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"Let It Go"

Subtitling and Dubbing Song Lyrics into Finnish in the Animation Film
Frozen

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ABSTRACT

Tässä pro gradu-tutkielmassa tarkastelen miten suomenkielisten käännösten laulettavuus ja muut musikaaliset ominaisuudet kuten rytmi, riimit, luonnollisuus ja kielen laatu sekä tunne ja merkitys ilmenevät animaatioelokuvassa *Frozen* (*Huurteinen seikkailu*). Laulettavuus on ominaisuus, jota ei pidetä yhtä tärkeänä tekstityksissä kuin dubatussa käännöksessä, koska tekstitykset eivät yleensä ole laulettavia. Tekstin laulettavuuden saavuttaminen on haaste ja kääntäjällä onkin mahdollisuus keskittyä tekstittämisessä vain tekstin sujuvuuteen. Vaikka käännökset eivät olisi laulettavia voivat ne kuitenkin keskittyä laulettavuuden muihin ominaisuuksiin. Tutkimuksessa halusin selvittää mihin edellä mainittuihin ominaisuuksiin elokuvan kääntäjät keskittyivät animaatioelokuvan käännöksissä. Tutkimuksen materiaali kuului kahden eri kääntäjän tuotokset; Marko Hartaman elokuvaan luoma dubbaus ja Blu-Raylle luoma tekstitys sekä Outi Kainulaisen televisioon tuottama tekstitys. Analyysin perustana käytin Peter Low'n laulettavuuden teoriaa, johon yllä mainitut ominaisuudet perustuvat. Tutkimus pohjautui kahteen tutkimuskysymykseen: "seuraavatko tekstitykset paremmin alkuperäistekstin merkitystä ja tunnetta kuin dubbaus?" ja "ovatko dubbaukset laulettavampia kuin tekstitykset?" Analysoin tutkimuksessa kahta eri tekstitystä, koska halusin vertailla käännösten laatua nähdäkseni, nouseeko toinen teksti selkeämmin esiin käännösten laulettavuutta tutkittaessa. Materiaali koostui yhdeksästä laulusta, jotka oli käännetty elokuvaan. Analysoin teksteistä ensin muita ominaisuuksia ja viimeisenä laulettavuutta. Laulettavuuden tutkimuksessa tutkin myös muita ominaisuuksia nähdäkseni tukevatko ne vai vähentävätkö ne käännösten laulettavuutta. Tutkimuksessani selvisi, että tunne ja merkitys ovat tekstityksissä lähempänä alkuperäistekstiä kuin dubbaus, jossa tekstin merkitystä oli muutettu, jotta se sopisi paremmin musiikkiin. Sen lisäksi selvisi, että dubbaukset ovat laulettavia, kun taas Blu-Ray-tekstitykset ovat vain suurelta osin laulettavia ja televisiotekstitykset osittain. Täten Marko Hartaman tekemät käännökset olivat laadukkaampia, kun tarkasteltiin käännöksiä laulettavuuden näkökulmasta. Näiden tietojen perusteella voidaan päätellä, että myös tekstityksistä voidaan tehdä laulettavia, jos kääntäjä näin haluaa. Tämä tutkimustulos voi rohkaista kääntäjiä keskittymään laululyriikoiden tekstittämisessä myös laulettavuuden ominaisuuksiin ja luomaan tekstejä, jotka toimivat elokuvan musiikin kanssa.

1 INTRODUCTION

In this Master's thesis, I will examine the Finnish audiovisual translations of the songs performed in the animation film *Frozen*. The movie offers the Finnish audience two translation methods: subtitles and dubbing. As my material, I will use dub and subtitles from the Blu-Ray release of the film (2014). As a comparison for the Blu-Ray subtitles I will use second subtitles collected from a televised version of the film (2016). I will use only the one dub as it is the same in each medium. My aim is to compare the three translations with each other and to the source text and analyse the translations mainly through the perspective of music and its characteristics from the point of view of Peter Low's (2008) Pentathlon Principle, a theory that will be discussed more deeply later in this thesis.

In this research, I have two research questions. The first is "do the two subtitles of the film follow the meaning and sense of the source text better than the dubbing?" while the second is "is the dubbing more singable than the subtitles?" My first research question refers to the limitations of these translation methods, such as text space and time limits on the screen in subtitling and use of lip-sync in dubbing. Therefore it relates to how these limitations affect the translations. The second research question relates to the same limitations, but more specifically it deals with the way the translations are also affected by the music and its function in the film. Singability is considered a vital feature here, and I would like to know whether producing a singable translation has been the aim of the translators. A singable translation is a text whose end-purpose is to be performed to an audience (Low 2005: 185).

According to Jeremy Munday (2012: 8) "the process of translation between two different written languages involves the changing of an original written text (the source text or ST) in the original verbal language (the source language or SL) into a written text (the target text or TT) in a different verbal language (the target language or TL)." Translation process in itself is already a complicated procedure, where it is important to interpret the meaning to the target audience. The aspect of music in a translation process brings even more challenges at least when creating a translation that should match the original music and

its features. Because of this, I will be referring in the course of this thesis to the original soundtrack as ST (source text), to the subtitles as TV-SUB and BR-SUB (target text in Television and Blu-Ray) and to the dub as DUB in the course of this thesis.

When compared with other types of translation analyses related to for example literary translation and audiovisual translation, song translation is a subject that has not been studied extensively, especially in cases when a song translation is connected to a film or a television series. Song translation has mainly focused on popular music and musicals, where the lyrics are not strictly connected to an image on the screen. When translating popular music and musicals, the song style, orchestral music, rhythm and other external features can be changed to fit the created lyrics better. However, in films there is only a restricted area and time frame for the subtitles, and the dubbed dialogue needs to remain as identical as possible to fit the lip-movements of the characters and the background music intended for the soundtrack. In this analysis, I am using theories that are based on theatre translation and popular music translation, theories that are not primarily intended to be used with these kinds of translations. In addition, in my analysis, I expect to find out whether these theories suit the purpose of analysing song lyrics and their translations included in an animation film.

The chosen material for this research is the animation film *Frozen*, which is a very popular animation film all over the world. Henceforth the film has been studied before from different aspects, also regarding its translation. One quite similar study of the film was made by Tim Reus in 2015 called "Building Snowmen across Language and Music: A Comparison of Models of Song Translation in the Dutch and Flemish Versions of Disney's Frozen" (Reus 2015). In his research Reus (2015) compared the Dutch and Flemish translations of the songs in the film *Frozen* according to four different song translation theories. Reus' theoretical framework is quite similar to mine, though he is using a more extensive theory base in his analysis. Reus' material also consists of two dubbed translations, whereas I am using one dub and two different subtitles and limiting my theoretical framework only to one theory.

Regarding the structure of the preliminary report, I will first introduce my material and method in section 1. In chapter 2, I will introduce background information on the topic of animation films and music. I will also introduce the film *Frozen* and in brief the Finnish translators, Marko Hartama and Outi Kainulainen. In chapter 3, I will introduce different audiovisual translation methods and in chapter 4 I will discuss the main theory behind the analysis. I will first introduce generally different song lyric translation theories and then more comprehensively the theory by Peter Low, which is the base for my analysis. The analysis is found in chapter 5, which is divided into five different sections according to the criteria. Lastly, in chapter 6, I will draw my conclusions and discuss further research. The title of the thesis *Let It Go* refers to the main song in the animation *Frozen*, which I thought would be appropriate for the subject of this thesis as song lyric translation usually requires some creativity from the translator. In addition, the song will be used as an example thorough the analysis.

1.1 Material

My material consists of nine songs included in the animation film *Frozen* (2013). In my research, I will analyse the original soundtrack as well as two Finnish versions of subtitles of the song texts of which one was produced for television (Nelonen 2016) and the other for Blu-Ray (2014). My material also consists of the Finnish dub, which was collected from the Blu-Ray. The same dub is used on both on Blu-Ray and on the television. The English dialogue regarding the songs was collected from the Blu-Ray and transcribed and then used in the analysis as source text. The Finnish dialogue and the subtitles were then similarly collected and transcribed first from the Blu-Ray and then the second subtitles from the television. These texts were then used in the analysis as target text. Two subtitles of the film are used in the analysis to compare whether the quality of subtitles changes in the different media and to find out whether one of the subtitles is more singable than the other.

The songs included in the film and the analysis of this research are: *Frozen heart* (fin: *Jääsydän*), *Do You Want to Build a Snowman?* (Fin: *Lumiukko tehtäisiinkös?)*, *For the*

First Time in Forever (Fin: *Ensi kertaa ikuisuuksiin*) and *Love Is an Open Door* (Fin: *Ovi nyt auki on*), *Let It Go* (Fin: *Taakse jää*), *Reindeer(s) Are Better Than People* (Fin: *Poro ain ihmisen voittaa*), *In Summer* (Fin: *On kesä*), *For the First Time in Forever – Reprise* (Fin: *repriisi)* and *Fixer Upper* (Fin: *Vinksinvonksin-peikkolaulu*). The names of the songs were only translated in Finnish for the Finnish dub and these names are listed above. (BviFinland 2013)

Frozen was published by Walt Disney animation studios and Walt Disney Pictures in 2013, and it is a film that combines music, comedy and adventure (IMDB 2017). The film is about one hour and 42 minutes long and the songs with lyrics take up around 21 minutes of the film. The shortest song is *Reindeer(s) Are Better Than People*, which is 51 seconds long and the longest song is the song *For the First Time in Forever*, which is 3 minutes and 45 seconds long. (Frozen 2013) Additional music is heard throughout the film, music that contributes to the moods of the film, but they do not include song lyrics. The songs performed in the film contribute well to the plot of the movie, but originally there were actually six more songs with lyrics composed for the film that were cut from the final film. (Newman 2014)

In my research, I will first gather the original song lyrics as well as the translations from the chosen media. The song lyrics and two of the translations BR-SUB and DUB are gathered from the *Frozen – Huurteinen seikkailu* Blu-Ray disc published by Walt Disney in April 2014. (DVDPlaza 2014) The second subtitles, the TV-SUB, are gathered from the film that was shown and recorded from the Finnish television channel Nelonen on December 23rd, 2016. For the song lyric analysis regarding the features of meaning and sense, I will be using English back–translations of the Finnish lyrics to facilitate a comparison with the original English soundtrack. The musical performance *Vuelie* heard during the opening credits of the film is not included in this thesis as although it is the main theme of the film, it does not use English lyrics and it is not translated into Finnish.

1.2 Method

In this section I will discuss my data collecting method and my data analysis method, and discuss why I chose these methods to analyse the song lyrics and their translations. I will use both quantitative and qualitative methods in my research. I will first gather my material from the Blu-Ray disc and from the version that was recorded from the television. Then I will make a table of each song where I will have the original song lyrics side-by-side, the dubbed translation and the two subtitled translations. In the analysis of sense and meaning, I will also use English back-translations of the subtitles and the dub, which will be included in the analysis of these features. The back-translations are not presented in the examples when analyzing the other features, as the meaning of the text is not as relevant in the analysis of the other features.

In the beginning, I also gathered material from the Internet as I thought that by using the song lyrics and song lyric translations found from the Internet the data collecting would be faster. I then compared the gathered texts with the English and Finnish soundtracks of the film, and as I found mistakes from these texts, I abandoned this way of collecting the material because it was too unreliable. I chose not to use in the analysis words and sentences that are spoken in the middle of the song, as they are not considered singing. However, if these spoken lines influence the song in some way they may be important in the analysis and thus they are left in the lyrics. In addition, repetition found from the songs will not be considered in the analysis. Nonetheless, if the repetition in the text has been translated differently in different parts of the songs, those lines will be included in the analysis.

To find out whether the dubbed version of the movie is more singable than the subtitled versions, I will be using Peter Low's Pentathlon Principle, which is a theory that presents different musical features that can have an effect on the translation. Low's theory facilitates five criteria, which are rhythm, rhyme, sense, naturalness and singability. First I will be analysing carefully the first four criteria, and to deduce whether the translations are singable I need to combine the different criteria to the aspect of singability to conclude whether the translation method creates a singable translation. As I may find out that the

subtitled versions lacking in the criteria of singability, I will concentrate also on the meaning of the texts in order to analysed the translation choices more deeply. As the restrictions of audiovisual translation may have affected the singability of the translations, I will analyse whether the translator has concentrated more on the other features of music mentioned by Low, such as sense and rhyme and left the aspect of singability subsidiary.

I chose to analyse music as I have a long background in performing and studying music. I started studying music in elementary school, where music studies were a regular part of my studies. I also sing in a choir, and therefore have extensive understanding of reading notes, following rhythm patterns and even have some knowledge of music history and composition. I also analysed song lyric translations in my Bachelors' Thesis (Iitola 2015) in which I analysed two different audiovisual translations generated for the first season of the television show *Glee*. I found out from my previous research, that it is possible to generate subtitles of song lyrics that can be singable. With the help of my previous experience in music, song lyric translation and other translation studies I am analysing the music of *Frozen* from different perspectives according to the chosen theory.

2 ANIMATION FILMS AND MUSIC

In this chapter I will give background information about animation films and their connection to music and sound. I will also discuss the history of animation movies by *Disney* and their cooperation with musicals. Lastly, I will introduce the film *Frozen*, the music presented in *Frozen* and I will conclude this chapter with a short introduction of the two Finnish translators of *Frozen*, Marko Hartama and Outi Kainulainen.

2.1 Animation Films and Music

Animation films are versatile artifacts that can be created with different techniques and the subjects can include everything imagination is able to manufacture. According to Rebecca Coyle (2010: 4) animation film is

> an audio-visual form of creating and staging motion that is linked to specific distribution and exhibition contexts. As such, animation film bridges many genres and appears in different forms, from the scratched, calligraphic and paper cut- out experiments from many different countries over a hundred years, to 'clay' animation and stop-motion figures, drawn cel [sic] animation and anime, recent computer-generated imagery (CGI) from major studios, and hybrid forms incorporating live-action characters and/or backgrounds.

Animations have been generated throughout the decades, their making has improved and developed, and they have attained a permanent stand in the film industry due to their popularity among movie-goers.

Animated films have attained substantial success in the film industry as popular animations have a tendency to become a phenomenon that is appreciated by audiences of different ages and cultures. Recently published animated films have generally had successful box office sales as well as DVD and Blu-Ray sales, and the phenomenon created around the film has been extended with marketing strategies that includes product licensing and even cooperation with food production companies and fast-food chains. The product licensing is seen from different products sold all over, such as toys, video games, clothes, books and so on. All this hype around the films has increased the appreciation of

animated films in the film industry as they have grown into billion dollar businesses in the United States and all around the world. (Coyle & Fitzgerald 2010: 233)

In addition, the success of animated films has increased due to original music composed for the films that has had a positive impact on the film as well as the record sales. Coyle (2010: 1) introduces further in her book the successful cooperation of music, sound and animated film and how they affect each other. She highlights the crucial role that the sound and music play in the film experience, as it does not attempt to replace the image but to operate together to make the visual experience stronger.

Music and sound used in animation films is difficult to put in one genre, as the sound world changes to match the image and feelings expressed on the screen. Animated films have different ways to use sound and music, for instance they operate as effects; to set an atmosphere for the circumstances on the screen, to provide a joke in a comedy or to create a stronger feeling for example for a dramatic situation. Furthermore, the sound is important in generating the narrative as well as expressing emotions. (Coyle 2010: 6) According to Beauchamp (2010: 6–7) "sound facilitates and accelerates the audience's ability to develop meaning and commit the scene to visual memory". Many times, the on-screen songs are a way to connect to a film, for example the theme-song for Harry Potter is something most of the movie-goers remember and connect easily back to the original films.

2.2 Disney and Musicals

The Walt Disney Company has had a huge impact on the animation industry and it connects also animation films and musicals. The first full-length musical published by Disney was *Snow White and the Seven Dwarfs*, which was published in 1937. Disney has produced several musical animations after that, but they only made their breakthrough in the musical scene in 1989 and 1991, with *The Little Mermaid* and *Beauty and the Beast*, animated successes which made animated musicals appreciated once again. Disney creates films that are fairy-tales with themes that revolve around dreams of love and

happiness that conquers all, with main characters that are easily likeable and supporting characters who are usually humorous or make the story line in other ways more versatile. In Disney films, the songs are used to elevate the narrative and to rise the mood or the feeling expressed on the screen. (Halfyard 2010: 25–39)

Disney has always produced films that appeal to all ages of movie-goers and the movies they produce might have their ties in stories written in and before the 19th century, for example *The Little Mermaid* is an adaption of H.C. Andersen's tale written in 1837. (Bom & Aarenstrup 2015) Nevertheless, Disney is famous for always bringing something new and fresh to the story, such as the music. One successful feature of the Disney animations has been incorporating Broadway composers and the musical styles to the films to produce animations with high-quality music performances. (Coyle & Fitzgerald 2010: 223–241)

Disney and Broadway are essentially a good match as they both get inspiration from the same kind of themes. In addition, while original music used in animation films is a good way of providing something extra to the narrative of the story, animation films are also a successful medium in creating smash hits for the music business. These smash hits actually promote the movies and increase their popularity and vice versa. (Coyle & Fitzgerald 2010: 223–241) Therefore, Disney's animation films nowadays use not only Broadway experienced composers, but the main songs are often sung and performed by well-known and competent music stars or actor with musical background who with their publicity and reputation also increase the popularity of the film.

2.3 The Story and Background of *Frozen*

Frozen was produced by Walt Disney Animation Studios and released in 2013. *Frozen* is the story about two sisters and princesses, Elsa and Anna, and the relationship between them that is affected by Elsa's secret. Elsa, the older sister, is born with the ability to create ice and snow, and once when they were playing as children, Elsa accidentally shot Anna in the head with her frozen magic, which could have killed her. Anna is healed by

the trolls, but her memory is wiped at the same time and she does not remember Elsa's powers. Elsa isolates herself from everyone and to keep Anna safe, she shuts her also from her life.

The sisters grow up like this, separately, but it all changes when the sisters' parents die as a storm hits their boat on the sea, and Elsa becomes the Queen when she comes of age. Princess Anna has always been deprived of attention from the outer world as their parents locked them out from the kingdom to protect Elsa's secret. In the coronation, Anna finds the attention she was looking for, when they open the gates to the outer world for the first time. Anna falls head over heels in love with a young prince Hans, but as Elsa tries to stop her from making the huge mistake of marrying the prince, she loses control and reveals her powers to everyone.

Elsa then flees the kingdom to protect everyone from her icy powers. She finds sanctuary in the mountains and feels free for the first time as there is no one she can hurt. Princess Anna then seeks out to find her, as Elsa accidentally created an eternal winter in the whole kingdom of Arendelle. On her way Anna meets Kristoff, an ice harvester and his reindeer Sven as well as the joyful snowman Olaf, who help Anna to find her sister. In the end Elsa is redeemed by the love of the sister and they live happily ever after in the Kingdom of Arendelle. (Frozen 2013)

The animation *Frozen* was released already four years ago, but it still draws a huge popularity among all ages of audiences. *Frozen* made over 1.2 billion dollars worldwide in the movies, and it is the most popular Walt Disney animation in the world. In Finland, it made a total gross of 2.5 million dollars. (Box Office Mojo 2017) The animation has become a phenomenon all over the world, and even in Finland one can find fan products from *Frozen*-branded groceries to clothes and books for example from all the bigger grocery stores and book stores. The animation has been much appreciated as it is not a traditional princess story, but here the real love is something between the sisters, as in the film Anna saves Elsa from loneliness and Elsa protects Anna from the dishonest prince Hans. The story of the princesses has also extended to a musical short film *Frozen – Fever*

in 2015 and Disney has also announced that they will publish a long-length sequel of *Frozen* in the near future. (Frozen 2013; IMDB 2015; The Telegraph 2017)

The animations' screenplay was written by Jennifer Lee and it is based on Hans Christian Andersen's story *The Snow Queen* which was published in 1845. The film was directed by Chris Buck and Jennifer Lee and it was produced by Peter Del Vecho. The film includes original music by Robert Lopez and Kristen Anderson-Lopez, who accepted the Grammy for "Best song written for visual media" and the Academy Award for "The best original song" in 2014 for the *Frozen* song *Let It Go*. Robert Lopez has background in writing music for musicals on Broadway and wife Kristen has worked with him on his projects, such as *Winnie the Pooh*. (Breznican 2012)

Animated movies generally present new musical pieces especially created for the theme of the movie. The songs presented in the animation *Frozen* are created to support the story line of the animation. Also, the songs are used to give out background information and to express the feelings of the main characters. The main actors of the movie mainly perform the music in the movie, which is the case also in the Finnish dubbed version. The actors of the movie are well-known, which contributes to the popularity of the film. Also two choirs with multiple singers are used in two of the songs and the background music is mainly written and performed by Cristophe Beck. According to the director Jennifer Lee (2015), the songs have also affected the plot of the movie: "The minute we heard the song the first time, I knew that I had to rewrite the whole movie." The main song *Let It Go* essentially affected the redesigning the character of Elsa from being the villain of the story to her being a young woman struggling with her powers, and trying to protect her sister by leaving everything behind. (BviFinland 2013; IMDB 2013; Cronin 2015)

2.4 The Finnish Translators Marko Hartama and Outi Kainulainen

The Finnish freelance-translator Marko Hartama has translated both the spoken word as well as the music for the film on the Blu-Ray. More importantly his translation is used in the dub of the film, which is the same in every medium. The subtitles and dub has been

commissioned by SDI Finland. (BviFinland 2013; Frozen 2013) Hartama has a vast professional experience in audiovisual translation and animation translation since 1995. He has also worked as translator for other Walt Disney animation films such as *The Cat in the Hat* (Fin: Katti), *The Smurfs* (Fin: Smurffit) and *Chicken Little* (Fin: Pikku Kananen), and he has translated several other animations that include translation of music and song lyrics. Hartama has also translated children's books and subtitled superhero-movies such as *Iron Man*. In addition to his translation career, Hartama has also operated with different universities, teaching translation students about audiovisual translation. (Oittinen 2007: 334; The Walt Disney Company Nordic 2012; Ahlroth 2016; Kirjasampo 2016)

The television subtitles are made by Outi Kainulainen, working for the global translation company BTI studios. (Frozen 2016) Kainulainen is well-known as a translator, as she has translated several television series and movies, and one of her most famous works is the film trilogy *Lord of the Rings*. (*Turun Sanomat* 2004) She has been working as a translator over 20 years, and has a vast experience in the field. Kainulainen has been one of the translators who signed the open letter to SDI Media about the collective agreement of audiovisual-translators, which would stop the deterioration of the quality of audiovisual translations, and keep the standards of the work at a good level. This open letter was written to attempt to stop the outsourcing of audiovisual translations to cheaper markets, where the time to conduct the translation is shorter and the salary for the translation is lower. (Av-kääntäjät 2015)

The subtitles were different in the television and on the Blu-Ray, which is the reason why they were both chosen to be analyzed. Different translators may use different translation strategies, and for this reason I thought it would be interesting to see how the TV-SUB translated by Outi Kainulainen would differ from the DUB and the BR-SUB, which were translated by Marko Hartama. Furthermore, the translations made for the television may have different kinds of restrictions than the ones for the Blu-Ray, for example in the line length. Therefore, it is interesting to find out whether the different translators have conducted translation processes using different kinds of translation strategies and to find out whether the different translators concentrate more on different features of the ST.

3 AUDIOVISUAL TRANSLATION

I will firstly introduce in this chapter general information about audiovisual translation, both subtitling and dubbing, and the restrictions of these translation methods. I will also shortly introduce the method of animation translation.

Audiovisual translation is used in television and movie industry to translate the spoken word to back up the image shown on the screen. Audiovisual translation consists of several ways of translating methods, of which the main methods are subtitling, dubbing and voice-over. (Díaz-Cintas & Remael 2007:8) The main way of translating films and television series in Finland is subtitling, but films and television series intended for children are generally also dubbed into Finnish. The quality of dubbing in children's films is usually quite high, the actors used are professional, well-known and familiar to the audience. Although audiovisual translation has a good reputation in Finland, it has been argued that the quality of subtitling, which in the past has been of quite high in Finland, has recently deteriorated due to pay cuts and demand for faster working pace. (Mäkelä 2013)

3.1 Subtitling and Its Restrictions

Subtitles are a common feature on the Finnish television screen, as it is the most common way of translating the spoken word for the viewer. Subtitles are usually presented in the lower part of the display, and they offer the viewer explanation of the spoken word and often also of the written text shown on the screen. Subtitles are situated quite subtly on the screen, so that they do not interfere with the image, but rather attempt to contribute to the image on the screen. Subtitles cannot always contain everything said on the screen, thus they are a challenge for the translator to create and to format translations that follow the guidelines of this type of audiovisual translation. (Díaz-Cintas & Remael 2007: 8–9)

Following the guidelines of subtitling demands plenty of work from the translator. The time and space restrictions belonging to this way of translating are strict and difficult to

put into practice. Firstly, there is only a limited space for text on the screen. Secondly, the translated text has a limited time frame and the text must be shown at the right time. According to the translator Lauri Mäkelä (2013) subtitles act to transmit the contents of the program in a tight and unnoticeable packet to the viewer who does not have a sufficient level of language knowledge to otherwise follow the program. Therefore subtitling needs a lot of expertise and a hint of creativity to create a translation that informs the viewer about the spoken language in a compressed form and is in the right context so that it is suitable for the image on the screen.

According to Díaz-Cintas and Remael (2007: 96) a vital part of subtitling is "[…] the six-second rule. According to this rule, an average viewer can comfortably read in six seconds the text written on two full subtitle lines, when each line contains a maximum of some 37 characters, i.e. a total of 74 characters." As every spoken word cannot be translated, the text needs to be summarized and edited to get the most important things through to the viewer. The translator must be able to omit, combine and simplify the spoken text in order to take these restrictions into account. It is challenging to present the most important information and at the same time attempt to fit the text in the restricted space and time. The translator can affect the word choices, but text needs to fit the rhythm of the spoken word and at the same time fit the sense of the speech. The most important point is to make the viewers feel like they understand the spoken word. (Vertanen 2007: 150–151)

Other features that the translator must pay attention to in the subtitling process are the cultural elements and the image. Díaz-Cintas and Remael (2007: 9–10) claim that the viewer experience in a subtitled program consists of three main elements seen and heard on the screen: "the spoken word, the image and the subtitles". These elements need to work together with each other in order to make up a satisfactory watching experience for the viewer. Subtitles need to appear on the screen at the right time with the image and speech; it has to provide the viewer sufficient information on what was said and the text also needs to be visible on the screen long enough so that the general audience is able to read it. It is crucial that the subtitling gives out the spoken message and the translation fits the situation shown on the screen. (ibid. 9–10) The image is also crucial in the dubbing process. Theories regarding dubbing are presented in the next chapter.

3.2 Dubbing and Challenges of the Dubbing Process

Dubbing means providing a television episode or a film with the voice soundtrack in another language. (Oxford Living Dictionaries 2016) Dubbing is mainly used as a translation method in children's movies and animations in Finland. In dubbing the voice-actor records new lines in the translated language to replace the original voice-track. In order to make the created translation suitable, the spoken word needs to fit the lip forms and gestures of the character shown on the screen. In addition, it is important to think about the other features seen on the screen that may play a part in the plot of the film or the animation, and how they should be taken into account in the translation. (Tiihonen 2007: 171–174; Munday 2012: 271–78) Furthermore, Heikkinen (2007: 237) claims that a good dub needs to be re-created to be in perfect synchrony visually with the image as well as the sound.

Dubbing is more expensive and time consuming than subtitling, thus it is less used and mainly limited only to children's films in small countries such as Finland, where the use of the language is limited only inside the country. (Heikkinen 20017: 236) Also, the process of dubbing is more restricted and creates more challenges for the translators as they need to create a translation that must fit the time frame of the scene as well as the gestures and lip forms of the on-screen character. Although the process is more expensive and the target audience narrower, dubbing is used in children's films as then young children who do not yet have the ability to read can independently follow the plot of the movie. Furthermore, dubbing is a good form of translation as then the text does not cover the image and the young viewer can concentrate on listening to the soundtrack without the inconvenience of trying to follow the subtitles at the same time. (Heikkinen 2007: 236–237; Tiihonen 2007: 171–174)

In dubbing the voices are usually provided by several different actors that have experience in voice-acting. Dubbing differs from on-screen acting greatly, as the voice-actor needs to create the conversation in their head as they are in the recording-studio alone with only the screen and the footage. Thus, the actors need to be experienced in dubbing to provide a sufficient voice-track for the film in a limited time from the given translation. When the

original voice-track includes music, it takes even more time and expertise to translate and fit the translation into the provided music track. (Tiihonen 2007: 171–174)

3.3 Animation Translation

According to Tatu Tiihonen (2007: 171) there is also a special method of translating animations called animation translation (orig. animaatiokääntäminen). The method combines subtitling, theatre translation and poetry translation, but it is different from subtitling as the text is meant to be spoken. Animation translation shares similar characteristics with theatre translation, but animation translation is more restricted because it is linked to the footage on the screen. Animation translation is also very similar to dubbing, because it needs to fit the situation on the screen as well as the limited time frame on the screen. Animation translation differs from subtitling as it needs to lip-sync the spoken phonemes and the quality of the spoken word is much more controlled similarly to poetry translation. (ibid. 171)

According to Tatu Tiihonen (2007:175) animation translation is more accurately said:

> Creating lines that are in sync with the lip forms and gestures of the character, in the right length and faithful to the meaning of the original spoken word. In addition, the spoken word needs to suit the style of the character and the speech needs to sound natural. Furthermore, it is also important that the voice suits the character, e.g. that the actor behind the character is the right gender and age and has the right register. (ibid. 171–174, my translation)

Thus, in animation translation making a translation that is suitable with the image is not enough, but it is important to think about the actor behind the character and how well they are suited to play the voice-role on the screen. Subtitling and dubbing of song lyrics is another great challenge for translators. Theories regarding song lyric translations are presented in the next chapter.

4 SONG LYRICS IN TRANSLATION

In this chapter I will first discuss and introduce song lyric and music translation theories generally. In the second section I will introduce Peter Low's pentathlon principle theory and its aspects in detail in the five different subsections.

4.1 Translating Song Lyrics

Translating music differs greatly from a normal text translation or in this case generating subtitles or dubbed translation. Transforming the song text into subtitles has the same restrictions as other audiovisual translations; it needs to fit the time frame and the image on the screen. In order for the subtitles to work as song lyrics, they also need to fit the original music. Dubbing has the same restrictions as subtitles, but here also lip-sync and the gestures of the character on the screen need to be taken into account. The translated voice-track needs to inform the viewer about the meaning of the original voice-track while generating text that suits the lip-form of the character as well as the original music.

Song translation in films requires a specific method of translating, and generally, if the song has no effect on the plot of the film, it is not translated. Generally speaking, songs in films are translated only if they are meant to be sung by a character in the film, or they have a specific role in the plot of the film. Furthermore, songs that are created specifically for the film and are not published for the general public, are usually translated. (Schröter 2005: 147) Animation films create a niche for song translation in film industry, as usually music featured in animations, at least in Disney produced animations, are automatically re-created and dubbed into Finnish. However, music is not generally translated into Finnish in the movies where it does not play a specific role in the plot of the movie.

Translation connects two cultures with different identities and language together, to make it easier for them to understand each other. Thus, it is important that the meaning of the original text is translated and transformed to the target culture in a way that makes it significant to it. (Heba 2013: 22) Holta Heba (ibid.) suggests that "the meaning is not

merely a sum of words, but an organic meaningful unity that is expressed in non-identical ways in different identities. The words and sentences may undergo transformations in form and structure but they need to preserve an unaltered message." Therefore, it is important for the translator to acknowledge both the source language and the target language culture and norms, in such a way that there is nothing significant lost in translation.

According to Johan Franzon (2001: 33–34) the translator needs to consider more than only the words of the song when translating song lyrics. The translation is affected by the performance, the composed music and its genre as well as the cultural aspects and even viewer expectations. In addition, the idea of the song - 'the hook', is important, as is the way in which it makes the song touch, entertain and stand out for the listener. In Franzon's opinion songs are related to the field of poetry, and thus translating song lyrics shares the same challenges that poetry translation has. Like poetry, song lyrics cannot be translated directly word-for-word, but the text needs to be imaginatively re-created to resemble the original text. These kinds of translations are called *pseudotranslations*. This term can also refer to a translation that has no actual source text. (Franzon 2001: 33–34)

Franzon (2001: 36–42) theory of *pseudotranslations* presents three ways of making song lyric translations: *re-creation, hook-translation* and *reverent translation.* In *re-creation,* the translator only keeps the elements from the original text that they must. The translated text can use the ideas and musical features of the original piece, but the message may be entirely changed to fit better the target culture and the current time. (ibid. 36–38) Then again, in *hook-translation* only the well-functioning elements of the original song are spared to the translation. The most vital elements of the original song lyrics are thus transformed into a new text. The newly created translation can be based on a keyword from the original song or the main idea found from the original lyrics. (ibid. 38–40)

Lastly in *reverent translations* the translator attempts to save most of the features of the original song. The translator attempts to translate the lyrics directly or to find an equivalent to the most important keywords so that the generated translation is as similar to the original as possible. According to Sirkku Aaltonen (quoted in Franzon 2001: 41)

the translated lyrics do not have to be "semantically identical, but functionally similar". Here small alterations are inevitable as the translation needs to follow the original verses as well as suit the target culture. (Franzon 2001: 40–42)

Franzon's theory, while very comprehensive, might not suit film translation. For example, in a film translation re-creation might be difficult, because the translation is dependent on both the image on the screen and the music. Furthermore, constructing a new idea according to the hook-translation around the music can be quite easy, but in animation translation it is fundamental to link the music to the mood that the music and the image on the screen creates. Lastly, to keep the translation and image in balance, the translation cannot differ too greatly from the original text. This creates challenges and is almost impossible as the translation needs to follow the note lengths and music as well as follow the meaning of the original piece and create text with value and all this at the same time. (Graham quoted in Franzon 2001: 42) Thus, even though Franzon's theory is interesting, I will not be using it as it fits better stage translation where the music and the performance can be fitted to the translation, whereas in film translation the image and the music are fixed and only the lyrics can be changed.

Franzon has discussed song translation also according to their purpose, *skopos*, on which the theory used in this analysis is also based. Franzon (2005: 263) suggests that as a song has functional purpose it needs to be translated according to its end-purpose, which is to perform it. Theater translations are multimodal as they involve many levels of context, which together form the message. The translator needs to re-create the message for the new viewers in different cultural context. The best way of translating the source text to this new context, Franzon (2005: 264–265) suggests, is adaptation, where source text is replaced with revision of target language that matches the original music. In musicals and theatre translation the stage, the narrative and the orchestral music can be adapted to fit the concept of the translation better. However, the adaptation should be done without losing too much from the plot and the meaning. Here Franzon (ibid. 266) proposes that the concepts of fidelity and format could be helpful tools to think about in the translation process.

In this context fidelity means that the translation has some respect for the source text, and thus cannot be thoroughly re-created into new lyrics. It means that in the translation process the translator needs to choose which qualities must be preserved in the translation; qualities, such as rhyme, meaning, style, vowel sounds and narrative content, which may have an important role in the end-result of a music translation. Formatting then again means converting literal translation that is not intended to be sung into a singable lyrics. In this strategy functionality of the text has a more important role, which may affect also the arrangement of the song. (Franzon 2005: 266) In audiovisual translation fidelity is a more accepted strategy as the arrangement of the music is fixed and thus cannot be formatted to fit the text better.

According to Aaltonen (1996, quoted in Franzon 2005: 268) rewriting (also known as adaptation and acculturation of translation into the target culture and context) is to some degree unavoidable. The target culture needs must be applied to the translation, for the translation to relate to the end-product better. However, the theatrical context cannot be forgotten. The same strategies of music translation do not apply to theatre translation, as there the original screenplay writer or the author plays a role that cannot be ignored. (Franzon 2005: 268) For instance, transforming Andrew Lloyd Webber's *Memory* from *Cats* into something totally new may not work so well in the end. In musicals, the music is usually provided in advance. Thus, the translator needs to choose whether the source text needs to be interpreted; is there need for instrumental adaptation or is it enough to re-create, rewrite or directly translate the source text for the stage or is there a need of adaptation of the text into the new cultural context. (ibid.)

Although Franzon's theories may suit the theatre better, they still introduce ideas that can be adapted in this analysis too, like whether the text is a direct translation or if acculturation has been used in the translations to bring them closer to the target audience. As these are aspects that do not influence the musical features, these features could be used in further analysis with regards to the aspect of meaning and sense of the texts in order to attempt to find out whether culture has had an effect on the translation.

Song translation has also been discussed by Klaus Kaindl, who has been concentrating on the aspect of music videos. Kaindl (2005: 251–252) has discussed song translation through the aspect of music videos, where sound, language and image are combined. Goodwin (1993: 56, quoted in Kaindl 2005: 251–252) has discussed the narrative of pop songs, and how the image and meaning of the song, intertwines. The form of the image can change and Goodwin says that the combination of the music and the image can be analyzed through five different musical aspects, which are "tempo, rhythm, arrangement, harmonic development and acoustic space". (ibid.)

Goodwin (1993, quoted in Kaindl 2005: 252) has also introduced a theory of how the image and sound are combined or separated in different ways, which are "illustration, amplification and disjuncture". Illustration analyses whether there has been used semiotic codes to enlighten the sense and the story of the song lyrics or the music. Amplification then again analyses if the used semiotic codes are used to intensify the lyrics and the story they tell and disjuncture analyses if the visual and sound are in contradicting each other, for example whether the music style contradicts the lyrics or if the semiotic codes tell a different story than the lyrics. (Kaindl 2005: 251–252) On the other hand, Klaus Kaindl (2005: 239) suggests that translated song lyrics should be considered a product, where the music, lyrics and the image rely on each other. This makes the study of song translations challenging and versatile.

Song translation is studied in many forms, where one might be better than the other, but it depends on many different factors such as the medium where it is performed, the narrative, the orchestra, the performers and their usual repertoire and so on. I will be applying the Pentathlon Principle by Peter Low (2005) in my analysis, as it concentrates mainly on the musical features of the texts. Analyzing text that is not meant to be a singable one can create a dilemma, as often subtitles created of song lyrics are not created with the idea of singability, but with the purpose of giving information for the viewer of what is said and what is important that they know. Therefore, I will also be applying the perspective of audiovisual translation and its restrictions, to see if they have had an effect on the most important aspect of song translations which is the singability of the translations.

4.2 Peter Low's Pentathlon Principle

The theory by Peter Low called Pentathlon Principle is based on the *skopos* theory by functionalist Hans Vermeer. (Low 2005: 185) *Skopos*, which is Greek and means "aim or goal", in translation research refers to the end-purpose of the translation. In Low's theory, the *skopos* is to create a singable translation that needs to match and respect the features of the pre-existing music and [...]"its rhythms, note-values, phrasing and stresses", while attempting to keep the core meaning of the source text similar. (Low 2005: 185) The theory by Low (ibid. 185) calls for the strategy of "balancing of five different criteria – singability, sense, naturalness, rhythm and rhyme." Low also emphasizes that in song translation there should not be "*a priori*" definition of the translation, where one criterion is more important than the other, but to "the more margins of flexibility available, the greater chance of successful result." (ibid.)

Vermeer (quoted in Low 2005: 186) stresses that the end-purpose of the text defines the translation method and [...], "whether the source text needs to be 'translated', 'paraphrased', or completely 're-edited'". In the case of song translation, the aim is to make up a singable translation in the target language that can be performed to a specific audience with the pre-existing music. Thus, in song translation it is important to think about the audience, their culture and understanding of the translated lyrics in the time frame given, and according to Low (2005: 186) in song translation it may be better to concentrate on paraphrasing than to simply translating. (ibid.)

Low's functional point of view concentrates on "[…] a flexible and pragmatic approach to all those features, paying special attention to the overall effect of the translated song, which should create the illusion that the source music was actually devised for the target lyrics." (Low, quoted in Mateo 2012: 120) Thus Low's Pentathlon Principle concentrates on analyzing the five features of music translation, but mainly he concentrates on finding out whether a translation is singable. According to Low (2003: 87) "the making of singable translation of songs is a complex task, chiefly because the target text must be compatible with the pre-existing music." He also suggests, that the translator should

attempt to compromise in the process and keep all the features in balance in order to successfully create a singable translation. Thus, there is a need to think about the translation process as quite flexible, where none of the musical criteria are considered more important than the other. (Low 2005: 185)

When concentrating on animation and film translations and the way they should be translated, these strategies may differ radically from for example theater translation. In this way of translating song lyrics, that is also controlled by the unchanging image, paraphrasing might be the most common way of creating a translation, at least when translating the dub, which is intensively controlled by the lip-movements and the music. The end-purpose of subtitling then again may be only directly translating the meaning to the viewer. Even though the *skopos* of this way of audiovisual translation may not be to create a singable translation, the features of the source text, whose end-purpose has been to be singable with the music provided, should still be taken into consideration. Therefore, musical features may have influenced the outcome and it will be interesting to find out which criteria have been considered in the translations. The five different musical features are introduced in detail in the next subsections and the way they will be applied in the analysis will be shortly assessed in the end of each subsection.

4.2.1 Rhythm

Lyrics for a song are usually supported by music that has a rhythm, which then controls the rhythm in which the source text is performed in. Therefore, the translator must highly respect the pre-existing music's rhythm. (Low 2005: 196) In music rhythm means "the pattern of regular or irregular pulses caused in music by the occurrence of strong and weak melodic and harmonic beats" (Dictionary 2016). In music translations preserving the rhythm of the song is important particularly when attempting to create a singable translation.

One way of respecting the rhythm is keeping the syllable count identical to the source text, e.g. translating a line with eight syllables into a line of eight syllables. (Low 2005: 196) According to Eugene Nida (1964, quoted in Low 2008) the translator must also hold

on to the syllabic prominence, which means that "[…] the accented vowels or long syllables must match correspondingly emphasized notes in the music". Even though Lows' Pentathlon Principle (2005: 196) finds equal syllable count "desirable", Low also suggest that in practice keeping the identical syllable count might make the translation process difficult and awkward. Therefore, adding or subtracting syllables in appropriate places should not affect the rhythm considerably. However, the changes should be subtle, as they should not affect the melody. (ibid.)

Although Low (2008) recommends that the rhythm should not be significantly changed, he also suggests that to make the translation work, the translator might choose to make small changes to the rhythm or the melody to make the translation fit them better. Low argues (2005: 197) that it is more acceptable to make minimal alterations to the melody, than to lose a vital part of the meaning or to destroy the naturalness of the word order. Thus, the syllable count and the melody can be changed to fit the translation better, but only if it is possible and if it is more important to respect the other features of the song.

In audiovisual translation, the pre-existing music is fixed, but the translator may attempt to make alterations to the rhythm of the translation anyway. The material of my study creates the challenge of making the rhythm of the translations appropriate to the original melody and rhythm pattern featured in the film. Even though the syllable count in the translation does not need to be identical, it is a good way to measure the similarity or differences when compared to the source text. Thus, I will be analyzing the rhythm with the help of syllable count. A part of analysis of rhythm is syllabic stress, but I will analyze the use of long vowels in the analysis of singability as it is even more important feature of that criterion.

4.2.2 Rhyme

Rhyme is a form of language-play and a device nowadays used not only in poetry, but also in song lyrics. Rhyme is used in verses and it usually means using similar sound words with similar vowel sounds or words with similar sound syllables in the ends of the

lines or sentences that form a poem or a song. The similar sound is usually created with using words that have the same main vowel that is similarly stressed.

In Finnish, the spelling of the rhyming words is usually quite similar, with only few changes to the consonant or the syllables in the beginning, for example as in word pair "saan-vaan" (Eng. I get – only). Then again, in English the similar sound words can have different spelling and they are only pronounced in the same way, such as "face-place". Usually the words used in rhyme are short, with one to two syllables. However, longer words can be used to create rhyme, but it is not preferable. Although the use of only the last vowel of the word can be considered as rhyme, it is recommended to use the entire word to make up the rhyme. (Low 2003: 88; Schröter 2005: 147; Parkkinen 2015)

Rhyme is one of the most crucial aspects of song lyrics and it is also the main reason why song translations are often rejected. It is a mistake to give the rhyme too large a role in the process, as it often leads to destroying other musical features of the text. The theory of Pentathlon Principle accepts that some translations work better without following the rhyme of the ST, in cases where it does not significantly affect the text, but in other times it simply cannot be left out without influencing the purpose of the text. (Low 2005: 198) Low (ibid. 198) argues that following rhyme too strictly can have a high cost: "the rhyme at the end of the line plays such a role in shaping that whole line that the tail indeed wags the dog."

According to Low (2008) translations that are singable, do not need to rhyme, but it is preferred. However, the way the song is translated should be always chosen according to the purpose of the translation and when the translation's main function is to be singable, the translation needs to keep some of the features of the original song. (ibid.) Nevertheless, Low (2005: 199) also suggest that rhyme in music translation should be considered quite flexibly and it should not be used too strictly, for example imperfect rhyme is more acceptable than loss of meaning with the cost of rhyme. (ibid.)

One good way of adjusting the role of rhyme is Apters' (1985: 303–310) rhyme cousins– "off-rhyme (line-time), weak rhyme (major-squalor), half-rhyme (kitty-knitted) and

consonant rhyme (slit-slat)" that can be used alone or combined with "assonance and alliteration". These tools can help the translator to find a less harmful way of preserving the rhyme. (Low 2005: 199) Schröter (2005: 226) also discusses the use of half-rhymes. However, the line between rhyme and half-rhyme is quite hazy and to make it more confusing, there are many ways of making a half-rhyme. Thus, it can sometimes be difficult to know whether a word pair is even supposed to form a rhyme. (ibid.)

Half-rhyme is made up for instance by words of similar length, where usually the beginning of the word is different from the counterpart of the rhyming word. Although a part of the word is different, the end of the word still makes a similar sound with the stress of the vowel alike to the counterpart, and therefore it can be classified as a half-rhyme. Moreover, a word where the vowel sound is changed but the word still has a similar sound can be categorized as half-rhyme. (Schröter 2005: 226; 306–308)

According to Henry Drinker (1952, quoted in Low 2008) a good translation should respect the meaning, style and idea of the original song and try to preserve the soul of the song even in the translation. Therefore, if the purpose of the song is not to be singable, it only needs to follow the meaning and sense of the original text, and the created text should also be as natural as possible. (Low 2008) In animations the rhyme in the song translation is essential as Tucker (1988, quoted in Schröter 2005: 88) suggests that infants and young children, which are the main audience of animation films, like the use of language-play such as rhyme and rhythms in the verbal language. Moreover, even adults can appreciate the use of language-play, but for them the use of language-play needs to be more challenging and creative. (Schröter 2005:88)

When considering the audience of the film in question, it is very important that the song translations take into consideration the use of rhyme similarly to the original song lyrics. Therefore, I will be analyzing the use of rhyme and half-rhyme in both the translations and the source text to see whether rhyme is correspondingly used. I will be picking the rhyme-pairs from the texts to see which is used more, rhyme or half-rhyme, and attempt to find out whether rhyme has been more loosely or strictly used in the translations

compared to the source text. I will also analyze whether rhyme has been left out altogether in some target texts and is this similarly done in the source texts.

4.2.3 Naturalness

Naturalness means that a text is naturally effortless and flowing, and that there is no "translationese" present in the translation. Translationese means a translation that is awkward or grammatically incorrect, and not considered a good translation. (YourDictionary 2016) Naturalness is a requirement in music translation when creating a suitable translation. Making more artistic decisions regarding the text and the use of rhyme in the lyrics is permitted in music translation, but it has to be kept in mind that those decisions usually affect the naturalness. For instance, when a translator seeks to maintain the rhyme of the original song too intensively, it very easily affects the naturalness negatively. Rhyme is usually created by writing the text in "inverted word order". (Low 2008) This means that the translated words are placed in the clause in a way that makes it unnatural or even grammatically incorrect. Creating such translationese, should be avoided if possible, however it may be used as a tool when creating a rhyming translation. (Low 2003: 95; Low 2008)

Translations are usually restricted by the number of syllables used in the original text, at least when making a singable translation where the concept of rhythm must be considered carefully. If the text is not restricted, it is easier to conduct a natural translation, but in a restricted translation it is important to consider the word order and syllable count in order to create a sufficient translation that can also be sung. It is also important to think about the word choices as well as the sense of the song when considering the naturalness. The created translation needs to suit the original music when the purpose is to perform the translation with the song. Especially in audiovisual translation the sense and the meaning should be appropriate as the image on the screen cannot be changed to fit the text better. (Low 2003: 94; Low 2008)

The naturalness of the text can also be analyzed from style of the language used in the translation. Natural language contains modern style vocabulary, and using archaic and

old-fashioned language is usually unsuitable. Using archaic language is usually permitted only when it suits the style of the original song. (Low 2008) Thus, in order to create a natural translation, the main points to consider are the style of the language, rhyme and the word order used in the translation. For instance, forcing the text to rhyme and using forced language that does not suit the music and the overall style of the song, makes it impossible for the user to use the text as a singable translation. (Low 2003: 88)

As the word order in the Finnish language is not as strict than in the English language, I will be studying the naturalness of the translations by analyzing the use and placement of verbs in the lines and further in clauses, as many of the lines continue to eventually form a clause. I will analyze the lines and clauses to see whether they seem and feel natural. In order to study whether the style of the language is natural, I will study the use of colloquial and formal Finnish as well as use of archaic words in the translations. For comparison, I will also study the use of archaic words and the style of the English used in the source text to see, whether the ST has affected the choice of words and language style in the translations.

4.2.4 Sense

The Pentathlon Principle in music translation concentrates on the sense and the meaning of the original text. In music translation focus of the sense is usually on the songs' spirit and the feeling it produces and the meaning it conveys. When working on a music translation, the translator has quite free hands to make alterations to the sense, but also the features of the sound and the meaning of the song have an important role which should be taken into consideration. Therefore, to call the text a translation, some of the sense of the original song needs to be transferred into the translation. (Low 2005: 194; Low 2008)

Low argues (2005: 194) that sense is the one criterion that can be more flexibly manipulated or stretched to suit the purpose. Furthermore, Drinker (1952, quoted in Low 2008) points out that the sense of the song does not need to be translated word-for-word, but the sense can be found throughout the translation. Also, "a precise word may be replaced by "a near-synonym, a narrow term by a superordinate term, a particular

metaphor by a different one which functions similarly in the context" (Low 2005: 194). Even though sense might not be as important in all the translations, in audiovisual translation the translation needs to have a semantic connection to the source text to match the image on the screen.

In some songs, the meaning is the most important message that is conveyed to the audience. Thus, salvaging the feeling in these kinds of translation is important. Then again in some songs, the meaning of specific words bear a more important role. Therefore, the sense of the translation needs to be considered according to the context and the purpose of the translation. (Low 2008) Sense may change according to the alterations made in the meaning, and I want to concentrate in my analysis on both the feelings and the meaning of the translated texts and how they differ from the sense and meaning of the source text.

In *Frozen* the purposes of the songs are to continue the story, to explain the backgrounds of the character and to bring out their feelings and to deepen the understanding of the choices they make. The image has an important role in the film, and it must be considered also in the translations. Thus, altering the meaning radically may be impossible, but it is important to analyze whether the sense and meaning of the source texts has been changed in the target texts. In order to find out whether these features have been altered, I will be studying the semantic meanings of the texts and the feelings they convey, and then attempt to analyze the found differences to find out whether they affect the sense or the meaning of the source text. As the image also influences the sense, I will use it as a tool to study the texts and how the translations fit the sense and meaning shown on the screen.

As I am also concentrating on the meaning of the text, I will be also analyzing the way of translating the text. According to Leppihalme (1997: 78), it is better to consider using a wide range of strategies than just one, as it may lead to a more successful translation. Thus, I will be considering five different strategies of translating, and analyzing the translations to see which of the strategies have been most commonly used in the different translations. These strategies are adapted from Tomaszkiewics (1993, quoted in Pettit 2009: 45) strategies of translating culture-specific items, of which I am considering literal translation, explication, omission and adaptation.

According to Pettit (2009: 45) literal translation means that the translation should match the original text as much as possible. In this study, I will refer to literal translation as direct translation in order to emphasize the idea that the meaning has not been changed in the translation. I will also be studying explication, which means that the culture-specific item or term is paraphrased to explain it to the public. Therefore, I will consider explication in this study as paraphrasing, as it gives a wider understanding in the way the text is changed in the translations. Lastly, I will be considering adaptation, where the meaning has been changed and adjusted to the target language and culture, for the text to be more understandable for the target audience. (ibid.)

4.2.5 Singability

Singability of a translation might be the most challenging part of the translation process. It means that a translation is created to be singable for the receiver, and the translated lyrics can be expressed according to the musical tones they belong to. (Merriam-Webster 2017) Generating a singable translation is a difficult task, but when the *skopos* of the translation is to be singable, it is important that end-product can be performed with the music it was created for. Low (2005: 193) suggest that "a singable song-translation requires 'performability'", and the text needs to work both as spoken text "delivered at performance speed" and as a written text, which gives the reader chance to digest the meaning of the text.

When creating a singable translation, one crucial aspect to think about is the use of vowels. Vowel length must match the original melody because long vowels form the long notes of the melody. The translator needs to think about the word choices when matching the long and short vowels, as it is important to think about the singability of these words. Sometimes words need to be rejected and a more suitable one used without losing the meaning. This is particularly challenging for translators as they need to choose which places in the song lyrics need to be emphasized with the matching translations. (Low 2005: 193) Pronunciation is an important feature of a singable translation, and so is rhyme. These two features can also work against each other, and here the translator needs

to choose which feature is more important, for instance concentrating too much on the rhyme can result in diminishing the singability of the translation. (Low 2008)

However, the main problems in generating a singable translation originate from the use of consonants. Particularly in English, words with too many consonants are difficult to articulate and problems arise from the use of too strong consonants, which do not fit the melody. Thus, it is important to think about the word choices when making a singable translation and sometimes it is even better that the meaning suffers from "some semantic loss" when it is good for the pronunciation. In situations where the singable translation needs to correspond to the source text, or the text contains particular words which have a meaning in the text that need to be translated, it is important to use matching words with corresponding meaning in similar places with the original melody. (Low 2005: 193–194; Low 2008)

In many television shows and films, the music is often only played in the background and not translated. However, in animations music bears a different meaning and it may be an important part of the plot of the film. As Franzon (2012) discusses, the translator can choose whether to include the aspect of singability to the translation. The translator can also for example arrange the translation to suit the original music or to translate the song lyrics without reconsidering the original music or the translator might even choose not to translate the song altogether. (Franzon, quoted in Mateo 2012: 120) Therefore, in order to see whether the music in *Frozen* is considered important also in the translations and whether the translations are singable I will first analyze the use of long and short vowels in the translations, and whether the use of vowels match the places they are used in the source text. In addition, I will be studying whether the other aspects considered in this study have had an effect on the singability.

5 ANALYSIS OF SONG LYRICS AND THEIR TRANSLATIONS IN *FROZEN*

In this chapter, I will use the five different aspects from Low's Pentathlon Principle to analyze the source text and the translations. Thus, I will be analyzing the musical features of the translations; the rhyme, rhythm, naturalness, sense and singability. It is important to see whether the *skopos* of the translation has had an effect on the translation. As the *skopos* of the dub is to be singable, it may get evaluated better when studying the aspects of rhyme, singability and rhythm. However, the subtitles whose end-purpose usually is to give information in a tight package may get better evaluated when concentrating only on the aspects of naturalness and sense. With the help of the criteria based on Low's theory, I will analyze the material provided by the animation film *Frozen*, and whether the criteria fit the concept of audiovisual translation and give reliable results suitable for audiovisual song translation. I will be analyzing each criterion first separately and then together in the subsection of singability.

In this analysis, I will be referring to the different parts of the lyrics and translations with terms which I will be introducing here. The main analysis is done by concentrating on the lines, which in this case mean lines of a song. The lines may be longer and shorter according to the song, and one or more lines can make up a clause that can have a meaning in the text. I may also refer to the different parts of the song as verses, chorus, C-part and bridge, as many of the songs include different parts that need to be analyzed as such. The verse and chorus usually form the song, whereas the bridge is the part that leads the verse into the chorus and C-part is used in some songs as the part that offers a different melody and style apart from the style of the verse and chorus. The main part of the song in this material is the chorus line, which is typically in this material fixed and forms the base of the chorus. I will also refer in this study to the second line of the chorus as the chorus functioning line, as it in the *Frozen* songs the second line of the chorus is not fixed, but it usually changes during the song and tells more about the purpose of that part. These different terms mentioned here may be used in the analysis to refer to the different parts of the song lyrics and the translations.

5.1 Analysis of Rhythm

In this section, I will be analyzing how the translated song lyrics have preserved the rhythm of the original song. The main analysis is done by using syllable count. Syllable is a part of a word, and it means a unit of pronunciation that has a vowel sound, which can be surrounded by consonants, although it is not mandatory. The vowel and the consonants form the syllable, which form a word or a part of a word. For instance, the word frozen has two syllables [fro-zen]. (Oxford Living Dictionaries 2017) It is important to examine the rhythm of the songs, especially when studying whether the translation is singable or not.

In this study, I first recognized the words used in the original songs lyrics and the translations, and then separated the syllables and counted the number of syllables used in each song. Then I compared the syllable count of the translated texts to the original song lyrics to examine how closely related the syllable count is in the translations and the original song. In order to further examine the rhythm, I will examine the use of long vowels in the original song compared to the translated text to see whether the use of long vowels in the translations matches with the original song. This part of the analysis is done in the subsection of singability. I will use the syllable count of the texts to see how the long vowels in the translations match with the long vowels in the source text. These parts are analyzed in that section, as the use of long vowels in the texts is a vital part of singability.

In the analysis, I discovered that the rhythm patterns in the songs featured in *Frozen* vary greatly, and mainly the song styles vary from ballads to more traditional and rhythmic songs. The songs in the film cannot be situated in a specific genre, but they can be categorized as typical songs suitable to musicals that are affected by the mood and the feelings of the characters. In general, the chorus lines are short and there are different parts in the song that can have diverse meanings for the song. Primarily the songs are used to add to the plot of the story; to give more information and to unveil the hidden feelings of the characters.

In addition, I discovered that the rhythm can change according to the part of the song. Interestingly, the choruses in the songs mainly consist of only one to two lines, where the second line, the chorus functioning line, can actually change during the song. Furthermore, the rhythm can also change according to the mood of the song, and it may even change during the song. For example, in the end of the song *For the First Time in Forever* there is a so-called mash-up, where two different songs are combined to create one song by overlaying the vocal tracks suitably together. (Merriam-Webster 2017) Here the vocal tracks of Anna ja Elsa singing two songs that have different style and rhythm are limited to create two different moods, happy and sad, to the song. This kind of style changes in the songs also affects the syllable count, which must then be considered also in the translations.

I studied the songs first separately, then concentrating on the vital parts of the songs, and lastly concentrating on one specific song, which will be analyzed separately in the next subsection. In this section I am focusing on the rhythm and the chorus lines of each song. I analyzed the song lyrics and their translations by counting the syllables that form the words, lines or clauses included. I mainly did the syllable count according to the text, recognizing the syllables from the text and comparing the syllable number line to line. I also used the music from the animation movie to examine the rhythm of words that can be pronounced with one or two syllables, Finnish words such as mua [mua or mu-a] (me) and sua [sua or su-a] (you) and so on, to see which one of the two choices is used in the animation. The syllable count in each song and translation, and their difference can be seen in table 1 found on the next page. The difference in syllable count is marked in the table in brackets, with the difference in amount shown with a plus (+), which here refers to the additional syllables used in the text and minus (-), which shows the number of syllables that have disappeared in the translation process.

In the research, I discovered that in the DUB translations the rhythm is very similar to the ST. As seen in table 1, the syllable count is nearly the same in most of the songs, although there are some changes compared to the original song lyrics. However, the changes are mainly minor and they do not affect negatively the rhythm of the songs. The syllable count is the same with the ST in three songs, of which the main theme *Let It Go* has

identical syllable count to the ST throughout the song. In the other two songs, there are some minor changes within the texts, but these changes can nearly be counted on the fingers of one hand.

Table 1. A table of syllable count in each song of the film

Song	Syllable count in ST	Syllable count in DUB	Syllable count in BR-SUB	Syllable count in TV-SUB
Frozen Heart	171	171 (0)	185 (+14)	189 (+18)
Do You Want to Build a Snowman?	187	186 (-1)	191 (+4)	189 (+2)
For the First Time in Forever	445	443 (-2)	466 (+22)	449 (+5)
Love Is an Open Door	174	174 (0)	189 (+15)	182 (+8)
Let It Go	323	323 (0)	350 (+27)	376 (+53)
Reindeer(s) Are Better Than People	76	77 (+1)	81 (+5)	88 (+12)
In Summer	205	204 (-1)	212 (+7)	211 (+6)
Reprise	280	284 (+4)	299 (+19)	295 (+15)
Fixer Upper	457	451 (-6)	473 (+16)	426 (-31)

As seen in table 1, the difference between the syllable count of the ST and DUB is minor. Two of the nine DUB translations have a greater syllable count than in the ST and four DUB translations have less syllables than in the ST. In these, the difference in syllable count only varies from one to six syllables. When analyzing the songs, I found out that the most drastic changes are found in the last song of the film *Fixer Upper.* There I found thirteen lines that are different when compared to the ST. The changes are lines with one extra syllable or lines where syllables have disappeared during the translation process. However, in the end the difference in the whole syllable amount is only six syllables. When analyzing the other songs, I discovered that there was only one line in the DUB that contained three syllables more than the ST, all the other changes vary from one to two syllable changes per line. Therefore, I concluded from these findings that the syllable count in the DUB has been attempted to keep the same to suit the rhythm of the ST.

Then again, the subtitles have not been as successful in keeping the number of syllables similar to the ST, which was expected. I will first discuss the finding in the target text by

Hartama (BR-SUB), which was gathered from the Blu-Ray and then the target text by Kainulainen (TV-SUB), which was collected from the television. The BR-SUB translations all contain more syllables than the ST. The changes in the syllable count of the BR-SUB lines is not drastic, but the alterations may have a negative effect on the rhythm and the singability of the translations.

As seen in table 1, the highest number of extra syllables in the BR-SUB is 27 in the song *Let It Go.* The most notable difference in this song is in the end of the first verse, where there are seven extra syllables. This line can be seen in table 2. The syllable amount is closest to the ST in the songs *Do You Want to Build a Snowman?, Reindeer(s) Are Better Than People* and *In Summer.* In these songs, there are several changes in the lines, as the syllable count varies within the text, but in the end the difference is only four to seven syllables. The remaining translations have eleven to over twenty extra syllables, which means that each translation has mainly more syllables than the ST.

In the BR-SUB the main difference inside lines differs only from one to three syllables. The most notable changes in the BR-SUB are found in the translation for the song *For the First Time in Forever* where one line contained eight syllables more than the ST. Although the syllable count in the BR-SUB differs from the ST, there are only few instances where the syllable amount differs considerably, but generally changes are found in almost every line of the translations. This means that only a very small amount of lines has identical syllable count to the ST. Mainly, over 60 percent of the lines of each song differ from the original, with the exception of *Reindeer(s) Are Better Than People,* where more than half of the lines have similar syllable count than the ST.

Although changes in the lines are frequent, generally they do not have a noticeable impact. Here the word choices also have an effect and they will be discussed more in detail in the section of singability. The changes in the lines of BR-SUB usually differ with only one to two syllables, but the more changes there are, the more it will affect the rhythm. Therefore, it can be derived from these findings that in the BR-SUB the rhythm has not been preserved as carefully as in the DUB. Even though the syllable count is not

as close to the ST and DUB, an attempt to keep the sentence lengths alike can be detected from it. This may be in order to keep up with the dialogue and singing of the characters.

Similarly, the syllable count in the TV-SUB is different when compared to the ST. As seen in table 1, all the translations, except one, have more syllables than the source text. The TV-SUB translations even contain more syllables than the BR-SUB. The translation that presents most significant changes in the number of syllables is *Let It Go*, similarly to the BR-SUB. However, here the translation includes more than forty extra syllables, and the most noteworthy changes are found in the end of the first verse, where is used eleven syllables more than in the ST. This part of the verse is presented in table 2. In the table, the lines are presented in the paragraphs on the left and the difference in the syllable count in each line on the right side of the table divided according to the medium: ST (source text), DUB, BR (target text from the Blu-Ray) and TV (target text from the television).

Table 2. An example of syllable count (rhythm) from the song *Let It Go*

SL	TL	BR-SUB	TV-SUB	ST	DUB	BR	TV
–Conceal don't feel	–Ei paljastaa	–Salaa se, älä tunne	–Älä tunne, älä paljasta	4	4	7	9
–Don't let them know	–Saa tunteitaan	–Älä kerro kellekään	–Älä anna heidän tietää	4	4	7	8
–Well, now they know	–Se jäädä saa	–Nyt he tietää sen	–Nyt he saivat tietää	4	4	5	6

In table 2, it is visible that the difference in the lines of BR-SUB and TV-SUB is significantly different. The lines have not been formed to be shorter or to contain less syllables, but translated quite directly and without considering the syllable count. Nevertheless, there are only few lines in the translations where the syllable count differs with more than four syllables, as mainly the syllable count differs in the lines with only one to two syllables. Although the syllable count is not significantly different in most of the lines, the change in rhythm is not good when thinking of the aspect of singability. When still considering table 1, it is seen that most of the TV-SUB translations have more syllables than the ST, and the number of extra syllables in these translations vary from

two to over fifty extra syllables. From the TV-SUB translations, only four had less than ten extra syllables when three contained more than ten and one more than twenty extra syllables. However, the last song *Fixer Upper* presented significantly less syllables than the original, with 31 syllables less than in the ST. The amount of changes in the lines is noticeable and it may affect negatively to the singability, as this large number of syllables disappearing from the text cannot be all be substituted with the use of long vowels.

I would consider small alterations to the translations to be acceptable, but there are so many changes in the TV-SUB translations, that it affects the rhythm negatively and it influences also the singability. The lines in the TV-SUB translations are different in more than 70 percent of each song and even in three translations 90 percent of the lines were different to the ST. I would conclude that although there are examples in the lines and translations where the syllable amount is similar to the ST, generally it is different and the rhythm of the ST has not been preserved in the translations.

5.1.1 Rhythm in the Chorus Lines

As I wanted to extend the idea of rhythm to the most important parts of the songs, I wanted to shortly analyze the chorus lines of each song to perceive whether the number of syllables is similar in these lines. The chorus lines usually consist of one line, but there are exceptions and in many of the choruses the first line is the same through the song and the second line changes according to the verse. I compared eight lines in nine songs here as the chorus line is the same in two performance of the same song: *For the First Time in Forever*. In some songs, the chorus line is quite easily detectable, but in some songs, I needed to choose the line that could represent the chorus line for that song. Therefore, the last line of the verses in the song *Frozen Heart* are chosen to be analyzed, although they are not similar.

As seen in table 3, each translation has nearly the same number of syllables to the ST when considering only the chorus line. In two of the translations, the number of syllables is the same, and in the others the number only differed with one syllable. Compared to each other, each DUB chorus line is identical to the ST, whereas only half of the BR-SUB

translations are the same and three TV-SUB translations have the same number of syllables.

Table 3. The syllable count in the chorus lines of the songs and their translations

ST	DUB	BR-SUB	TV-SUB	ST	DUB	BR	TV
And break the frozen heart / Beware the frozen heart	Sen sydän murretaan	Halki sydänjään / Mutta varo sydänjäätä	Läpi kylmän sydämen / Kylmyyttä varoen	6 6	6 6	5 8	7 6
Do You Want to Build a Snowman?	Lumiukko tehtäisiinkös?	Tahdotko tehdä lumiukon?	Tahdotko tehdä lumiukon?	8	8	9	9
('cause) For the first time in forever	(Kun) Ensi kertaa ikuisuuteen	(Kun) Pitkästä aikaa ikuisuuksiin	Sillä / Ja jälkeen ikuisuuden	(9)/8	(9)/8	(10)/9	(8)/7
Love is an open door	Ovi nyt auki on	Rakkaus avoin ovi on	Rakkaus on ovi uuteen	6	6	7	7
Let it go, let it go	Taakse jää, taakse jää	Näkyköön, näkyköön	Olkoon niin, olkoon niin	6	6	6	6
Reindeers are better than people	Poro ain ihmisen voittaa	Seura poro ihmisen voittaa	Poro päihittää ihmisen	8	8	9	8
In summer	On kesä	On kesä	(Kun) On kesä	3	3	3	(4)/3
So He's a bit of a fixer upper	On jokin hänessä vinksin vonksin	On hänessä vähän korjattavaa	Hän on pientä laittoa vailla	10	10	10	9

The main changes in the translations is in the BR-SUB translation for *Frozen Heart*, where the first chorus line has one syllable less than in the ST and the second chorus line two syllables more than the ST. The other chorus lines mainly only have one syllable to differ from the ST. The same recurs also in chorus lines of the TV-SUB translations, and they also only differ with one syllable. Thus it seems that the chorus lines have been

attempted to keep the same length in each translation, although some have been more successfully done than others.

5.1.2 Rhythm in the Song *Love Is an Open Door*

A good example of rhythm in the song lyrics is found from table 4. The song lyrics are presented in the table on the left and the syllable count on right side in rows marked with ST, DUB, BR-SUB and TV-SUB. The song *Love Is an Open Door* is a duet by Princess Anna and Prince Hans, and in the song the singer of the line has been marked as [A:] as Princess Anna and [H:] as Prince Hans. When they sing together, it is marked as [B:], which stands for both. The chorus line is marked in the table in bold.

Table 4. An example of rhythm in an excerpt from the song *Love Is an Open Door*

ST	DUB	BR-SUB	TV-SUB	ST	DUB	BR	TV
[A:] All my life has been a series of doors in my face	Ovet elämäni lukossa olleet on vaan	Ovet edessäni aina Ovat kiinni menneet niin	Ovi toisensa jälkeen suljettiin edestäin	13	13	15	13
And then suddenly I bump into you	Mut sit satuinkin sut mä tapaamaan	Ja nyt oot sinä Edeissäin mun	Sitten sinuun törmäsin	10	10	9	7
[H:] I've been searching my whole life to find my own place	Maailmasta rakkautta mä oon etsinyt	Elämäni etsinyt Lien paikkaa itsellein	Paikkaani maailmassa etsin ja etsin	12	12	13	12
And maybe it's the party talking or the chocolate fondue	Tai ehkä juhlamieli hurmaa tai huumaa suklaa	Nyt johtuuko se tästä Vaiko vain suklaasta	Liekö juhlamieltä vai syytä suklaa-herkkujen	15	14	13	14
[B:] But with you	Kanssas sun	Kanssa sun	Kun viereltäsi…	3	3	3	5

[H:] I found my place [A:] I see your face	Mä tiedän sen Sen tietäen	Paikkani löysin Kasvosi näen	–Viereltäsi paikkani löysin	4 4	4 4	5 4	4 5
[B:] And it's nothing like I've ever known before	Ja se kolahtaa kun tajuaa et joo	Ja se jotain uutta Minulle on	Nyt kasvotusten sain kokea uuden tunteen	11	11	10	13
Love is an open door	**Ovi nyt auki on**	**Rakkaus avoin ovi on**	**Rakkaus on ovi uuteen**	6	6	7	7

When comparing the syllable count of the different texts, it is rather obvious, that the DUB is quite similar with the ST, and the BR-SUB and TV-SUB are slightly different. The rhythm has been considered more in creating the DUB, and this can be seen for instance from the fact that there is only one line in the DUB that has a different syllable count than the ST, which can be also seen in table 4. Also, the DUB uses appropriate words, e.g. words that are suitable for faster rhythm, and the parts where Anna and Hans sing together have similar rhythm and number of syllables when compared to the ST. Even the chorus line is correspondingly the same length as the ST.

When analyzing the other translations, I found out that the BR-SUB contains nearly the same number of syllables in line, but only two lines have identical syllable count with the ST. All the lines have at least one syllable more or less than in the ST, and the only lines with the same syllable count are the two short lines in the middle. Although the difference in syllable count is quite minor, it can influence the rhythm and the singability of the song.

The number of syllables is quite similar also in the TV-SUB, but correspondingly to the BR-SUB, there is just two lines that have identical syllable with the ST. The other lines include one to three syllables more or less, which can affect negatively the singability. Thus, it seems that the rhythm has not been as carefully thought through in creating the subtitles as even the word choices are difficult and not suitable for the rhythm. Also, the chorus line has one extra syllable added to the translations. The use of short and long vowels will be analyzed and discussed further in the section 4.5 on singability.

5.2 Analysis of Rhyme

In this section, I will be analyzing how the original song lyrics and the translations use rhyme. Firstly, I will recognize the rhyming words and their counterparts from the song lyrics and the translations. Secondly, I will analyze whether rhyme or half-rhyme has been used in the original text and the translations or whether the rhyme has been left out altogether. Repeated lines in the songs have not been taken into account in the analysis. However, if the text and the rhyme is different in the translations of the repeated lines, they will be included in the analysis.

In the ST, the rhyming words and syllables are usually found from the ends of the lines of the songs. Rhyme is usually used synchronically, for example in every other line, but it can also be used in every line. In this study, rhyme means that the words used have similar sound and length, whereas half-rhyme means that the rhyme is only found in the end of a word and the beginning of the word is different. According to Low (2008), some studies conducted previously say that it has been falsely thought that the rhyme of the translation must resemble the original song; rhyme can essentially harm the other musical elements of the song. Therefore, it should not be too intensively followed. (ibid.) Rhyme is still an easy way of making the text more interesting to the viewer of the film.

As a criterion, rhyme is one that both the creators of the songs and translators have considered important. Seven of the nine ST lyrics contain rhyme and the use of rhyme can be seen also in the different translations. Rhyme is an important criterion, as it makes the text more fun for the audience and it is a particularly effective criterion in texts such as this, because the main audience is children. Forming rhyme is easier in English than in Finnish, as finding words that have similar pronunciation is easier as the English language offers the writer a wider selection to rhyming words than Finnish. It is more difficult to find similar sounding words in Finnish. Therefore, rhyme may be only connected to the last syllable of the word. In order to find out whether there are differences in the ways to present rhyme, I will also study if word pairs in the different texts are rhyming or half-rhyming.

The aspect of rhyme differs when comparing the two languages, Finnish translations and English source text, to each other. The original English text uses more rhyme in the word pairs, whereas the Finnish translations use more half-rhyme. This was rather expected, as the Finnish translations need to be created according to the source text and it is also restricted by the image and the audiovisual translation guidelines. Therefore, in order to make rhyme a part of the translated texts, rhyming words have to be considered more lightly. Accordingly, I think that the use of half-rhyme in the translations is more suitable even though the rhyme is sometimes only an ending with a similar style and other parts of the word are completely different in length and meaning.

The use of half-rhyme can be seen in table 5, where all the different texts only contain half-rhyme. Half-rhyme in the ST is found in the functioning lines, which are presented after the chorus line and they contain of word pairs that have similar ending and different beginning. The words may not have similar spelling, but the pronunciation is similar. The rhyme in the table is marked in the text in bold.

Table 5. An example of rhyme in excerpt from the chorus of the song *Let it Go*

ST	DUB	BR-SUB	TV-SUB
Let it go, let it go Can't hold it back any**more**	Taakse jää Taakse jää En tätä voi pidät**tää**	Näkyköön, Näkyköön Ei se enää pidätellä **saa**	Olkoon niin, olkoon **niin**, ei mennyttä saa takai**sin**
Let it go, let it go Turn away and slam the **door**	Taakse jää taakse jää Ovi vanha taakse **jää**	Näkyköön Näkyköön Kaikki mennyt jääköön **vaan**	Olkoon niin, olkoon **niin**, oven suljen, jään kadok**siin**
I don't care what they're going to **say**	Unhoit**taa** sanat julmat **saan**	Siitä viis Mitä muut sanovat	Yhdenteke**vää**, en aio muista välit**tää**
Let the storm rage on	Myrsky raivotkoon	Mysky nouskoon **vaan**	Annan myrskyn myller**tää**
The cold never bothered me any**way**	Saa nyt kylmä viima tää puhaltaa	Ei kylmä mua koskaan vaivannut**kaan**	Enhän kylmää kavahtanut ennen**kään**

In the DUB, BR-SUB and TV-SUB the half-rhyme is formed with the last syllable of the word. These words are considered half-rhyme as they can be slightly different in length

and they may contain extra consonants in the ends, which differs them from rhyme. As seen in the table, the placement of the rhyme in the translations differs from the ST, where rhyme has been left out from the second to last line. Where in the DUB, the rhyme has been left out in both the second to last and last line and in the BR-SUB it has been left out from the third last line. Contrary to this, rhyme is used in each line of the TV-SUB. Therefore, it is important to analyze the use of rhyme from different aspects to see which texts consider the use of rhyme important.

In my analysis of the ST, I discovered that rhyme is usually used continuously throughout the songs. Rhyme is found from the different verses, the chorus, the bridge and other parts of the song. Usually rhyme is found in the ends of the lines, with the matching word pair found in the subsequent line. The verses have usually more than one part, and sometimes the rhyme is found inside the different parts, but it can also be found in the ends of the parts with the matching word pair in the end of the next part. The chorus line usually remains the same through the song, but rhyme can be used in the ends of the functioning lines and sometimes the rhyme can be matched with the chorus line. I named the subsequent line of the chorus as functioning line, because it usually changes according to the mood and situation of the song and it usually adds something to the plot of the song and the film.

5.2.1 Analysis of Use of Rhyme in the Translations

Table 6 shows how the different texts include rhyme and half-rhyme in each text. As seen in the table the ST offers the listener primarily rhyme throughout the lyrics and in each part of the song. In only two of the nine texts there where only some instances of rhyme used, and they are: *Do You Want to Build a Snowman?* and *Reindeer(s) Are Better Than People*. I could find only two to three rhyming word pairs from these songs. In addition, the use of rhyme in the translations of these songs is similar, meaning that rhyme was not used in the translations either, except in the TV-SUB translation of *Do You Want to Build a Snowman?*, where the translator has presented more rhyme than in the ST. As the ST does not contain rhyme, I will not analyze further the use of rhyme in these two songs.

Table 6. A table of the use of rhyme and half-rhyme in each song of the film

Song	Rhyme ST	Half-rhyme ST	Rhyme DUB	Half-rhyme DUB	Rhyme BR	Half-rhyme BR	Rhyme TV	Half-rhyme TV
Frozen Heart	6	3	-	6	-	3	-	5
Do You Want to Build a Snowman?	-	3	1	-	-	-	1	5
For the First Time in Forever	10	6	3	10	-	1	1	15
Love Is an Open Door	3	4	2	3	-	-	-	4
Let It Go	7	8	4	11	-	5	-	19
Reindeer(s) Are Better Than People	2	-	2	-	1	2	-	1
In summer	7	1	1	4	-	5	1	8
Reprise	5	4	-	5	-	4	3	9
Fixer Upper	10	7	4	8	2	7	-	15
	48	33	14	47	2	25	5	74

As seen in table 6, the rhyme in the ST is mainly formed by using rhyming word pairs, but half-rhyme is also regularly used. However, with the easiness of forming rhyming word pairs, the general use of rhyme was more expected as it is more suitable for the language. Even some of the half-rhyming word pairs resemble rhyme closely, but have an additional syllable that makes it different from the pair. Altogether, the seven further analyzed ST lyrics contained 81 word pairs, of which 48 are rhyming and 33 half-rhyming word pairs. The repetition of a word pair inside a song has not been counted. However, the same word pairs may have been used in other song lyrics and all these instances have been included in the amount.

From the seven rhyming ST lyrics, the most rhyme was used in the last song *Fixer Upper* with altogether seventeen word pairs. The least rhyme then again was used in *Love Is an Open Door* which contained only seven word pairs. The use of rhyme may have been

restricted by the mood of the song and the length of the song, for instance *Fixer Upper,* which is quite a long song performed by trolls. The song has many verses and choruses, and as the mood of the song is joyful and a bit teasing, the use of rhyme in it is quite natural and it is suitable for the style of the song.

When studying the translations, I discovered that the DUB bears a resemblance to the ST in many ways, and rhyme is one of the features that is very similar to the ST. As seen in table 6, the use of rhyme in the DUB has been considered similarly in each of the translation when compared to the ST, however each translation contains less rhyme than the ST and they contain mainly half-rhyming word pairs. The word pairs in the texts that are rhyming are usually quite short with only one syllable, as they are easier to form. Altogether the DUB translations contained 61 word pairs, which contained some form of rhyme. Thus, the difference in the amount of rhyme and the style of rhyme is notable to the ST.

Almost all the seven DUB translations used rhyme more scarcely through the texts than the ST. Only one of the DUB translations contains an identical amount of rhyming word pairs and it is the song *Let It Go*, where both the ST and the DUB contain fifteen word pairs. Rhyme is used the least in the last song *Fixer Upper*, although the DUB still contains rather many word pairs that rhyme. However, there are still some places in the texts where rhyme could have been used more as the DUB used less rhyme than the ST.

The BR-SUB translations contained rhyme the least. While seven of the original lyrics contain rhyme, only four of the nine BR-SUB translations include rhyme. In addition to the two lyrics that do not include rhyme, three BR-SUB translations present less than three instances of rhyme or no rhyme at all. Therefore, they are considered not rhyming. Only one of the translations contain more than five instances of rhyme and that is the song *Fixer Upper*, where is total of nine word pairs. Altogether, all seven songs contain 27 word pairs, of which only two are rhyming. As rhyme is so scarcely used, I have rather freely categorized the found word pairs as half-rhyme. According to my research, the same translator, Marko Hartama, has translated both the DUB and the BR-SUB, and it

can be concluded from the scarce use of rhyme in the BR-SUB that rhyme was not considered as important in the BR-SUB as in the DUB.

Contrary to this, the TV-SUB translations contain almost as many word pairs as the ST and some translations contain even more word pairs than the ST. The TV-SUB translations use rhyme accordingly and rather frequently in all the translations. As discussed before, half-rhyme is more effective in the Finnish text and half-rhyme has been more regularly used in these translations too. The TV-SUB translations contained total of 79 word pairs, of which only five are rhyming while the rest are half-rhyming. When compared to the ST, rhyme was least used in the song *Frozen Heart*. However, two translations contained more word pairs than the ST; *Let It Go* and *Reprise*.

In this analysis, I discovered that the rhyme in the DUB is quite creatively formed and the DUB has tried to form also rhyme within its limitations. Although using similar sound words is the main way of using rhyme in the ST songs, the texts use also half-rhyme in those lines where rhyme is impossible. In the DUB, BR-SUB and TV-SUB translations half-rhyme is the main strategy of forming rhyme and it is acceptable when considering the language and the medium they are shown in which creates limitations for the texts. Although rhyme is considered important in these texts, rhyme should not be too intensively concentrated on, because it can affect the naturalness and the singability of the text negatively. I will discuss the use of rhyme in the song *Frozen Heart* more deeply in the next subsection where I show the differences the different texts bear when compared to each other.

5.2.2 Rhyme in *Frozen Heart*

An example of rhyme found both in the translations and the ST is seen in table 7. The excerpt is from the very beginning of the film, from the song *Frozen Heart,* which is performed by a choir of ice workers. The rhyme is marked with bold in the texts to better compare the use of rhyme in them to each other. As seen in the table, rhyme is used in each line of the ST. Usually rhyming words are used in every other line, but in this text, I found rhyme also in two to three subsequent lines. Word pairs found in this part of the

song are: *air-fair, clear-fear, fear-sheer, combining-mining* and *apart-heart*. From these five the first examples are rhyming words while the last two examples are half-rhyming words as the words are slightly different from each other.

Table 7. An example of rhyme in an excerpt from the song *Frozen Heart*

ST	DUB	BR-SUB	TV-SUB
Born of cold and winter **air**	Poika on se pakka**sten**	Syntynyt ilmasta pakka**sen**	Syntyi viimasta vuori**en**,
And mountain rain com**bining**	Ja virran vuuristoi**sen**	Sateesta vuuristo**jen**	ja tuiskuista talvisäi**den**
This icy force both foul and **fair**	Sen voima kylmä kirkas on	Jää sisään voiman jäisen taas	Voima kaunis ja vaaralli**nen**,
Has a frozen heart worth **mining**	Se on aarre alla kuo**ren**	Sydänjää harvinai**nen**	Suuri aarre jäi**nen**
Cut through the heart, cold and **clear**	Niin silti me näin saamme **sen**	Siis hakkaa läpi Kylmän ja kirkkaan	Iske sen kylmään sydä**meen**
Strike for love and strike for **fear**	Halkaist**en** ja pilkko**en**	Isku lemmen, isku pelon	Vallassa pelon ja rakkau**den**
See the beauty sharp and **sheer**	Kauneus on sen koruton	Näe sen jylhä kauneus	Huumassa kirkkaan kauneu**den**
Split the ice **apart**	Jää näin halkais**taan**	Halki iki**jään**	Hakkuni jäähän is**ken**,
And break the frozen **heart**	Sen sydän murre**taan**	Halki sydän**jään**	läpi kylmän sydä**men**

Rhyme is also found from the DUB, but here as generally in the other Finnish translations, the main way of using rhyme is half-rhyme. This may be due to the restrictions of image, narrative and audiovisual translation strategies, which prevent the re-creation of the texts. Similarly to the ST the rhyme in the DUB is used continuously and even inside the lines. For example in "halkaisten-pilkkoen" [by splitting and chopping] the word pair is connected to each other as well as to the end of the previous sentence, where is used the word "sen" [it]. Half-rhyme used in the DUB favors the usage of [-en] in the ends of the lines, with half-rhyming word pairs such as "pakkasten-vuoristoisen" [of frosty air-mountainous] and "vuoristoisen-kuoren" [mountanious-cover]. This is the case also in the BR-SUB and in the TV-SUB, as they also use mainly half-rhyming words and the rhyme in the word pairs has been formed mainly with the ending [-en].

The rhyme in the BR-SUB is primarily found in the beginning of the song and in the last syllable of the words in the lines, but some rhyme is also used in the end of the verse. However, the rhyme in the end of the verse can also be considered repetition as the rhyming syllable ("-jään" [ice]) is the same in both words and only the beginning is different. In TV-SUB text, rhyme is used through the text, with a slight change in the length of the last syllable in the word pair "jäinen-sydämeen" [icy-heart]. Nevertheless, rhyme here as well as in the DUB has been used through the song in the ends of the lines similarly to ST. This is consistent with the idea that rhyme has been considered in the TV-SUB and DUB translations, whereas the rhyme used in the BR-SUB may have been unintentional, as it is so scarcely used. Next I will analyze how the naturalness and the style of the language in the ST have been preserved in the translations of the songs.

5.3 Analysis of Naturalness

In both the English and Finnish language the word order in clauses, i.e. lines and sentences, is usually quite similar. Commonly a clause regardless of its function, follows the SVO word order, which means that "the subject comes before the verb, which comes before the object" (Shoebottom 2017). The ordinary way of forming a sentence or the word order for a clause becomes more difficult when an indirect object is added as it can be situated in two different places in the clause; in the end and between the verb and the object. Furthermore, the use of adverbials may affect the ordinary word order. (Shoebottom 2017)

In music translation, the naturalness of the lines is important in order for the text to be enjoyable and acceptable for the listener. Thus, the word order should be as accurate as possible. In Finnish, the word order is more liberal than in English, and although changing the word order can create different nuances and change the emphasis in the clause, it usually does not change the meaning. The common way of creating a clause in Finnish is the same as in English: SVO. Changing the word order in written text does not have the same effect, but it can create a different atmosphere around the situation in spoken language. Inverted word order can also be used to diminish the ambiguity of a clause.

However, using inverted word order might make the clause seem archaic and to preserve the naturalness, the style of the language should be modern. Therefore, using inverted word order should be avoided, but it is not forbidden unless it is grammatically incorrect or changes the meaning of the clause remarkably. (Heikkilä 2011; Korpela 2017)

The word order in the texts has been analyzed by observing how the verb has been placed in the lines or whether it has even been left out. In the English language the use of the verb is more controlled than in Finnish. Therefore, I am mainly determining whether the use of verb seems awkward or grammatically incorrect in the lines as in the Finnish text the verb can be more freely placed. The archaic language in the texts is picked up and checked from different dictionaries to find out their etymology and the time when they were first used. I am using Merriam-Webster and Oxford Living Dictionaries to check the English language. For Finnish, I am using the Etymology dictionary of contemporary Finnish by Kaisa Häkkinen (2004), and online dictionaries by Institute for the Languages of Finland; New Dictionary of Modern Finnish and Evita, which is an etymological database of Finnish words.

In my research, I examined the word order used in the texts by analyzing the use of verb in the lines to find out if the language and the different translations are natural. I determined from the use of verbs whether the lines are naturally flowing and grammatically correct, but I also considered the purpose of the lines as they may have affected the word order. In analyzing the word order and verbs in the ST, I found out that the original song texts are very flowing and natural. This might be because the ST lyrics have been created for the music they are sung with and as the animation has been created around the songs and not vice versa. The songs use grammatically correct language, where the verbs are placed correctly and there has not been used any inverted word order in the lines and clauses. There are some exceptions, but primarily the verb is situated correctly in the lines according to the purpose of the clause.

The verb placement is different in lines and clauses that are meant to be questions or commands to an ordinary clause. Here the verb can be used in the beginning of the line, before the subject or in the end in subordinate line. The ST places correctly the verb in

the lines that are meant to be used differently and the word order suits the purpose of the line. There are quite often used also abbreviations, where the verb is "merged" with the subject to suit the musical style of the song better. The verb is compactly combined with the subject to fit the rhythm of the song better. Examples of these combined words are words such as "There'll", "It'll", "I'd", "It's" and so on. In the song *In Summer,* the verb is merged differently, as there are for example used words such as "kidz'll" and "beez'll", which suit the style of the song.

There are lines in almost all the ST songs that do not contain a verb, but the verb is used in the previous line or next line to form a clause. In addition, some chorus lines do not have a verb, but it is used in the chorus functioning line. These kinds of lines usually create a longer clause, so that the lines without a verb are understandable when looking at longer parts of the texts. There are also few clauses in the songs that do not have a verb, but detecting those lines from the songs is not easy to the listener. Thus, it rarely affects the naturalness negatively.

The DUB has a similarly natural and effective word order. The verbs are not as strictly placed in the text, but that is more acceptable in the Finnish language. The verbs have been correctly placed according to their purpose of a command, statement or a question, as the purpose affects the word order. The DUB is flowing and it matches the original music, which is a challenge for the translator because the translation does not only need to fit the music, but also the meaning, the image on the screen and the lip-movements of the characters. However, the rhyme in the DUB has affected the word order, but it makes the text comparable to fairy-tales where rhyme plays an important role.

Each line in the DUB contains a verb, but often two or three subsequent lines form the whole clause and the verb is placed accordingly to only one of the lines. It may be difficult to the listener to separate the lines from each other, as they only hear the entire clause. Therefore, the use of verb is natural and the loss of verb in a line does not generally affect the meaning. In some of the translations, for example in *For the First Time in Forever* and its *Reprise,* the chorus line does not contain a verb, but the verb is placed in the function line to form a clause. Overall, the text is grammatically correct, the verbs are

more freely placed and more versatile although the main verb used in the texts is "on" [is]. There are some awkward lines, but they occur less than for example in the BR-SUB, and the use of inverted word order is more tolerable in the Finnish language. Generally, the incorrect placement of verbs does not have an effect on the naturalness, as in many songs the meaning has been paraphrased to fit the music, lip-sync and the situation on the screen better, thus making it more natural.

Although the Finnish language is more tolerant with the placement of the verb in a clause, there are places in the BR-SUB where the use of inverted word order or placement of the verb makes the text unnatural, awkward or clumsy. The problems occur from translating the text directly, which leads to using similar grammar with the English language. Nevertheless, there are some examples of using the verb in an unnatural place, which does not affect the meaning but it still makes the text feel awkward. The translation tries to follow the purpose of the ST by placing the verbs according to the purpose that can be for example a statement or a question. However, on many occasions, it does not work and the place of the verb makes the line unnatural and clumsy. The translations have also been shortened to fit the screen-time, which has led to changes in the word order.

In some of the BR-SUB lines in the verb is left out altogether, but usually it is found in the subsequent line to form a clause. There are exceptions to this, for example in the song *Frozen Heart*, there are eight lines without a verb when in the ST, the verb is left out only in four lines. In this example, there is also no connecting line that would provide the verb to form a clause. As the translations usually follow the meaning of ST, it can be deduced that some features of the ST has been not been used in the BR-SUB. The verbs are more freely placed in the BR-SUB similarly to the DUB, but the lines seem unnatural in many places, because the text has not been made to fit the music. Overall the text is mainly natural, however when compared to the DUB it is less natural.

The TV-SUB has a more natural word order than the BR-SUB, which may be because the text has been summarized and re-written to fit the screen time. Luckily, this has not affected the image on the screen or the meaning. The verb is also more freely used in the TV-SUB, and the lines follow the purpose of the text in placing the verb to form

questions, statements and commands. The translations follow the meaning of the ST, but they are not directly translated. Thus, the word order is more natural as the text follows its own course and not too strictly the ST. The translations are occasionally awkward, and there are lines that do not contain a verb. However, in many texts the verb is similarly found on the subsequent or previous line to form a clause. Although the text can be somewhat clumsy, the translation appears more natural in word order than the BR-SUB.

5.3.1 The Use of Archaic Language in the Songs

Low (2008) suggests that naturalness is not only created with the use of natural word order, but also by using modern style language in the translations. Therefore, I have analyzed whether language or words with archaic style has been used in the texts. It is also important to see whether the use of archaic language is suitable in the song lyrics and translations. I wanted to study the use of archaic language because the film is aimed for children and there it is important to use language that children can understand and enjoy.

When analyzing the style of the language of the different texts, I discovered that archaic words have been used in all the texts, but mainly the texts are written in modern language, which is suitable for film and its main audience. The ST consist of present day English, but in four of the nine songs is used archaic words that may be difficult for the viewer to comprehend. The *Frozen Heart* uses adjectives such as "foul", "fair", "sharp" and "sheer", which can be categorized as archaic. According to the Oxford Living Dictionaries (2017) words "foul, fair and sharp" originate from Old English spoken before 1150 and the word "sheer" originates from Middle English, which is an era during 1150–1470. Although the language in the ST is natural and modern, for example in the song *Let It Go* some archaic words are used that are used also in present-day English like "rage", which originates from the 14th century and "flurry", which originates from 1686. The style of the verb "conceal" is discussed more in the next subsection. (Merriam-Webster 2017: s.v. rage, flurry)

Some archaic words used in the ST may be difficult to understand, for example in *Fixer Upper* is used a word "betwixt", which is from the era of middle English and means

between. Other words used in the ST that can be considered as archaic that are still used in nowadays are "fella" from 1816, "peculiar", from the 15th century and "impaired" that originates from 1582. Overall, the language is modern and easy to understand which fits the main audience of the film. Thus, the style of the language supports the naturalness of the texts. (Merriam-Webster 2017: s.v. betwixt, fella, peculiar, impaired)

Generally, the DUB and the TV-SUB both contain modern Finnish language and though stylistic changes are done, the language is suitable for the style of the film. The main difference in the style of the language is that the DUB uses more colloquial language, whereas the TV-SUB is mainly formal Finnish. However, both texts contain some archaic language. In the DUB is often used the word "unhoittaa" [to forget] in different forms, which is dialect and originates from the 16th century from the word "uni" [a dream] and the meaning of the word has been "to become dream like". The verb is mainly used in poetry and literature, and as it is not generally used in modern Finnish, it can be categorized as archaic. Other examples in the DUB are "raivotkoon" [may it rage], which is from the 18th century and "koetella" [to try], which is from 1621. The verb "loihtia" [to conjure] originates from a fairytale book by Kristoffer Ganander published in 1784, nevertheless it suits the purpose of the text. (Häkkinen 2004: 451–1406)

Overall the DUB contains language that is modern and the expressions used are modern and suitable for children, for example *In Summer*, which contains a nursery rhyme "Kylmä ja kuuma ne yhteen soppii, huomenna pannaan pussauskoppiin" [the cold and the hot fit together, tomorrow they will be put in a kissing booth]. Also in *Fixer Upper* the chorus line "vinksin vonksin" [topsy-turvy] is a reminiscent of the Finnish children song about Pippi Longstocking. Generally, I would say that the DUB is modern language, where the viewer has been considered and this makes the language natural.

As mentioned before, the TV-SUB consists mainly of modern language, but the text includes also some archaic language. For example, the words "kavahtaa" [cringe, flinch], "puheenparsi" [old saying], "kampurajalka" [club foot] all originate from the 18th century. (Etymologinen viitetietokanta 2017: s.v. kavahtaa, puheenparsi, kampura jalka) In

addition, some of the expressions used are also suitable for a text written for a fairytale, such as "olkoon niin" [so it be]. The TV-SUB also presents a new word "lumeilen", which could be translated as staying around as snow, as the word may have been derived from the word "oleilla" [doss around].

The BR-SUB uses mainly modern language, but the style of the language can change during the text, which makes it confusing. There are texts, where both formal and colloquial language is used in the same text. It would be preferable to keep the style of the language similar throughout the text in order to make the text more flowing. The text does not contain as many archaic words as the others; mainly in the BR-SUB is used the verb "lienee" [is] in different forms, which is a verb that originates from the 16th century. (Häkkinen 2004: 602) In the BR-SUB translation the text is generally modern, but the naturalness is affected by the use of varying styles of language during the text. Further examples of archaic words in the BR-SUB are introduced in table 8, which is discussed in the next subsection.

5.3.2 Naturalness in Two Examples from the Film

In this subsection, I am examining first the word order in *Do You Want to Build a Snowman?,* and then the use of archaic language in the song *For the First Time in Forever.* I will be discussing the things I found out from the texts with the help of examples from the previously mentioned songs that are found in table 8 and 9.

I will be discussing the word order of the song lyrics and translations in first verse of the song *Do You Want to Build a Snowman?* An example of the song is found in table 8. The verbs in the lines have been marked in bold. The word order in the ST is natural, as the lines and clauses have been formed according to their purpose, for instance the song begins with a question and continues with a command or a request clause and the rest of the lines and clauses are statements. The word order and placement of verbs is natural and grammatically accurate.

Table 8. An example of naturalness from the song *Do You Want to Build a Snowman?*

ST	DUB	BR-SUB	TV-SUB
Do you **want to build** a snowman?	Lumiukko **tehtäisiinkös**	**Tahdotko tehdä** lumiukon?	**Tahdotko tehdä** lumiukon?
Come on, **let's go** and **play**	Nyt leikin aika **on**	**Mennään** ulos **leikkimään**	**Tule leikkimään**
I never **see** you anymore **Come out** the door	En **näe** sua ikinä Ja **tuntuu** jo	En sua **näe** koskaan Ovelle **tuu**	**Pysyt** siellä vain, et **tule** ulos lain
It**'s** like you**'ve gone** away	kuin **oisit mennyt** pois	Kuin **mennyt oisit** pois	En sinua **näe** ensinkään
We used to **be** best buddies And now we**'re** not	Sä ystäväni **olit** vaan enää et	**Olimme** ystävykset Se loppu **on**	Meillä **oli** niin hauskaa, sitten yksin **jäin**
I **wish** you **would tell** me why	En **voi** sitä **ymmärtää**	Kunpa **kertoisit** mulle syyn	Kunpa **kertoisit** syyn

The different translations have similar features, but they are not identical. The DUB has quite a natural word order according to the purpose of the clause. Actually, The DUB and BR-SUB contain two lines with almost identical wording. However, the word order is more acceptable in the DUB than the BR-SUB, as in the DUB the verbs are placed more naturally. The DUB is affected by the music and the restriction of dubbing, thus the translator has concentrated more on the naturalness of the DUB and summarized the meaning of the ST. Because of its purpose, it is important that the DUB sounds natural for the Finnish viewer.

The BR-SUB and TV-SUB also present two lines that are almost identical; the chorus line in the beginning and the last line seen in table 8. The BR-SUB follows better the meaning of the ST, whereas the TV-SUB is more freely translated and the meaning has been changed. The naturalness of the word order and the meaning in the TV-SUB has been affected probably by the translator concentrating on the rhyme, whereas the other translations and the ST barely contain rhyme. Overall, all the texts have quite natural word order, and the minor changes in the word order do not affect the naturalness negatively, it just makes them somewhat clumsy. Next I will discuss the use of archaic language in the text with the example found in table 9.

The table 9 presents archaic words with excerpts from the song *For the First Time in Forever*. The lines are presented in the order that they are in the lyrics, but they are from the different parts of the song. The archaic words are marked in the text with bold. The first example of a somewhat archaic word is "käyvän" [to happen], which is used in the BR-SUB. The verb originates from a near kindred language, where the verb "käydä" [to visit, to happen] has been formed into "käyvä". The basic form of the word originates from 15th century. However, the word might not always be considered archaic, but only another form of inflecting the word "käydä". (Häkkinen 2004: 546)

Table 9. Examples of naturalness in the song *For the First Time in Forever*

ST	DUB	BR-SUB	TV-SUB
The window is open, So's that door I didn't know they did that anymore	Nyt ovet on auki maailmaan en tiennyt, että niitä auki saa	Ovat ikkunat auki Ja ovikin En tiennyt niin enää **käyvän**	Ikkuna on auki ja ovikin! En tiennyt, että niin tehtäisiin
Tonight, imagine me gown and all **Fetchingly** draped against the wall The picture of **sophisticated** grace	Mä tänään laittau-dun parhaimpiin Hienoihin laatukankaisiin Mä ilmestys oon kuninkaallinen	Päälläni puku upein on Ja nojata saan seinään Kuin itse arvokkuus mä **lien**	Tänään pukeudun parhaimpiin, viehkeänä nojaan seiniin Olen arvokas ja hienostunut niin
For the first time in forever There'll be magic, there'll be fun	Kun ensi kertaa ikuisuuteen Taika ilman täyttää vaan	Pitkästä aikaa ikuisuuksiin Taika, riemu **vallitsee**	Sillä jälkeen ikuisuuden Iltani on täynnä taikaa
Conceal, Don't feel Put on a show Make one wrong move and everyone will know	Tuskaa et saa sä paljastaa voi ykskin virhe kaiken **kavaltaa**	Salaa se, Älä tunne, Esitä vain Nyt yksi virhe Kaiken **julki** tuo	Älä tunne, älä paljasta Rooli odottaa Voi yksi virhe kaiken paljastaa

Another example from the BR-SUB of archaic language is the word "lien" [I might be], which originates from the word "lienee" [might be]. The origin of the verb was discussed in the end of the previous subsection. The same verb in different forms is used in other parts of the song and other BR-SUB translations. As the origin is the verb is already from the 16th century and it is not used in colloquial Finnish, therefore, it can be considered archaic. Furthermore, the third example of archaic verb is also found from the BR-SUB.

The verb is "vallitsee" [prevails], which was first used in the 16th century. Nevertheless, even though it seems archaic, the verb is still used in modern Finnish. (Häkkinen 2004: 1443)

The ST introduces the use of archaic words such as "fetchingly" and "sophisticated", of which fetchingly is from 1880 and as it is not generally used it can be considered archaic. Then again, the word "sophisticated" is in used formal English, but it may be an expression that can be difficult for the younger viewers to comprehend. The ST uses also the verb "conceal" frequently in the song lyrics. This word is originally from the 14th century and it may be considered archaic, because in modern English it has been replaced with the word "hide". (Merriam-Webster 2017: s.v. conceal)

Additionally, the word "kavaltaa" [betray, embezzle, misappropriate or defraud], which is used in the DUB, is mainly used in the criminal law while it here has a more ambiguous meaning. Lastly, in the BR-SUB the expression "julki tuo" [express] can be categorized as archaic as the word "julki" originates from the 16th century. However, it is regularly used in in different forms in modern Finnish, for example in expressions like "julkaista" [publish] and "julkaisija" [publisher]. (Häkkinen 2004: 289) Although, in table 9, the BR-SUB contains several archaic words, generally the BR-SUB does not contain any more archaic language than the other translations.

5.4 Analysis of Sense

In this section, I will be discussing the aspect of sense and furthermore the meaning behind the song texts. I will first gather the different senses e.g. feelings from the texts and then compare the original lyrics to the translations so see whether the sense is similar or different. I will be making the analysis by observing the texts, the characters on the screen and the mood of the songs. In addition, I will be analyzing in the next subsection whether any noticeable changes have been made to the meaning in the translations. The translations are generally based on the meaning of the ST, but also the image plays a role.

I am comparing the translations to the ST to see if the translations have changed the meaning for example to fit to the audiovisual restrictions better, and if they have been changed, what is the main way of affecting the meaning in the translation.

Generally, the sense in the ST and in the translations did not change significantly in any of the songs. The feelings presented in the songs vary from happy feelings such as happiness to joy and anticipation and to love, which is both sisterly and romantic. The songs contain also negative feelings such as sadness, loneliness and despair. In some of the songs, the sense changes during the different verses, for example in the song *Let It Go*, the sense changes from the first verse to the last chorus. In the first verse the sense is sadness and loneliness with the addition of regret of everyone now knowing about Elsa's secret, but that changes as she realizes that she does not need to be afraid anymore. The sense changes to relief and as the song continues she becomes more self-confident as she understands that she can now be whatever she wants and she is free as her secret does not have a control over her anymore, but she has control over her own powers.

The other feelings represented in the songs are fear and anxiety, encouragement and acceptance, and uncertainty and regret. In the songs, the character of Princess Anna is more positive than Queen Elsa, but the negativity of Elsa can be explained by the trauma of always been told to hide her true-self. This trauma is heard in two of the songs in the beginning of the film where Elsa sings, and this trauma is shown in the lyrics with the part of "Conceal, Don't feel", which is something his father tells her to do. Thus, she is bound with this idea of trying to keep her magic a secret and she tells it to herself repeatedly. After the song *Let It Go*, she does not sing this line anymore.

Two of the songs, *Frozen Heart* and *Reindeer(s) Are Better Than People* present no specific feeling of one person. The first is more like a warning of the ice-workers of the dangers of ice and the magic ice possesses. The song refers closely to the powers of Elsa, who can make snow and ice even more dangerous. Even though it is dangerous and feared, the ice workers decisively work to gather ice. Here the main sense is determination. The other song is a good night song, where Kristoff who likes to speak for

his reindeer, sings both parts of the duet. The song is a lovely tease between the best friends, and the sense is warm, but it is left rather distant as the song is quite short.

As the sense is mainly the same in each translation when compared to the ST, also the image fits the sense of the different texts. The main differences are found from the lines that have been changed to suit better the audiovisual restrictions, but changing the lines has not drastically affected the sense. However, there is one song where the sense has been slightly changed and it is Olaf's *In Summer*. As the change in the sense of this song bears a meaning to the song, these changes will be introduced and discussed more closely in the last subsection of this section 5.4.2. The general changes in the meaning will be discussed next.

5.4.1 Changes in the Meanings of the Songs

The main way of translating the texts was translating directly, which is primarily used in the subtitle translations. Most of the changes in the meaning are found from the DUB, but there are also some changes in the subtitles. The changes in the lines have been categorized according to the way of altering the text, which are adapted from Tomaszkiewics strategies (1993, quoted in Pettit 2009: 45). I used in my study these strategies: (1) direct translation, (2) paraphrasing, (3) omitting and (4) adaptation. I also added one more category to the analysis (5) adding or explaining, as in the analysis it became clear that also explanation and adding have been used as a strategy to translate the meaning. The changes in the meaning are analyzed to deepen the idea of sense and observe the kind of alterations that have been made into the texts and how they affect the meaning. It is interesting to see whether even after these alterations the sense stays similar.

The use of these previously mentioned categories is seen in table 10. In the table, the changes found in the meaning are shown in numbers and categorized accordingly to the strategy used. The use of direct translation (1) was the most often used way of translating in the BR-SUB and the TV-SUB, thus it is not categorized in the table. These differences with the ST have been collected in each of the songs to see which way of altering the text

and song lyrics was the most often used one in the different translations. The categories are marked in the table with the numbers mentioned in the previous chapter, which are (2) paraphrasing, (3) omitting, (4) adaptation and (5) adding or explaining. The amount of changes in the songs is shown in the table, to demonstrate which previously mentioned strategy is mainly used in each translation.

Table 10. A table of changes in the texts categorized according to their strategy

Song	Changes DUB				Changes BR-SUB				Changes TV-SUB			
	(2)	**(3)**	**(4)**	**(5)**	**(2)**	**(3)**	**(4)**	**(5)**	**(2)**	**(3)**	**(4)**	**(5)**
Frozen Heart	2	1	-	2	3	-	2	-	5	-	-	-
Do You Want to Build a Snowman?	1	-	-	-	-	-	-	-	-	-	2	-
For the First Time in Forever	4	2	-	1	-	2	-	-	6	-	-	-
Love Is an Open Door	8	2	-	-	3	1	-	-	6	-	-	2
Let It Go	4	6	-	2	3	3	-	1	7	2	-	2
Reindeer(s) Are Better Than People	5	-	-	-	1	1	-	1	2	-	-	-
In Summer	6	4	-	1	2	2	-	1	-	1	-	1
Reprise	6	5	-	-	3	-	-	-	-	3	9	1
Fixer Upper	1	12	6	11	4	2	4	2	-	1	7	2

As seen in table 10, in the DUB paraphrasing is the most used way of translating. Generally, the sense has been left the same in each of the songs, but the main things have been said differently to fit the audiovisual restrictions and the Finnish language better. Only in some lines the whole meaning has been changed to fit the restrictions of dubbing better, but mainly it has only demanded omissions from the lines. Some lines also present explanations for the viewer for them to understand the situation on the screen more effortlessly. Therefore, the DUB offers the viewer the most changes in the meaning as the DUB has been re-created with new lyrics.

From the different DUB translations, the most noticeable changes in the meaning I found in the song *Fixer Upper* and the least in the song *Do you want to build a snowman?* There are at least thirty differences in the meaning in the song *Fixer Upper*, and there has been

used all the different strategies of translation; direct translation, paraphrasing, adaptation, omission and explanation. Then again, *Do You Want to Build a Snowman?* is mainly a direct translation, with only one obvious change made to the meaning. Although there have been made alterations in the meaning of the DUB translations, the use of different strategies to translate the songs is natural, and the sense in the songs has not changed drastically.

The BR-SUB is translated more directly than the DUB, but here the main way of translating is also paraphrasing. Both omitting and adding explanations have also been used. However, the meaning is very similar in the translations and there are translations where only few changes has been made into the text. The most changes in the meaning are found similarly to the DUB in the last song *Fixer Upper,* but comparatively here are made only twelve changes. Furthermore, no noticeable changes have been made in the song *Do You Want to Build a Snowman?* The texts are mainly directly translated and there has not been made any drastic changes in the meaning. Therefore, the BR-SUB is quite similar in meaning when compared to the ST, although some omission, adding, adaptation and paraphrasing has been used in most of the songs. The changes in the text are minor and there are less changes than in the DUB, thus the meaning and the sense has been left rather unchanged in the BR-SUB translations.

The TV-SUB is also mainly directly translated and the main way of altering the text of the TV-SUB is also paraphrasing and adaptation. The TV-SUB uses less addition and omission, but most of the translations are more explanatory than then ST, i.e. the text has been paraphrased to be more understandable to the viewer. Although the meaning has been changed in the TV-SUB translations less changes have been made here than in the DUB. Also the TV-SUB contains more changes than the BR-SUB. The most changes are found in *Reprise* of *For the First Time in Forever*, with thirteen changes. As seen in table 10, the least changes are found in three of the songs, with only two changes in each of the songs. Thus, in some of the TV-SUB translations, the changes are more noticeable and frequent, but primarily the meaning has not been significantly changed.

5.4.2 Sense in *In Summer*

The song *In Summer* is a good example of noticeable changes in the sense. The song is performed by Olaf, the gentle snowman, who was accidentally created by Elsa. Olaf is a funny and somewhat naïve character that Anna and Kristoff meet on their way to find Elsa. The song by Olaf bears a deeper meaning, as in the ST, the idea of irony is rather apparent and thus cannot be left unnoticed. In the song, Olaf is dreaming about summer which he has never encountered in his short life and the song lyrics play with the idea that Olaf does not understand that he will cease to exist in summer, because the sun will melt him. Thus, here the challenge for the translator is preserve the idea of irony of the original song lyrics in the translation. I found out that Reus (2015) has also discussed the irony of this song in his study, which means that he also finds it an important part of the song.

As the ST consists of suggestions to the fact that Olaf does not know that snow will melt in the summer, the sense of the song cannot be drastically changed in order to preserve the idea of irony. The irony is quite strong if the viewer just understands to pick up the tip-offs from the ST and the image. However, the irony is not as apparent in the translations as in the ST. The naivety of the character and the irony presented in the song is discussed with the help of examples 1–3. In the examples, the Finnish translations have been translated back into English and the back-translation is marked in the examples as BT.

Example of irony can be realized for instance in example 1, where it is created by the idea that the snowman does not know that solid water will melt in the warm. The irony of the line is not carried on to the DUB, but it is found in the BR-SUB and TV-SUB. The DUB then again refers to the image on the screen, where the snowman has jumped into the warm water to float around.

> (1) ST: And find out what happens to solid water when it gets warm
>
> DUB: Saan kokeilla miten voin pulahtaa veteen mä lämpimään
> BT: I get to try how I can dive into the warm water

> BR-SUB: Ja näen kuinka käy jäätyneen veden, kun lämmin saa
> BT: And I see what happens to frozen water, when it gets warm
>
> TV-SUB: Ja pian tiedän, miten käy lämmössä kiinteän veden
> BT: And soon I know, what happens to solid water in the warm

Another example of irony presented in example 2 is harder to grasp because it is not actually said in the text. Here the idea of rhyme creates the irony, but only if the last line would have rhymed and spelled the word "puddle". The example 2 is closely connected to the image on the screen, where Olaf after singing "But put me in summer and I'll be a…", stands in front of a puddle of water, but still not understanding that it is what he will become, but just sings "a happy snowman!" This is a reference to the fact that he does not understand that in summer he will become a puddle of water. Thus, here the irony is created by not saying the word out loud.

> (2) ST: Winter's a good time to stay in and cuddle, but put me in summer and I'll be … a Happy snowman!
>
> DUB: Talvella viihdytään vällyjen alla. Sen siedän mä kyllä, kun tiedän että – Kesä tulee!
> BT: In the winter we enjoy staying under the robes. I tolerate that when I know that – Summer comes
>
> BR-SUB: On talvella kiva peitoissa, voi että. Mulle antakaa kesä niin pian olen... iloinen lumiukko!
> BT: In winter it is fun under the blankets, oh yeah. You give me summer, so soon I will be… a happy snowman!
>
> TV-SUB: Talvi on niin kiva, että! Vaan kesällä minusta tulee... Iloinen lumiukko!
> BT: Winter is so nice, oh yeah. But in the summer I will be.. a happy snowman!

The irony of this clause in the song is repeated in the BR-SUB and TV-SUB, but not in the DUB. The DUB only concentrates on the main sense of the song, but the hidden sense of irony has not been used in the translation. Similarly to the ST, the unspoken rhyme is preserved in the BR-SUB and TV-SUB by using in similar fashion the word "että" (Eng. that), which is a word that is used to connect sentences, and thus in the back-translations it is translated according to the feeling of the sentence. The word used in the Finnish text

if the text would rhyme, would rhyme with the word "vettä" (Eng. water), thus playing with the idea of ST that the snowman would in the summer become water.

Furthermore, the example 3 plays with the idea of the snowman relaxing in the summer sun and letting off steam, which in other words means getting rid of strong pressuring feelings, but in this sense, is a reference of water becoming steam when it is boiling. This idea of "letting off steam" is repeated in the BR-SUB and TV-SUB quite directly. Then again, the irony is lost in the DUB as it does not refer to the combination of snow and sun and how they affect each other.

> (3) ST: When life gets rough I like to hold on to my dream of relaxing in the summer sun just letting off steam
>
> DUB: Kun masentaa mä silloin aina unelmoin et stressin alla auringon mä purkaa voin
> BT: When I'm down I always dream that I could release my stress under the sun
>
> BR-SUB: Kun elämä kolhii, tukeudun unelmiin, auringossa makoilen höyryjä päästellen
> BT: When life knocks down, I relay to my dreams, laying in the sun letting off steam
>
> TV-SUB: Kun elämä murjoo, silloin haaveilen. Käyn aurinkoon ja höyryjä päästelen
> BT: When life crushes, then I dream. I step into the sun and let off steam

I would conclude that the irony of the ST is effectively carried on to the BR-SUB and TV-SUB translations, whereas the DUB is created from the scratch and does not include the idea of irony. If irony is used in the DUB, it is not as noticeable. Although the irony is not as obvious for the viewer, they can also from the DUB understand that the things that the snowman sings about are impossible and cannot become true for the snowman. Nevertheless, the sense of irony has been preserved more successfully in the subtitles, mainly because the translations are quite directly translated.

5.4.3 Changes in Meaning in *Fixer Upper*

In this subsection, I will introduce some examples of changing the meaning in the translations with the examples from the song *Fixer Upper*. The song is sung by the trolls to Kristoff and Anna, and it contains words and phrases that are difficult to translate directly. Furthermore, the Finnish translations include phrases that cannot be directly translated into English and dialect or made-up words that do not have an equivalent in English. Thus, the back-translations have been translated with equivalents closest to the actual meaning.

I will introduce examples of each translation strategy, which have been used to alter the text in some way. Directly translated text has not been included in the examples, but some parts of the examples may have been directly translated, whereas the other translations include changes in the translation. The changes in the meaning are presented in examples 4–6. I will introduce the examples in the order that the lines are expressed in the song, which means that I will first discuss paraphrasing, secondly adding and explaining and lastly omission.

An example of paraphrasing is found from the first lines of the song, which are presented in example 4. In the song, the trolls are describing the features of Kristoff to Anna to find out the reason why the pair would not be suitable for each other. Paraphrasing is found for instance from the adjectives used in the translations. In the DUB the adjectives have been paraphrased for them to suit the Finnish language better. In addition, playful adjectives that bear similar meaning to the ST are used in the DUB.

Then again, the BR-SUB the ST verb "walks" has been changed into "moving" and the adjective "grumpy" to "bad fluency", whereas the adjective regarding the feet has been simplified into "strange form". Thus, the playfulness of the original text has been adapted and simplified in the BR-SUB, and although the meaning remains similar, the text fails to be as mischievous as the ST. Nevertheless, the TV-SUB is translated quite similarly, but paraphrased to suit the Finnish audience better. The adjectives are similar in meaning and even the description of the feet is similar. Although the phrase cannot be directly

translated into English, in Finnish the translation suits well the idea of the playfulness of the ST.

> (4) ST: Is it the clumpy way he walks? Or the grumpy way he talks? Or the pear-shaped, square-shaped weirdness of his feet?
>
> DUB: Se onko käynti vaappuva? Vaiko ääni karhea? Vaiko vängät längät lättä sääret nää?
> BT: Is it his waddling pace? Or the gruff voice? Or these odd crooked flat legs?
>
> BR-SUB: Onko se liikkeen kömpelyys? Vai puheen huono sujuvuus? Vai muoto outo hänen jalkojen?
> BT: Is it the clumsy way of moving? Or the bad fluency of talking? Or the strange form of his feet?
>
> TV-SUB: Onko syy kävelyn kömpelyys? Vai puheenparren kärttyisyys? Vai kompuraisten kampuraisten jalkojen?
> BT: Is it the clumsy way of walking? Or the crankiness of his talk? Or the ungainly club legs?

An example of addition and explanation is found in example 5. In this example, the trolls are singing about why they need each other. In the DUB and BR-SUB the addition to the text has been the use of word "särmä" [edge], which is an explanation to the ST phrase "round us out". Then again, this addition has not been used in the TV-SUB, but here the meaning of the word has been omitted and changed altogether.

> (5) ST: We need each other to raise us up and round us out
>
> DUB: Ain toisiaan tarvii, me särmät turhat hiotaan
> BT: Always need each other, we rub down the unnecessary edges
>
> BR-SUB: Tarvitsemme toisiamme särmiämme hiomaan
> BT: We need each other to rub down out our edges
>
> TV-SUB: Tarvitsemme toisiamme, yhdessä tässä pärjätään!
> BT: We need each other, together we get along!

An example of omission is found in example 6. In this example, the trolls are singing to Anna and Kristoff about love. According to the Cambridge Dictionary (2017), the phrase in the ST "push comes to shove" refers to a tricky situation, where a need for a new

solution to a problem needs to be invented. The meaning of the ST has been only carried on to the BR-SUB translation, where the translation refers similarly to a tricky situation in other words with the expression "tosi paikka" [the crunch]. Then again in the DUB and in the TV-SUB this reference to a tricky situation has been omitted and the meaning changed to another.

(6) ST: But when push comes to shove

    DUB: Mutta muista aina tää
    BT: But always remember this

    BR-SUB: Ja kun tosi paikka on
    BT: and when it comes to the crunch

    TV-SUB: Ja tässä tulee viisaus
    BT: and here comes the wisdom

The translations include frequent changes in the meaning especially in this song where the meaning is playful and the text often features dialect or made-up words. The translations have successfully contributed to the playfulness of the ST, particularly in the DUB and the BR-SUB. However, the TV-SUB is closest to the original meaning of the text, but the text is not as creative as the other translations and the ST.

In my opinion, a good translation does not need to be word-for-word. However, the medium where the text is used contributes to the meaning, and the image and the audiovisual restrictions need to be considered closely in the translation process. Although all the translations of *Frozen* songs are well done, they have needed editing to suit these restrictions better. Thus, the meaning in the translations may change according to the strategy used to translate them, but if the meaning remains similar to the ST, these changes are acceptable. In the next chapter I will discuss the singability of the translations, and how have the previously analyzed features affected the singability of the translations.

5.5 Analysis of Singability

In this section, I will first consider the aspect of singability of the translations and second the other aspects analyzed in previous sections to determine how the quality of the translations differs from each other. In studying the feature of singability I am examining the use of vowels in the text especially whether the long vowels in the translations correspond with the long vowels in the ST. I am also concentrating on the use of consonants as the pronunciation is very important in singability, and words that concentrate too strongly on the consonants may affect the singability negatively.

Secondly, I will be using the previous sections where the other criteria were analyzed to back up my analysis. For example, the meaning, sense, rhythm and rhyme that that were previously analyzed can have an effect on the singability, and the results of studying these features will be used to find out whether the previously mentioned criteria are supporting the criterion of singability or diminishing the singability of the translations. This is important as meaning may have changed due to the alterations, which may have affected the *skopos* of the song. All the criteria play a part in the singability, especially when considering the end-purpose of the translation.

I studied the features of the ST and the singability of the translations with the help of the original music as it is important to see whether the translations suit the original music. I supported the analysis with the analysis of rhythm as the syllable count and length of each line helped to see whether the long vowels in the translations match the long vowels in the ST. I discovered that the long vowels in the ST are quite similarly used in each song in the end of the lines. The long vowels are found often in the rhyming words, which have been chosen, because they are words that can be entirely or partly sung long. Mainly the long vowels are used in the last syllables of the text to highlight the words, the music or the feeling. Long vowels are found in lines that are meant to be questions or statements, and the long vowels emphasize feelings such as desperation, love or happiness. The text is also quite rhythmic and it follows the rhythm of the original music. In the rhythmic places the text contains more syllables with short vowels. These features of the ST need to be taken into account in the translations for them to be singable.

When analyzing the singability, I decided to categorize the texts according to my results into categories singable, mainly singable, partly singable and not singable. The singability of the lines is measured by comparing the use of long vowels in the ST with the translations and by comparing the syllable count in each translation with the syllable count of the ST. The closer the text is to the syllable count and the more similar the use of long vowels is with the ST, will result into a higher percentage and more singable lines. The texts that are considered singable are texts where more than 75 percent of the lines are singable. The texts that are considered mainly singable consists of lines of which more than half are singable, and partly singable texts consist of lines of which 25 to fifty percent are singable. Lastly, texts that contain lines of which less than 25 percent can be sung, are not considered singable. The results of my analysis can be seen in table 11.

Table 11. A table of the singability of the different translations

Song	Singable	Mainly singable	Partly singable	Not singable
Frozen Heart	DUB	BR-SUB: 60%	TV-SUB: 44%	
Do You Want to Build a Snowman?	DUB		BR-SUB: 50% TV-SUB: 38%	
For the First Time in Forever	DUB	TV-SUB: 61%	BR-SUB: 46%	
Love Is an Open Door	DUB		BR-SUB: 35%	TV-SUB: 14%
Let It Go	DUB	BR-SUB: 56%	TV-SUB: 39%	
Reindeer(s) Are Better Than People	DUB	BR-SUB: 62%		TV-SUB: 0%
In Summer	DUB		BR-SUB: 42% TV-SUB: 40%	
Reprise	DUB		BR-SUB: 33% TV-SUB: 40%	
Fixer Upper	DUB	BR-SUB: 76% TV-SUB: 71%		

When considering only the singability e.g. the word choices, use of consonants and the use of long and short vowels in the translations, the DUB is the most singable. This is mainly because the texts were created to be sung in the film. In each songs more than 95 percent of the lines in the translations are singable, thus the variation of the percentages is not marked in table 11, as the variation is so minimal. As the DUB was made to be

singable, the rhythmicity of the ST and the long vowels are placed accordingly to match either the ST or the music. The long vowels are mainly placed similarly to the ST, and if they are placed differently in the song, they are found in places where they match the music and do not affect the singability negatively. The long vowels are correspondingly found in the ends of the lines and end syllables of the words. Although, there might be some minor alterations to the text, all the texts can be considered singable as they work with the music and with the situation on the screen. In some places, the long vowels can be a bit awkward, but the audience might not even realize that the sung text may be a bit clumsy. In conclusion, when considering the overall singability of the DUB translation, all nine translations are singable.

As seen in table 11, of the subtitles created for the Blu-Ray by Marko Hartama four were mainly singable and five partly singable. The BR-SUB translations all include parts that can be sung with the music and that consist of long vowels that are matching with the ST or the original music. However, in most parts the long vowels are misplaced, the word choices are not appropriate with the music and the lines are too long, which diminishes the singability of the texts. The use of long vowels in the BR-SUB support the idea of singability, but the use of too many syllables in the lines results in the long vowels falling into wrong places, which leads to clumsy lines that are not singable. However, the BR-SUB translations are generally more singable than the TV-SUB translations.

Only two of the TV-SUB translations were mainly singable, when five were partly singable and two not singable. In the translations made to the television by Kainulainen, the long vowels are taken into account in the translations, but they are usually misplaced in the lines due to the lines being longer than in the ST. The long vowels are usually found similarly in the ends of the lines, but the extra syllables make them miss their que and this diminishes the singability of the lines. In addition, the word choices are sometimes too clumsy and they have too many consonants or syllables that cannot be sung long in places where there should be used a long vowel. As the texts are mainly only partly singable, it means that some parts of the texts work with the music, but primarily the texts are not singable.

As seen in table 11, the singability was higher in most of the BR-SUB translations when comparing the two subtitles. However, both translations pose problems when considering the singability, and these problems mainly derive from the use of extra syllables in the lines, which means that the long vowels do not match with the ST. If the music could be altered to suit the text better, the singability of the texts could be enhanced. Nevertheless, in this situation the music cannot be altered to fit the text as the picture on the screen is fixed and lip-sync would become a more serious problem as the text must suit also the lip-movements of the characters. The superiority of BR-SUB to TV-SUB when considering the aspect of singability, may have been created by many different matters of which one can be the medium where it is shown.

Dubbing has its own restrictions that are created with the lip-sync and the picture that must be considered, but altering the text is easier in it. In subtitles the text cannot be too much altered from the original as the viewer might understand both the spoken language and the subtitles, and they cannot contradict each other. Also, the restrictions of length of a line in the screen challenges the translator. The length of a line can also differ in different mediums, meaning that when the fixed amount of characters in a line is 37, in a Blu-Ray version the amount may be different and the lines may include more characters than in the television. Nevertheless, the dubbing was the most singable translation when the TV-SUB was lacking in singability.

5.5.1 The Influence of the Other Features to the Singability

The other aspects that were analyzed in this study were rhythm, rhyme, naturalness, sense and meaning. When considering the feature of singability, the most crucial aspects that affect the singability are rhyme and rhythm. As the rhythm was used in the analysis of the singability, it will not be analyzed here further. However, I would conclude that the syllable count which forms the rhythm was closest to the ST in the DUB with almost similar syllable count whereas both the subtitles included extensively more syllables, which affected the singability of the texts negatively.

One crucial aspect of singability is rhyme, which Low (2008) considers a feature that might easily affect the singability if too strictly followed. In this concept, where the songs are created for an animation film, the feature of rhyme is considered an important part of almost all the text and it is used continuously throughout the texts. Of the texts the ST contains the most rhyme, and of the translations the TV-SUB comes the closest to the number of rhyme pairs used in the ST. The least rhyme is used in the BR-SUB, where is used only one third of the amount found in the ST. The rhyme is also considered very important in the DUB and the use of rhyme in the song and the translations supports the idea of singability although it can also diminish it when too strictly followed.

The rhyme used in the ST is mainly word pairs where the whole word rhymes, although the texts also used relatively much half-rhyming words. Then again, the Finnish translations use more half-rhyming word pairs, which can also support the singability when the translations do not concentrate too closely on the word choices. As the DUB and BR-SUB contain shorter lines closer to the length of the lines of the ST, the element of rhyme may have been too closely considered in the TV-SUB as these translations are not as singable as the other texts. However, the rhyme used in the TV-SUB texts suits the animation film they were translated and created for.

As the texts need to be natural, I also analyzed the naturalness of the word order of the lines and clauses. In singability the naturalness means that the created text is flowing and there is not used grammatically incorrect text. In addition, the text should be modern and suitable for the situation it is used for. As the ST is very natural, so are the translations. The DUB is similarly natural, although the use of verbs is freer and the use of rhyme has affected the word order. However, it does not affect the singability negatively as the texts are like fairy-tales which is suitable for the concept of the film. In the BR-SUB the inverted word order and leaving out verbs in the clauses makes the texts more awkward, which are the result of too closely following the ST and shortening the text to suit the restrictions of subtitling. This has diminished some of the singability as the translated text is not as flowing as the ST. Contrary to this, the TV-SUB is more natural as the texts have been re-created to fit the screen time. There is some clumsiness in the lines, but as the

TV-SUB translations are more freely translated that makes them more natural and this supports the sense of singability.

The language in all the texts is mainly modern language suitable for the film, although some archaic words are used in each text. These are mainly words that can be used in present-day English and Finnish without making the text difficult to the viewer to understand. Although instances of archaic language are found in each text, it does not affect the singability negatively. However, in BR-SUB translations the style of the text changing through the translation makes it confusing and the use of too strict formal Finnish diminishes the singability, when using more colloquial language in the texts could have resulted in a higher number of singable lines.

The sense and the meaning of the texts need to be considered as the translations should not vary too greatly from the ST. The sense and the meaning can be altered, but they should fit the image on the screen and the feelings portrayed on the screen to be suitable. The sense was similar to the ST in almost all the translations. The only translation that was changed drastically was the DUB translation of *In Summer*, where the irony of the ST was omitted from the DUB. This may have been done to create a more singable translation.

The most changes to the meaning were also made in the DUB as it had to be re-created to suit the music and restricted time frame of each line. In all the translations, the main way of altering the text was paraphrasing. In addition, omitting meanings was generally used to alter the text. However, the DUB also used addition or explaining, whereas in the TV-SUB adaptation was more used than omission. Altering the text may influence the sense and meaning, but it also enhances the singability when the text is re-created to fit the audiovisual restrictions better. In the DUB changing the meaning and altering the text resulted in a singable text, as the aim of the translator has been to create a singable translation. Nevertheless, as the aim of the subtitles is not to be singable, altering the text may have resulted to too long lines as the text has not been summarized enough to be singable with the music.

In conclusion, the other features supported the singability in the DUB. In the other translations, features like rhyme and rhythm are not as suitable to the idea of singability and when considering these aspects these features are actually diminishing the singability of the translations not supporting it. However, though the texts are not created to be singable, they include relative number of lines that can be considered singable. Although these lines work with the music, their compatibility with the lip-movements and the image on the screen cannot be inspected. Thus, these lines are more loosely considered as singable as the lines in the DUB where the suitability of the text with the image of the screen could be checked to be appropriate.

5.5.2 Singability in *Let It Go*

I am using as my last example which is considering the singability the main theme song of the film *Let It Go* as it is the most important song of the film. The song presents different parts that are important to observe in the song, for example the sense changes during the song, the different parts of the song present different rhythm patterns and rhyme is a vital part of the song. I am analyzing the song to see whether the translations cover all these aspects of the song, and whether the translations are as singable as the original lyrics. In this analysis, I am firstly discussing the use of long vowels in the song and its translations, and if the pronunciation of the words in the Finnish translations work with the original music. Secondly I am discussing shortly the other musical features to see how they have affected the singability of the song *Let It Go*. The use of the long vowels in the song is shown in table 12, with an excerpt from the second verse of the song *Let It Go*. The syllables with long vowels are marked in the text in bold. As the rhythm is an important part of the singability, the syllable count in each line is marked in the table in brackets.

As seen in table 12, the ST contains lines with long vowels and almost all lines contain some parts that can be sung long. Overall, the ST contains long vowels in each part, although some parts are more rhythmic than others. Mainly the long vowels are used in the end of the lines, but also in some lines the long vowels are found in the middle of the line. This part shown in table 12 is more rhythmic than for example the first verse, as the

sense changes here from desperation to determination, which means that the lyrics do not concentrate on the long vowels as much as in the first verse. This means that the translations do not need to concentrate on the long vowels as much here as in the other parts of the song.

Table 12. An example of singability from the song *Let It Go*

ST	DUB	BR-SUB	TV-SUB
It's funny how some dis**tance** (7) makes **ever**ything seem **small** (6)	Kun joskus kau**kaa** kat**soo** (7) On kaikki pientä **niin** (6)	Hassua miten välimatka (9) Mittasuhteet muuttaa **voi** (7)	Kun ottaa etäis**yyt**tä, (7) kaikki pieneltä **näyttää** (7)
And the fears that once controlled **me** (8) Can't get to me at **all** (6)	Ja nuo pelon vanhat kah**leet** (8) Mä loihdin kadok**siin** (6)	Pelot joita ennen **vaa**lin (8) Eivät vaivaa ollen**kaan** (7)	Pelko jonka vangiksi jäin (8) on poissa sisäl**täin** (6)
It's time to see What I can do (8) to test the limits and break through (8)	On aika nähdä voimat mun (8) Ne koetella vapaut**taa** (8)	Nyt laitan testiin taitoni (8) Ja kaikki rajat kohtaan **vaan** (8)	Nyt katson mihin kykenen (8) Syöksyn eteenpäin läpi esteiden (10)
No right, no wrong No rules for **me** (8) I'm **free**! (2)	Pois vanhat säännöt nyt mä **oon** (8) Va**paa** (2)	Ei väärää lie Ei oike**aa** (8) Vapaa **oon** (3)	Ei ole väärää, ei oikeaa, voin säännöt unoh**taa** (15) Olen va**paa**! (4)
Let it **go**! Let it **go**! (6) I am one with the wind and **sky** (8)	Taakse **jää** Taakse **jää** (6) Tuuleen jäiseen mä nostan **pään** (8)	Näky**köön** Näky**köön** (6) Mä tuulet ja taivaan **sain** (7)	Olkoon **niin**, olkoon **niin**, (6) luotan vain taivaan **tuuliin** (7)
Let it **go**! Let it **go**! (6) You'll never see me **cry** (6)	Taakse **jää** Taakse **jää** (6) On menneet päivät **nää** (6)	Näky**köön** Näky**köön** (6) Minun ette itkevän **nää** (8)	Olkoon **niin**, olkoon **niin**, (6) en enää murru **kyyneliin** (8)
Here I **stand** and here I'll **stay** (7) Let the storm rage **on** (5)	Tänne **jään** Ja nostan **pään** (7) Myrsky raivot**koon** (5)	Tässä **oon** Ja tähän **jään** (7) Myrsky raivot**koon** (5)	Tässä seison ja tähän **jään (**8) Annan myrskyn myller**tää** (7)

As seen in table 12, the DUB is quite similar with the use of long vowels as the ST. Even though the rhythm is not always identical with the use of long vowels, mainly the text is similar as the syllable count is similar and although there is some additional long vowels

in the DUB they are suitable with the music provided to the film. As discussed before, as the DUB is created to be sung in the film also this translation is singable.

There are some lines in the BR-SUB where the syllable count is different to the ST. In these lines the singability has diminished as the rhythm does not work and the long vowels fall in wrong places in the text. Some of the long vowels are placed similarly to the ST, but the stress might be slightly incorrect. These are factors that affect the singability of the text negatively. However, the text is mainly singable as seen in table 11 more than half of the lines in the BR-SUB translation of this song can be sung.

As table 12 shows, also the TV-SUB contains more syllables than the original text. Thus the long vowels used in the ends of the lines are misplaced and this diminishes the singability. However, there are some places that work, for example the chorus line and the chorus functioning line, which means that the long vowels used here suit the original text and the music. In fact, the one aspect that supports the singability of all translations is that the chorus line is translated in a way that keeps it the same length as the original chorus line. Nevertheless, the text is only partly singable, which means that less than half of the lines are singable. This is due to the lines being too long, which results in misplacing the long vowels found in the text and furthermore, the additional syllables affect the singability negatively.

When considering the other features discussed in this study, the rhythm and the rhyme in the DUB are quite similar to the ST. The DUB is very singable as the syllable count in the text is identical in length with the ST and rhyme is similarly used. In addition, the text is very natural, the word order is accurate and the language is modern, with only some examples of archaic words that do not affect the singability negatively. The sense of the DUB follows the ST quite accurately although sometimes the feelings are expressed differently. This is due to the alterations made in the text to fit the restrictions of audiovisual translation and dubbing better. In the DUB, the text has been paraphrased and meanings omitted to alter the text to fit the music it is intended for. Here changing the meaning and sense has supported the singability, as the text has been re-created for the Finnish version of the animation film.

The singability of the BR-SUB is affected negatively by the other features. The text contains more than twenty-five additional syllables, which has had a great impact on the singability. The text also contains the least rhyme, with only few instances of rhyme found in the text. The language used is mainly modern, but not as natural as the ST. However, it is not grammatically incorrect, it just means that the text is somewhat clumsy in some parts. The BR-SUB has not been altered to be more suitable with the music, as there are only some instances of paraphrasing and omitting, which may have been used to summarize the text to fit the length and time frame of the subtitles. The text does not particularly concentrate on the features of singability, but they are created in such a way that most parts can be sung with the original music. However, the BR-SUB is more singable than the TV-SUB, which is mainly because the translations are shorter than in the TV-SUB.

As the TV-SUB contains the most syllables of the translations, even in *Let It Go*, the text contains more than fifty extra syllables. These extra syllables found throughout the text are diminishing the singability considerably. The TV-SUB concentrates also too much in the rhyme, as the text contains even more rhyming word pairs as the ST. This can have resulted into too long lines, which then affect the singability negatively. The language of the TV-SUB is modern and natural, but it differs from the other text by being more poetic. Although the sense is very similar to the ST, the text has been widely altered by paraphrasing and omitting meanings, which means that the meaning has been changed to fit the audiovisual restrictions. Even though these alterations have not supported the singability of the text, they have created a sufficient translation suitable for the television and the concept of this film.

6 CONCLUSION

In this thesis, I have analyzed the musical features of the original soundtrack and three different Finnish translations created for the animation film *Frozen*. The analysis contained five different features that are important in analyzing the musicality of the translations; rhythm, rhyme, naturalness, sense and singability. (Low 2008) The material contained two translations by Marko Hartama; the Finnish dub created for the film and the Finnish subtitles created for the Blu-Ray (2013). In addition, for comparison a third translation by Outi Kainulainen was used as material and the subtitles were gathered from the film shown in the television end of the year 2016. The material contained nine song lyrics that were collected and transcribed from the Blu-Ray as well as the Finnish dub and two subtitles that were collected and transcribed from the Blu-Ray and the television.

In my research, I was particularly interested in the singability of the translations, and my research concentrated on two different research questions: (1) "do the two subtitles of the film follow the meaning of the source text better than the dubbing?" and (2) "is the dubbing more singable than the subtitles?" With regards to the different subtitles, I chose them to see whether the one created for the television would follow the meaning of the original lyrics better than the one created for the Blu-Ray. I chose to analyze two different subtitles, as they were created for different media, one for the Blu-Ray and the other for the television, to study whether the quality varies when considering the medium they relate to. My theoretical framework was based on Peter Low's 'Pentathlon Principle' (2008), where I concentrated on the criterion of rhythm, rhyme, naturalness, sense and singability. I decided to incorporate in the study the analysis of meaning as I did not feel that analyzing only the sense would be sufficient enough and to deepen the understanding of what must be done to create a satisfactory translation that can also be singable.

In my analysis, I explained some of the findings in the light of the restrictions of audiovisual translation, which is a translation method that involves limitations that need to be considered in the translation process. In addition, the music provides another limitation that needs to be considered especially when creating a singable translation. As I used a theoretical framework that is based on theatre and pop music translation in my

analysis, I wanted to find out whether the criteria by Low would suit the purpose of analyzing song lyric translations featured in an animation film.

During my analysis, I discovered that the dub is the most successful when considering only singability. The singability is created by forming lines that have a similar syllable count e.g. rhythm, rhyme and the use of long vowels in the matching places is similar. The dub was made by creating a singable translation with text that was modern and natural, and which also conveyed the meaning so that it was suitable for the situation on the screen. However, the dub was also the translation where the meaning had been altered the most. There are some significant changes to the meaning, for example the use of irony has been erased in the song *In Summer*, which means that a large part of the idea of the song has been removed. This removal of the meaning is not obvious to the viewer who only follows the Finnish dub, but it means that some of the "edge" of the song is erased to make the process more convenient to the translator. Overall, the dub is mainly paraphrased which means that the text is re-created by the translator and it does not follow the meaning of the original text as strictly, but it is created to fit the film music more closely. As the dub is created to be sung in the film, it is the only translation that is singable throughout.

As I discovered that the dub is more singable than the subtitles, I also discovered that the subtitles followed the sense and meaning better than the dub. Thus, both my research questions suited this study as first I discovered that the two subtitles of the film followed the meaning of the source text better than the dubbing and secondly, the dub was more singable than the subtitles. However, I also discovered that the subtitles created for the Blu-Ray were more singable than the subtitles created for the television. Of the subtitles created for the Blu-Ray four were mainly singable and five partly. This meant that in four of the song translations over fifty percent of the lines were singable and in the five song translations more than 33 percent of the translations were singable. The singability of the translations was diminished significantly by the use of too many syllables as this affected negatively the rhythm and the placement of long vowels in the texts. However, the texts used modern language that was rather natural and easy to follow for the viewer. Also, the sense and meaning were the closest to the source text and the least alterations were made

in these translations. Of all the translations, the subtitles for Blu-Ray consisted the least rhyme. This may have affected the singability positively, as the translator has not concentrated too much on making the texts rhyme, which makes the lines shorter and the text more natural.

In my research, I also studied the way rhyme was used in the source text and the translations. I considered both rhyming and half-rhyming word pairs, where the latter consisted of words where only a part of the word rhymed, for example the end syllables, when in the former meant words where the whole word rhymed. I discovered that the source text used mainly rhyme, but also half-rhyme in the texts, whereas half-rhyme was mainly used in the translations. I found out that the subtitles for the television by Kainulainen were the only translation that contained a similar amount of rhyme than the source text. However, there over ninety percent of the rhyme was half-rhyme, which means that the rhyme must be more loosely handled in the Finnish translations in order to naturally incorporate it into the text. As the subtitles for the television contained rhyme fairly extensively, the translation contained also the most additional syllables, which can be the result of concentrating too much on making the text rhyme.

Although rhyme was considered very important in the subtitles for the television, the language of the texts was very modern and natural. However, the text was more poetic in style which was due to using rhyme in almost all lines of the song. The TV subtitles also included more alterations to the text than the subtitles for the Blu-Ray. This did not affect the sense of the songs negatively, but the text were longer and the meaning not summarized as effectively, which led to the lines being too long. All in all, of the subtitles for the television, only two were mainly singable, five partly singable and two not singable at all. Of the five partly singable, the least singable had only 38 percent of lines that were singable whereas the two not singable song translations, the other had fourteen percent of lines that were singable as the other had none. The lack of singability in the translations were mainly due to the lines being too long, as it affected the rhythm and the placing of long vowels negatively. Also, the use of too much rhyme resulted in lines that were suitable for the film, but not for the idea of singability.

As the theory base of my analysis was created for texts that are used in music and musicals, it was not always suitable for analyzing audiovisual translations such as subtitles. However, I was positively surprised to see that several places in the translations were singable even though the translator does not need to concentrate in the translation process on making the subtitles singable. My assumption that the dub created for the animation film would be singable and that the text and its meaning needed to be altered to be more singable was confirmed. However, the sense of the song remained the same, but things could be said differently without considerably changing the text.

In my analysis, I discovered that creating and re-creating the source text into translations that are compatible with all the audiovisual translation restriction and are singable at the same time is difficult. With the help of the results of my study, I would conclude that even subtitles can be re-created to be singable, if the translator wishes to do so. I think that using the ideas of singability would be an exciting challenge for the translators and a good addition to make the subtitles more interesting. I hope that these findings encourage translators to concentrate also on the features of singability when translating song lyrics and to create texts that can also work with the film music.

In the future, it would be interesting to see if there a possibility to create subtitles that the young viewers could follow and in the end use as song lyrics. This aspect of singability of the texts in animations could be then researched further, to create a method of creating high quality translations that are not only singable, but also suitable for the audience and the concept of the film. Also singability of translations in musical films where the music is usually not translated could be more researched as it would be interesting to see whether musicology, music industry, language studies and translation studies could come closer to each other through a concept where the viewer is subtly offered information in different forms. The aspect of singability could be incorporated in the translations to give it musical structure which then could enhance the musicality of the film. It would be interesting to see whether this would enhance the quality of the translations or would the change be so minor that it would only be noticeable when studying the translations in closer detail. In any case, it would be important to encourage translators to think about the translating process from new perspectives to further develop the field of translation studies.

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