but when we add the “nearly” it becomes ambiguous, and the word
But you're really a cry	Pero en realidad eres lamentable	

in Spanish “espectáculo” conveys this ambivalent meaning.

We also adapted “tight lips” and “cold feet” are “reservada” and “cobarde”. The first expression means that someone is uncommunicative, and the second one implies hesitation.

Lastly, we used an equivalent when translating “You got to stem the evil tide” into “Debes detener la ola de maldad”. The idiomatic expression “stem the tide” refers to resisting a movement, and it would sound unnatural if we used the literal translation of “stem”. By saying “detener la ola” we transmit the same meaning of impeding an evil force.

6.3. Semiotic Analysis of Pigs (Three different ones)

6.3.1. Narrative level

First of all, the title of the song suggests the existence of three instances of the same actor. This group of actors is known as the pigs. The second actor that can be inferred, even without being physically mentioned or present in the song, is the narrator, who uses a sarcastic tone to refer to the pigs and their behavior. Additionally, this is the only song that explicitly mentions the name of an important political figure, this figure being Mary Whitehouse, according to the lines “Hey you, Whitehouse” calling for her last name and “Mary, you’re nearly a treat” twice before ending the song.

Secondly, the spaces where the song is developed are mostly references to metaphoric spaces. The first space is called “The pig mine”, being a figurative space where the pigs are looking for something. The second place, also mentioned during “Dogs”, is “The street”, where

the author mentions their feelings are being disregarded. This is evidenced in the lines “You're trying to keep our feelings off the street”.

Thirdly, there is no specific time window mentioned during the song. However, the time can be inferred through the sociopolitical context reflected in the lyrics of the song, which is the decade of 1970s.

Finally, the topics that this song covers are related to the politician's lack of moral principles, leading to corruption and power abuse through censorship and repression. Additionally, the song mentions the hypocrisy of the pigs, as mentioned above in “And when your hand is in your heart, you're nearly a good laugh”.

6.3.2. Discursive level

The first relationship is the one between the pigs and the narrator. First of all, the narrator does not seem to empathize with the pigs, constantly mocking them, evidenced in the reoccurring line “Ha ha, charade you are”, as well as “You're nearly a good laugh” and “Almost a quick grin”. Now, this relationship seems to be one-sided, as the only actor who seems interested in creating a discussion is the narrator.

Secondly, there is a relationship between the previously mentioned metaphoric space between “The pig mine” and the pigs. Inside this space, the pigs seem to be looking for something with no end, as evidenced by the lines “Keep on digging” and “What do you hope to find down the pig mine?”. Additionally, there is a relationship between the street and the narrator representing the people, as evidenced by the lines “You're trying to keep our feelings off the street, possibly referring to the pigs' actions in order to keep the people from expressing their unconformities.

Thirdly, and also related to the previously mentioned line, there is a relationship between the actors and the time at when the events of the song happen. This is evidenced by the mentioning of the pigs, more specifically Mary Whitehouse, because of her political influence and her conservative way of thinking, often against manifestations for a change, in order to preserve the status quo.

6.3.3. Thematic level

The pigs, as the song suggests, represent the political leaders and high-ranking figures in charge of their government during the decade of the 1970s, as well as people who had a great influence on the way of thinking inside society at the time.

The first pig, introduced with the lines “Big man, pig man”, might possibly make reference to Edward Heath, prime minister of United Kingdom at the time The Miner’s Strike of 1972 began, as a consequence of negligence towards their job, as well as lack of payment, leaving the country without energy due to a national power outage. The reason why this could reference Edward Heath is due to the lines used for his introduction, referring to him as the biggest one among the pigs, as well as referring to his wealth and position as a “Well-heeled big wheel”.

Furthermore, Heath is criticized for his position as prime minister, with the narrator claiming that his hypocrisy shines through his acts of kindness and benevolence that might cover his true, ill-intentioned facade, which the narrator sees through, ultimately calling him a bad joke. This is evidenced with the lines “And when your hand is on your heart, you’re nearly a good laugh”, “Almost a joker” and “You’re nearly a laugh but you’re really a cry”.

The song further emphasizes on Heath’s attitudes as a corrupt leader with the lines “With your head down the pig bin”, “Saying ‘keep on digging’” and “Pig stain on your fat

chin”, possibly an indirect reference to the situation regarding The Miner’s Strike, because Heath showed no care for the miners. This could be a metaphor for greed, as Heath’s participation in that event strangely correlates with the line “Keep on digging”.

The second pig, introduced during the lines “Bus stop rat bag” and “You fucked up old hag”, is a reference to famous politician and former prime minister Margaret Thatcher, also known as The Iron Lady due to her implacable and unforgiving philosophy of government. The reason why the second pig represent Thatcher is inferred through the delivery of lines such as “You radiate cold shafts of broken glass” and “You like the feel of steel”, which are a reference to her influence, as well as her pseudonym “The Iron Lady” given by soviet outlet⁸, reflecting on her violent and relentless character, especially during her times as the leader of the United Kingdom’s Conservative Party. Now, in contrast with the image of corruption and greed envisioned in Heath’s figure, Thatcher’s figure symbolizes repression, as well as having a more sarcastic and taunting behavior, as in “You’re hot stuff with a hatpin” and “And good fun with a handgun”. Both of these, in spite of not seeming related with each other at first, symbolize that despite being a woman that might be acknowledged as frail by the society at the time, her temper and character were as strong as iron.

The third and final pig is a reference to Mary Whitehouse, being the more explicit mention of an important political figure. However, despite being mentioned as a pig, Whitehouse is not a political figure, but a conservative activist with a lot of influence and

⁸ Fisher, M. (2013). A soviet propaganda outlet known as Krasnaya Zvezda gave Margaret Thatcher the nickname “The Iron Lady” in 1976 as a response to her criticisms of soviet policies, Thatcher would later embrace this nickname as a symbol of her strength and determination.

aversion towards change due to her Christian beliefs. Also, Whitehouse is criticized due to her conservative beliefs and her influence in the way of thinking of the collective, as showed in “You’re trying to keep our feelings off the street”. This line symbolizes the involuntary act of repression that Whitehouse helped perpetuate by spreading her way of thinking, as well as her aversion to change. Despite this, the lines “All tight lips and cold feet” and “Do you feel abused?” symbolize her personality, molded by her Christian beliefs, while trying to keep society from becoming too permissive thanks to liberalism. Finally, the last lines, “Gotta stem the evil tide, and keep it all on the inside” symbolizes her desires to avoid change from taking place, especially as liberalism was starting to become stronger among the United Kingdom’s politics, alienating people from exercising their right of free speech. A possible explanation for this aversion would be fear, as well as the use of the word street, as it could have a metonymic relationship with the concept of fear, as the street is often a place where crime is seen and punished by the authorities, especially in big cities from countries as the United Kingdom.

To conclude with the analysis of this song, and bringing Lotman’s concept of the Semiosphere, the image of the pigs from Orwell’s perspective contrasts with the band’s interpretation of the character in one specific aspect. While it is true that the song mentions three pigs in its title, these pigs are all seen in a negative way, all of them being mocked by the narrator through the lines “You’re really a cry” at the end of each of their description. This is because the sociopolitical context of the band differs greatly from Orwell’s perspective due to the immense time gap between both works. It is also relevant to mention that in George Orwell’s *Animal Farm* (1945) there are also three main important pigs, which are Snowball (inspired by Leon Trotsky), Napoleon (inspired by Joseph Stalin) and Squealer (representing communist propaganda and deceitful information providers). Even so, the characters each pig

represents in both works are different, which could be a product of the time each work was developed and published, as well as the historical context of each author.

While Pink Floyd's pigs are, according to our analysis, based on three important conservative figures (two of them being politicians and one being an activist) who are all seen as the reason of the perpetuation of corruption in the government, Orwell's characterization of the pigs symbolize three important figures from the communist revolution, one of them (Snowball) being a victim of the governments' political repression for seeking the change by leading the opposition against dictatorship. This change in perspectives could symbolize the band's more pessimistic perspective on politicians, as the absence of a figure that seeks for an actual change is not present in their interpretation of the three pigs.

6.3.4. Illustration

Figure 2

Illustration for the Semiotic Analysis of Pigs (Three different ones)

Three of coins



Note. This image depicts three different pigs, representing the three important political figures mentioned in the analysis and from Pink Floyd's vision in the music album. First, Edward Heath is on the left, his chin stained, holding a wad of bills as well as looking away from the viewer, representing his indifference and greed as the causes of the Miner's Strike. Next, Margaret Thatcher at the center, represented with a darker, gray tonality and a stern expression, as well as holding a handgun, embracing the nickname "The Iron Lady". Finally, Mary Whitehouse on the right, with her hands forming an ogive, hunched back and holding a cross, evoking her conservatism, religiousness, and fear of change.

Table 6:

Translation Analysis of the song Sheep

Name	Lyrics (source text)	Translated Lyrics (target text)	Translation
Sheep	Harmlessly passing your time in the grassland away	Inocentemente pasando el rato en el pastizal	During the translation process of this song, we translated a lot of parts in a literal way, only using techniques in order to emphasize important things about the songs' message. These other techniques were linguistic amplification, compensation, linguistic
	Only dimly aware of a certain unease in the air	Apenas consciente de cierta tensión en el aire	
	You better watch out	Más te vale tener cuidado	

There may be dogs about	Puede haber perros cerca	compression, omission, adaptation for the biblical references and established equivalent to translate “For lo” and “grow old”.
<u>I've looked over Jordan, and I have seen</u>	<u>He visto lo que pasa del otro lado del Jordán y me he dado cuenta</u>	
Things are not what they seem	Las cosas no son como parecen	We used linguistic amplification to clarify that Jordan refers to the river Jordan, as well as expressing that things are not really what they seem from the sheep’s perspective, who seem to be ignoring the truths and dangers of an abusive government.
What do you get for pretending the danger's not real?	¿Qué es lo que pretendes fingiendo que el peligro no es real?	
<u>Meek and obedient, you follow the leader</u>	<u>Dócil y obediente, sigues al líder</u>	
Down well-trodden corridors, into the valley of steel	Por caminos desgastados, hacia el valle de acero	Next, we omitted the word “you”, as in the verb “sigues” in Spanish, the presence of a pronoun is not needed.
What a surprise!	¡Qué sorpresa!	However, during some parts, we decided to use various techniques, such as compensation and linguistic compression, which is the emotion in the sheep’s eyes when they are finally aware of the danger.
<u>The look of terminal shock in your eyes</u>	<u>Tu mirada refleja una extrema conmoción</u>	
Now things are really what they seem	Ahora las cosas realmente son como parecen	
No, this is not a bad dream	No, esto no es un mal sueño	Now, during the translation of the bridge, we noticed that the band used the first three verses of Psalm 23 from The Bible. Hence, we decided the appropriate technique here was adaptation, because the archaic lexicon was adapted into a more modern form of Spanish.
The Lord is my shepherd, I shall not want	El señor es mi pastor, nada me faltará	
He makes me down to lie Through pastures green	En verdes praderas me hace descansar	
He leadeth me the silent waters by	Hacia fuentes tranquilas me conduce	However, the band introduced their own verses in order to fill the rest of the bridge. Despite this, the use of archaic language is prevalent, with words such as “hath”, “lo” and “for lo”. The last ones were translated as “he aquí”, since it
With bright knives he releaseth my soul	Con cuchillos brillantes, Él liberó mi alma	
He maketh me to hang on hooks in high places	Me hizo colgar de un gancho en las alturas	

He converteth me to lamb cutlets	Me convirtió en chuletas de cordero	is an equally archaic expression in Spanish that is used to present someone or something.
For lo, He hath great power, and great hunger	He aquí, Él tiene un gran poder y un gran hambre de poder.	Another decision we made is to preserve the meaning with fewer words. This is present in the translation of “we shall rise up” as “nos levantaremos”, as Spanish allows for the omission of the pronoun subject.
When cometh the day we lowly ones	Cuando llegue el día en el que nosotros, los humildes	
Through quiet reflection, and great dedication	Mediante una reflexión silenciosa y gran dedicación	One of the most important parts of this translation was the identification of meaning in between words. For instance, when the sheep attacked the shepherd, they “fell” on the shepherd’s neck. However, falling on someone’s neck is not an accidental act, but rather a deliberate one, which is why the phrase “nos lanzamos” was needed to fit that intention.
Master the art of karate	Dominemos el arte del karate	Finally, as well as looking for generalized terms, we looked for equivalent terms in order to preserve meaning and make the text more understandable.
<u>Lo, we shall rise up</u>	<u>He aquí, nos levantaremos</u>	For instance, “grow old” as “llegar a viejo”, another common expression.
And then we'll make the bugger's eyes water	Y haremos llorar al desgraciado	
Bleating and babbling we fell on his neck with a scream	Balando y balbuceando, nos lanzamos sobre su cuello con un grito	
Wave upon wave of demented avengers March cheerfully out of obscurity into the dream	Ola tras ola de vengadores dementes Marchan alegremente, fuera de la oscuridad, hacia un sueño	
Have you heard the news?	¿Has escuchado las noticias?	
The dogs are dead!	¡Los perros están muertos!	
You better stay home and do as you're told	Más te vale quedarte en casa y hacer lo que te digan	
Get out of the road if you want to grow old	Quítate del camino si quieres llegar a viejo	

6.4. Semiotic Analysis of Sheep

6.4.1. Narrative level

Regarding the most relevant symbols represented in this song, and according to the title of the song, we can find the sheep as the main actors, which represent the common people; the shepherd, who is regarded as the leader of the sheep and as well as a religious or political authority; and the dogs, who are also important characters mentioned at the beginning during the lines “There may be dogs about”, and the end of the song, in the line “The dogs are dead”. They represent the shepherd’s military power. Most of the story is developed in the grassland, the space where the sheep spend a quiet time without being aware of what is really going on around them. Afterwards, the song mentions the existence of “The valley of steel”, a metaphor of oppression through violence. Both of these spaces seem to be separated (at least figuratively) by an intermediate space, called the Jordan.

Now, although a specific time window is not mentioned throughout the song, neither implicitly nor explicitly, we assume that the time in which these events are happening is the same in the three main songs, this being the decade of 1977, when the Soviet Union was still standing after the end of World War II. Finally, the topics presented in the song were related to power dynamics between the sheep and the shepherd, such as submission, which is presented as a reason for the shepherd’s power and influence, and rebellion, that consists of the sheep gathering all together in order to fight against their own shepherd.

6.4.2. Discursive level

The relationships that are set in this song revolve around the main protagonists of it, the sheep. The first important relationship that sheep have is their relationship with the shepherd. This relationship is based on a dynamic of power where the sheep are the meek, obedient and

mindless people who worship or follow a leader figure, known as the shepherd, whose appearance is described as something divine according to the references to Psalm 23 during the bridge of the song and in lines such as “The lord is my shepherd, I shall not want” and “For lo, he hath great power, and great hunger”. In addition to this, the shepherd seems to be the one guiding the sheep to where he pleases, in order to assert his power and abuse his animal. This dynamic of power is also evident when sheep refer to themselves as “We lowly ones”.

The second important relationship attributed to sheep is with the dogs. Although the dogs are only mentioned twice, once at the beginning of the song in the form of a warning, as in “You better watch out, there may be dogs about” and the second one being announcing the death of the canine figures; “Have you heard the news? The dogs are dead”. The dogs are important, as they enable the dynamic of power between the sheep and the shepherd to make sense, because they represent the power that the shepherd asserts towards them through violence and control.

Finally, the third most important relationship attributed to sheep is with the environment or the space in which the song happens. First of all, the space where the sheep are presented is known as the grassland, some kind of a safe space for them; where they can supposedly be free, roam around and do as they please. This is evidenced during the lines “Harmlessly passing your time in the grassland away” Secondly, it is also mentioned that, at least at the beginning, the sheep do not know what happens on the other side of their supposed safe space, or at least decide to pretend not to, as evidenced in the lines “What do you get for pretending the danger’s not real?”. Thirdly and lastly, the sheep share one more space where violence has been perpetuated throughout many generations. This space is known as the valley of steel, as mentioned in “Down well-trodden corridors, into the valley of steel”, a place where the sheep are led by the shepherd in order to meet their demise.

6.4.3. Thematic level

The figures of the sheep and the shepherd are used as a reference to biblical symbols, more specifically, to the figure of Jesus Christ guiding his disciples or “sheep” through the way of grace towards God and heaven in The Bible as told by Psalm 23. Now, taking this into consideration, the reason why this dynamic is possible throughout the song is due to the context of 1977. After having to go through the consequences brought by the decisions made by the United Kingdom’s government, such as the previously cited event known as The Miners’ Strike of 1972, the people, represented as the sheep in the song, decided to rebel through manifestations against the government and their power, represented as the shepherd and the dogs. In addition to this information, during the decade of 1970, The Soviet Union was still standing as a socialist state and held by dictators, and the fear of the detonation of another war was still present during The Cold War period.

Next, the relationship that the sheep have with their shepherd is heavily marked by their power dynamics. While the shepherd is seen as a figure with a power that seems divine, the sheep are seen as mindless creatures without a sense of critical thinking, always guided by the status quo, often choosing to ignore the danger outside of their comfort zone. Hence, due to this mix of lack of willpower and ignorance, the shepherd, who represents the government leaders such as dictators, and his dogs, representing the nation’s military power, are free to perpetuate their government, as the sheep are oblivious of the existence of a more favorable situation.

Now, the consequence of these events, as the song portrays at the very end, is the act of rebellion of the people towards their abusive government by the lines of “Bleating and babbling, we fell on his neck with a scream”, implying that many generations had to suffer from violence represented as the valley of steel, evidenced by the lines “With bright knives, he

releaseth my soul”, “He maketh me to hang on hooks in high places” and “He converteth me to lamb cutlets”. This is the reason why the lyrics mention that the entrance of this valley is adorned with well-trodden corridors, envisioning many generations worth of inflicted violence, oppression and submission. Additionally, we can see the sheep scheming a rebellion against the shepherd, as the lines “Lo, we shall rise up and then we’ll make the bugger’s eyes water”, as well as mentioning the mastering the art of karate through quiet reflection and great dedication, possibly symbolizing sheep mastering the act of critical thinking, as it would pave the way into them leaving their mindlessness to fight for their rights. Finally, the lines “wave upon wave of demented avengers” may represent the colossal power of the people once organized.

As a final note, by the end of the song and after the mention of the dead of the dogs, the message of conserving a mindless and ignorant position is reinforced with the lines “You better stay home and do as you’re told” and “Get out of the road if you want to grow old”. These lines could mean that, in spite of the efforts made by the people to rebel against their government, revolution is an act that must be done through means of violence, potentially taking the lives of innocent citizens while fighting for a better future. In addition to this interpretation, the line “March cheerfully out of obscurity into the dream” could represent that, although a noble act, a better future is nothing more than a dream for some civilizations. This is further emphasized at the end, as the sounds of the bleating from many sheep are still heard from the distance, possibly still from the grassland.

To conclude this part, it is important to link the differences between both Orwell’s novel and Pink Floyd’s album regarding their interpretation of sheep and its symbolism.

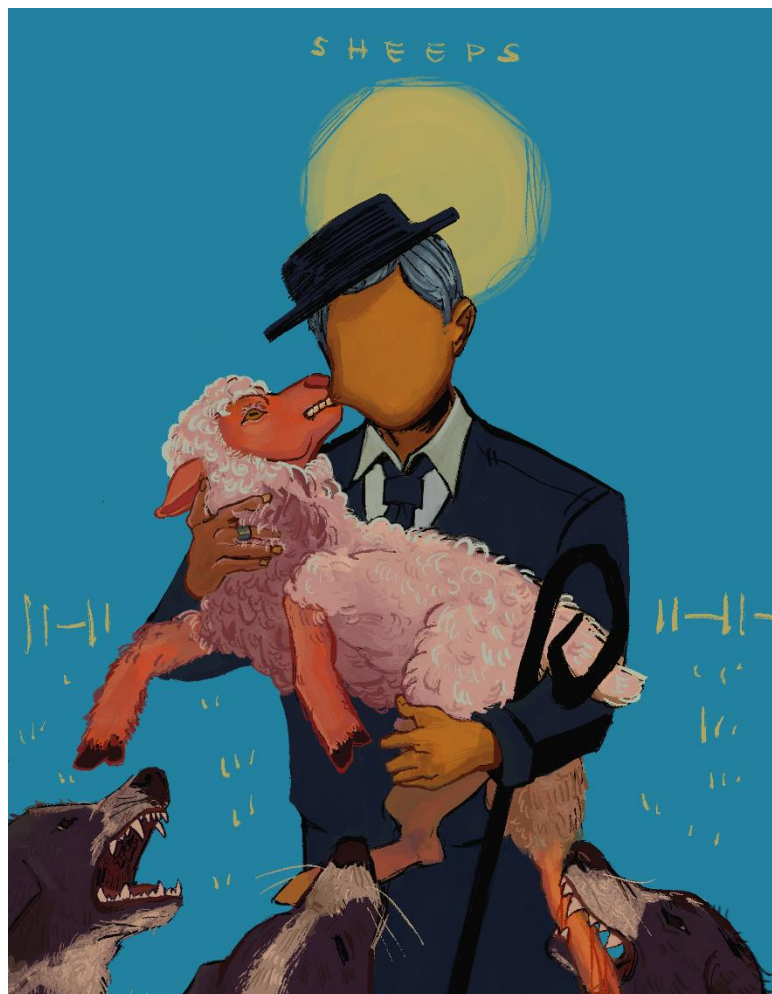
On the other hand, Orwell's novel, *Animal Farm* (1945) takes on a more pessimistic view of sheep, describing them as not having a real voice or individual personalities, as well as not being able to rebel against the regime of the pigs due to their complete lack of critical thinking and willingness to organize; whereas Pink Floyd's interpretation shifts towards a more optimistic view for the sheep, as they go as not completely mindless, but rather pretend be ignorant in order to not alter the order, as well as having a development towards being able to organize and rebel against the shepherd's regime. This difference could be possibly justified by the time gap between both works, as 1945 was a year where mass critical thinking was not as developed as during the decade of the 70s, mainly due to, at the time, recent traumatic events such as World War II.

6.4.4. Illustration

Figure 3

Illustration for the Semiotic Analysis of Sheep

Their Sun



Note. The image consists of a sheep being carried by a shepherd wearing a black suit, a hat, and carrying a scepter. In the lower part, a group of dogs is seen biting the lower limbs of the sheep, while the latter bites on the shepherd's right cheek. This illustration is heavily inspired by *The Lost Lamb* by Del Parson, a famous picture depicting Jesus Christ carrying a lamb in his arms. However, while Del Parson's work evokes a peaceful aura by using warm, bright colors, the illustration from the analysis of *Sheep* evokes a sense of unease and violence, contrasting with the ray of hope represented by the sun and the name of the illustration, inspired by the effort from the sheep to achieve a better future.

7. Findings and discussion

7.1. Findings

The main objective of this research was to translate the lyrics of the song, perform a translational and semiotic analysis of the source text, and create a set of illustrations for each song to convey our own symbolic representation. Based on these objectives, some findings were made during the process of both translational and semiotic analysis related to the most used translation techniques, as well as the core differences in meaning and character interpretation between Orwell's novel and Pink Floyd's album.

7.1.1. Translational Analysis

First of all, after the translation analysis using the techniques proposed by Hurtado-Albir (2001), we found that the most used translation techniques were adaptation, established

equivalent and linguistic amplification, in that specific order. Additionally, there were some instances where literal translation was used, mostly in parts where there was no equivalent of an idiomatic expression in the target language. Firstly, an example of adaptation used was the songs “Dogs”, in the line “A certain look in the eye and an easy smile” as “La mirada precisa y la sonrisa natural”, because we needed words that could fit in our language that conveyed the image of a charismatic but deceitful person, as the first version we thought about, “una sonrisa fácil”, does not express deceit. This version refers to a smile easily achieved through charisma, but the element of deceit is lost.

Secondly, an example of established equivalent was the line “Who was given a pat on the back?” from the song “Dogs”, translated as “Quien recibió una palmadita en la espalda”. We chose to remove the questions in order for the structure of both texts to remain the same. Additionally, we translated “pat” as “palmadita” since this word expresses comfort and condescendence to a person. This way, we consider the diminutive “palmadita” as a good way to express these feelings.

Lastly, there is an example of linguistic amplification in “Sheep”, where the line “I’ve looked over Jordan and I’ve seen” was translated into “He visto lo que pasa del otro lado del Jordán y me he dado cuenta”. This, since Spanish requires the use of additional words in order for the sentences to make sense, as the word “Jordan” refers to river Jordan, and in Spanish, we need to use “del” in order to talk about river Jordan, since it is a unique place that holds representative religious value by being related to the place where Jesus Christ was baptized.

As an additional comment, one of the instances where we decided to use literal translation was in Pigs on the Wing I and Pigs on the Wing II, in order to translate the common line between both songs “Pigs on the wing”, translated as “Cerdos en el ala”. We decided to

translate it literally since there was no equivalent in the target language to the idiomatic expression “Pigs on the wing”, an old saying during war times that refers to the enemy aircraft positioned behind the wings of a plane, as they are one of its main blind spots.

7.1.2. Semiotic Analysis

For the semiotic analysis, based on the semiosphere theory by Yuri Lotman (1996), aided by using Greimas’ levels of analysis (1987), we concluded that the vision Pink Floyd has towards each of the roles represented by each animal differs from the book *Animal Farm* (1945) by George Orwell.

For instance, the song Dogs introduced a different perspective that makes the listener empathize more with the animal, as they can see the consequences of the actions that led the Dogs down the path the pigs chose for them. In contrast, the song Pigs (Three different ones) is set as a critique rather than a story with two different perspectives, as well as changing the figures related to the communist revolution the pigs represented in *Animal Farm* (1945) to famous figures related to British politics and activism. Finally, the song Sheep added the desire for revolution and change in the animals, in contrast to the unchanging and everlasting meek, obedient nature of the original sheep from the book, as they never managed to organize in order to rebel against their abusive government. All in all, the notion of power was present in almost all songs, depicted in different actors, relationships, and space-time frames.

These findings are related to Lotman’s theory, more specifically to the characteristics of collective memory and the elements that are part of it; (1) the more depth collective memory has, the more complex the language is and (2) its ability to conserve itself and its factor of variability. Additionally, according to Lotman, variability is what makes a memory unique and gives it its importance, while the lack of it negates the reason for its existence, as new memories from new events that can affect past ones would have no place in memory itself.

8. Conclusion and further research

The aim of this project was to translate the lyrics of Pink Floyd's *Animals* (1977), as well as to conduct a semiotic analysis for each song and illustrate the songs Dogs, Pigs (Three different ones) and Sheep based on the semiotic analysis. We conducted the Spanish translation of the lyrics of the songs, a lengthy task which required a lot of background research, as well as the application of analysis techniques in order to understand the symbolic relationships in between the lyrics. Now, although music translation is not at the top of the most researched topics regarding translation, it can open a brand-new way of understanding lyrics, as well as creating different interpretations that can be made accessible for people from around the world.

For this research project, we chose the concept album *Animals* (1977) by progressive rock band Pink Floyd. Through the whole translation process, we followed a methodology that included the use of translation techniques, as well as a focus on dynamic equivalence that helped us convey the core meaning of the lyrics while making the result more understandable for the target audience, centering on meaning instead of literal translation and using more flexible language choices. Additionally, during this process, we began analyzing the historical background of both the band and the time the album was written and published, in order to perfect our translation as trying to maintain the meaning. However, as in any other research, there were some challenges and limitations we had to face during this process, as described in the following subsection of this conclusion.

Finally, the most important findings were twofold. First, regarding the translation analysis, the most used techniques were adaptation, established equivalent and linguistic amplification. In these lines, following the approach selected – Dynamic Equivalence- we made use of a myriad of techniques in order to depict the symbols in the lyrics while preserving the senses. In many cases, we also made use of literal translation in order to deal when it was

necessary, so as to comply with the approach. Second, regarding the semiotic analysis, it was found that Lotman's concept and characteristics of collective memory, an important part of his theory of the Semiosphere, was evidenced in the findings, as the perspectives Orwell and Pink Floyd have towards the same characters differ in various ways, such as the addition of a new perspective in the song *Dogs*, the figures that represented the pigs in the song *Pigs (Three different ones)*, and the twist that sheep had, going from mindless and unchanging to an aware and revolutionary organization, representing the collective's desires for a better future.

8.1. Challenges and limitations

The first challenge we found was the lack of scholarly sources related to music translation, especially in the realm of concept albums. As mentioned before, music translation is not a field that thrives with a lot of research and bibliography, much less when it deals with a topic as specific and complex as concept albums are, as the lyrics and music are written in a cohesive way in order to become a concept.

The second challenge we faced was the abundance of idiomatic and time-space situated expressions in the English language that were foreign to us, as well as expressions that were difficult to translate, such as idioms with no equivalent in the target language.

The third and challenge presented during the translation process was understanding the references the band made to certain political figures that were foreign to us during the song *Pigs (Three different ones)*, as well as in the prologue and epilogue songs *Pigs on the Wing I* and *Pigs on the Wing II*, as their shortness and lack of explicit information made the analysis difficult.

Finally, one of the main limitations we had during this process was our lack of knowledge in the semiotics field, as well as our limited knowledge of translation techniques

due to our lack of experience in the field as students, for the reason that our only experience with these techniques was limited to a two-course experience at university for translation, and a one-time semiotics lesson, which compressed a whole semiotic course in the span of less than an hour.

8.2. Further research

To conclude, and for further research, we would like to promote the study of semiotics and translation, in order to figure out how the study and comprehension of semiotics can affect the outcome of a translation process, in order to improve the quality of the target texts in terms of understandability and accuracy by not only understanding the text at a semantic level, but also at a deeper level by understanding the circumstances in which a text is created.

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