JYU DISSERTATIONS 229

Tim Reus

Musical, Visual and Verbal Aspects of Animated Film Song Dubbing

Testing The Triangle of Aspects Model on Disney's *Frozen*

UNIVERSITY OF JYVÄSKYLÄ
FACULTY OF HUMANITIES AND SOCIAL SCIENCES

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ABSTRACT

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Although the dubbing of animated musical film songs has not been studied much in translation studies, it is important to do so: such films constitute a globally popular audiovisual media genre and are usually dubbed even in traditional subtitling countries. The songs from such films are complex, multimodal products that involve many different constraints. To facilitate research into this area, this dissertation aims to establish a methodology to study the differences between the original-language versions of songs and their dubbed counterparts. This results in a model of analysis, the triangle of aspects, which allows researchers to study the musical, visual, and verbal aspects that are involved in dubbing a song. This model is tested and further developed in four case studies, in which the original, English-language songs from the 2013 Disney film *Frozen* are compared to the Dutch dubbed versions. These case studies investigate the differences between the two versions concerning 1) the characterisation of two of the film's characters, 2) the perceived *skopos* or focus of the dubbed product, 3) the theme of love versus fear in the songs, and 4) the theme of isolation in one of the songs, 'Let it go', in both the Dutch-language version released in the Netherlands and the Dutch-language version released in Belgium. Of these, the first two have a relatively general nature while the last two are more specific to the material itself. The findings show that the characterisation and themes investigated seem to be more straightforward and unambiguous in the dubbed versions, but also developed and integrated less strongly with the musical and visual codes. In addition, the Netherlands version assumes a relatively musicocentric approach whereas the Belgian version is more logocentric. These case studies are valuable tools to test the triangle of aspects. The model presented here comprises the ten aspects of rhyme, rhythm, singability, harmony, synchrony, visual deixis, imagery, sense, style, and mood. The first four are musical in nature; the following three visual; and the last three are verbal in nature. These aspects offer concrete variables for the identification of differences, as well as ways to expand or reduce the role of the aspects for certain research purposes. It is hoped that the triangle of aspects and the case studies presented here stimulate further research into the genre of animated musical film song dubbing.

Keywords: audiovisual translation, cartoon, Disney, dubbing, Dutch, English, *Frozen*, song translation, triangle of aspects

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This dissertation is the product of years of work. Research work, of course, but also reading up on translation studies and figuring out what a doctoral project actually is, exploring what I wanted to do with my project and why I wanted to do that, and more generally, moving to a different country and building up a new life there. On this long journey – a journey that feels much longer than four years in some respects but much shorter in others – there are many people who have shaped my life and my research.

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When the Languages Department of the University of Vaasa was transferred to the University of Jyväskylä and I suddenly found myself studying in a city 300 kilometres away from my new home city, Arja Piirainen-Marsh and Sirpa Leppänen were quick to incorporate me into their English Language doctoral group and include us in the planning of doctoral seminars – seminars of which now about a third of the participants lived in or around Vaasa. I must admit that it was a time of great uncertainty and occasional frustration, but this was (for me, at least) alleviated greatly by the warm welcome and the efforts by Arja and Sirpa to make us feel at home. Thank you for that.

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In the autumn of 2019, when I had mostly finished with my research and all that remained was analysing my data and writing a coherent dissertation, Sirpa Leppänen became my supervisor. She has been incredibly proactive and has taught me much that I had simply never considered or realised before. I learnt that applying for funding was not a hopeless endeavour, I learnt how to arrange the practicalities for my graduation, and I am gradually learning how to be more naturally proactive myself. All valuable researcher skills – and, indeed, life skills – that I'm incredibly grateful to have acquired. Sirpa, thank you so much.

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agement and her casual, human way of being a professor, a supervisor, and a researcher, I would never have written my doctoral plan in the first place. After I'd struggled with a BA thesis littered with insecurities and frustrations, Lettie made me see again that research can be fun. It satisfies curiosity, it feeds the mind, and you could do it while still being a nice person. But I wasn't done learning from her when I graduated from Leiden University. During my doctoral studies, she invited me back to give some guest lectures on song translation – helping me overcome my fear of public speaking – and offered me a position at Leiden University multiple times. Not that that would be her call, I think, but her confidence in my abilities has been incredibly motivating. Lettie, thank you for all you have done since 2014. I really couldn't have had a better MA thesis supervisor.

Of course, not all credit should go to my supervisors, as the research group has also been a tremendous help in developing my research, as well as in welcoming me to Vaasa and Jyväskylä. In this regard, I would like to thank everyone in the (admittedly quite large) research group at Jyväskylä and everyone who has been part of a research group I've been part of in the past. I want to thank especially those who have read and commented on much of my work over the past several years and with whom I have changed and grown (even if we saw each other only occasionally): Zahra Edalati-Kian, Anu Heino, Päivi Iikkanen, Wiriya Inphen, Noora Karjalainen, Roman Kushnir, Anni-Kaisa Leminen, Sari Piittinen, Harri Salovaara, and Carola Wide. Thank you for your help with my texts, insightful discussions, and comforting (or worrying) conversations.

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Tim Reus

FIGURES

FIGURE 1 Elsa's theme (taken from 'Let it go')..... 18
FIGURE 2 Anna's theme (taken from 'For the first time in forever')..... 18
FIGURE 3 The positions of Elsa and Anna. 19
FIGURE 4 The triangle of aspects 27
FIGURE 5 Elsa's fear theme in 'Frozen heart' 42
FIGURE 6 The structural skeleton of a square (adapted from Arnheim 1974: 13) .. 46
FIGURE 7 The animated snowman Olaf sings an /ʌ/ vowel 78

TABLES

TABLE 1 The methodological nature of the aspects..... 28
TABLE 2 Music key moods (adapted from Schubert 1809)..... 35

LIST OF ORIGINAL PUBLICATIONS

Article 1 Reus, T. (2017). The many voices of Elsa and Anna: Introducing the triangle of aspects for animated musical film dubbing. *VAKKI publications, 8*(1), 181-192.

Article 2 Reus, T. (2018). Exploring skopos in the Dutch dubbed versions of the songs of Disney's *Frozen*. *New voices in translation studies, 19*(1), 1-24.

Article 3 Reus, T. (Forthcoming). An icy force both foul and fair: The theme of love versus fear in the Dutch dubbed version of Disney's *Frozen*. *Across Languages and Cultures, 21*(1).

Article 4 Reus, T. (2019). Not a footprint to be seen: isolation in the interplay between words, music and image in two Dutch-language dubbed versions of 'Let it go'. *Perspectives: Studies in Translation Theory and Practice, 27*, 1-13. https://doi.org/10.1080/0907676X.2019.1653947

CONTENTS

ABSTRACT
ACKNOWLEDGEMENTS
FIGURES AND TABLES
LIST OF ORIGINAL PUBLICATIONS
CONTENTS

1 INTRODUCTION 11
1.1 Aims and research questions 12
1.2 Structure of the dissertation 13

2 DISNEY'S *FROZEN* 14
2.1 Narrative 15
2.2 Themes and symbolism 16
2.3 *Frozen* in the Netherlands and Belgium 20

3 THE TRIANGLE OF ASPECTS 22
3.1 Song dubbing 22
3.1.1 The dubbing process 22
3.1.2 Current research into song dubbing 24
3.2 Introducing the triangle 26
3.2.1 Design 26
3.2.2 Development 28
3.2.3 Application 30
3.3 The musical side 31
3.3.1 Music and song translation 32
3.3.2 The aspect of rhyme 36
3.3.3 The aspect of rhythm 37
3.3.4 The aspect of singability 39
3.3.5 The aspect of harmony 41
3.4 The visual side 42
3.4.1 Film and dubbing 43
3.4.2 The aspect of synchrony 47
3.4.3 The aspect of visual deixis 48
3.4.4 The aspect of imagery 50
3.5 The verbal side 52
3.5.1 Narrative and literary translation 52
3.5.2 The aspect of sense 56
3.5.3 The aspect of style 58
3.5.4 The aspect of mood 59
3.6 Summary 61

4 KEY FINDINGS OF THE RESEARCH ARTICLES 63
4.1 Characterisation and the introduction of the triangle of aspects 63
4.2 *Skopos* in *Frozen* 65
4.3 Love versus fear in *Frozen* 66
4.4 Isolation in the Netherlands and Belgium versions of 'Let it go' 67
4.5 Summary 69

5 DISCUSSING AND REFLECTING ON THE RESEARCH RESULTS 70
5.1 Focus in dubbing 71
5.2 Themes and characterisation in dubbing 72
5.3 Adjusting the triangle of aspects for specific purposes 75
5.4 Specific issues of dubbing animated musical films 78
5.5 Conclusions 80

SUMMARY 82

PRIMARY REFERENCES 84

SECONDARY FILMOGRAPHY 85

SECONDARY REFERENCES 86

ORIGINAL PAPERS

1 INTRODUCTION

The animated musical film is a popular audiovisual media genre across the world. From the genre's inception in the early twentieth century with Disney's *Snow-white and the seven dwarfs* (1937), to more modern classics such as *The nightmare before Christmas* (1993), *The lion king* (1994), and, even more recently, *Frozen* (2013), these films have had a large impact on the lives of countless people (e.g. Beaudry 2015, Thompson 2015). In countries other than the country of origin, such films are usually dubbed, even in countries that normally subtitle foreign material. This is done because an important part of the typical target audience of such films – children – are likely unable to read subtitles (Chaume 2012). The more popular the animated musical film, the more likely it is to be dubbed for different target cultures. For example, *Frozen* has been dubbed into 45 languages and language varieties so far, and that number is still gradually growing (Giese 2017). Within academia, however, the dubbing of songs from animated musical films is currently a relatively underdeveloped area of research, especially when it concerns dubbing constraints and strategies. Although related genres, such as dubbing film in general (e.g. Chaume 2012, Pérez-González 2014) and song translation in general (e.g. Low 2017, Susam-Sarajeva 2008), have received quite significant academic attention, the theories developed in those areas do not always fully cover all elements relevant to the animated musical film song. This dissertation makes a first attempt at addressing this research gap by investigating what aspects distinguish animated musical film dubbing from other forms of dubbing and translation, focusing specifically on the dubbing of songs from animated musical films. It assumes a relatively exploratory approach and introduces a model of analysis to aid researchers in identifying the differences between original-language versions and dubbed versions of songs.

Animated musical films, like other media genres, express the norms and values of the culture in which they were created, and it is important to assess how the dubbed versions retain or revise such themes and other issues to reflect the target culture. This is relevant especially since most animated musical films are targeted at children, who are generally less familiar than adults with their home culture and adopt any norms and values they are exposed to more readily and unconsciously (Ames & Burcon 2016, Fouts & Lawson 2004). The examination of differences between the original-language version of a song from an animated musical film and the dubbed version allows researchers to examine such matters in greater detail, but the data collected by such analyses can also be used for a wider variety of purposes. The case studies presented here, for example, analyse the effects of the differences on the characterisation of two charac-

ters, the perceived purpose and focus of the dubbed product, and some of the main themes of the film. This chapter explains the aims and research questions of this study and outlines the structure of the dissertation.

1.1 Aims and research questions

The aims of this study are twofold. Primarily, it aims to uncover the specific constraints that apply to the dubbing of songs from animated musical films and to integrate those constraints into a manageable analytical methodology for the quantitative analysis of differences between original-language versions and dubbed versions of animated musical film songs. Secondarily, it aims to test the relevance of this methodology and to explore the dubbing strategies and effects presented in a specific animated musical film, in order to initiate research into the field of animated musical film dubbing. These aims were motivated by the perceived lack of research concerning song dubbing for animated musical films specifically, which is one of the largest popular genres of audiovisual media dubbed in many countries, including the Netherlands – my native country and traditionally a subtitling country (i.e. a country where foreign audiovisual media are normally subtitled rather than dubbed). According to Susam-Sarajeva (2008), it is important for researchers to have experience with, a knowledge of, and an interest in all or most codes involved in one's research. I am certainly interested and involved in both music and film: I am a classically trained musician, playing the guitar and bass guitar in several groups, and although my practical expertise leaves something to be desired, my interest in music theory, at least, may become obvious from my work, both academic and musical. I have also completed a brief internship at a subtitling agency and have a great love for the history and theory of filmmaking. In this work, I have sought to combine my love of music and interest in visual media to establish a research methodology. In order to fulfil the primary aim, I drew up the following, admittedly broad, research question: What requirements should a model for the analysis of dubbed songs from animated musical films meet to be of practical and academic use?

Such requirements may relate to the specific constraints that are the primary focus of this study, but also to issues not directly related to the dubbing practice that determine the structure of the model. Examples of such non-dubbing-related requirements are the requirement that the model distinguishes clearly between musical, visual, and verbal codes, or the requirement that it facilitates qualitative as well as quantitative and mixed methods research. Although this research question does not directly instruct the researcher to draw up a model of analysis, it is the primary aim of this study to do so and therefore considered implicit in the research question. The secondary aim was not framed as a research question, since testing a model and exploring the genre of animated musical film can be seen as an integral part of drawing up a model. This aim is developed in four case study publications presented in this dissertation, concentrating on various themes in one or both of the Dutch-language dubbed versions of Disney's 2013 film *Frozen*. *Frozen* was an unexpected and tremendous success for Disney, both in the USA (e.g. Duralde 2013, Malach 2014) and abroad (e.g. Het Laatste Nieuws 2014, Wensink 2014), and its narrative, based strongly on Hollywood musical film traditions (see section 3.1.2), implements the songs as an integral storytelling component. As such, it was selected for these case studies as representative (at least to some degree) of the genre of animated musical film as a whole. Two dubbed versions of the film were made

for the Dutch-speaking world: one released in the Netherlands and the other in Belgium. For this dissertation, the Belgian version was analysed in only one publication, which compares the findings to the Netherlands version.

The articles as presented in this dissertation are ordered chronologically, according to completion of the first draft. The first article comprises a pilot study of one song from *Frozen* and discusses how the characterisation of two characters, Elsa and Anna, differs between the original version and the Netherlands dubbed version. Issues such as theme and characterisation have a large sociocultural impact on audiences (Lee 2010), and understanding such issues leads to a better understanding of the film as well as the societies that produced and received it. The second article presents an analysis of all songs from *Frozen* and their Netherlands dubbed versions, and uses the data gathered by applying the then-current version of the analytical model to investigate the dubbed version's *skopos*, or the purpose and set of priorities of the dubbing process (Reiss & Vermeer 2014). The third article relies on the same data and investigates changes to the main theme of the film: love versus fear. The fourth article compares the Netherlands and Belgian versions of the songs to discuss the theme of isolation and uncover dubbing strategy differences. These four articles establish a multi-faceted view of the effects of dubbing differences and focus points, allowing for the further development of the methodology and providing a context for further research into the field of animated musical film dubbing.

1.2 Structure of the dissertation

This dissertation presents the research conducted to establish the analytical model for dubbed songs from animated musical films as well as the four publications showing the triangle of aspects, the model I developed, in practice. Chapter 2 introduces *Frozen* in greater detail, explaining the film's narrative and themes, as well as, briefly, its development and reception in the US, the Netherlands, and Belgium. Chapter 3 constitutes the bulk of the dissertation and details the methodology developed, i.e. the triangle of aspects: it describes song dubbing in practice and in academia; the relevance of song translation, dubbing, and literary translation research as well as musicological and film studies research to this model; and the design, application, and development of the triangle of aspects over the course of this study. Chapter 4 summarises the four publications related to this dissertation, in which the triangle of aspects is tested and original, English-language versions of the songs from *Frozen* are compared to the Dutch-language dubbed versions. Chapter 5 discusses the findings of the publications in the wider context of song dubbing and translation research; how the triangle of aspects functioned in academic practice and how it could be adjusted to fulfil specific research purposes; and how animated musical film dubbing is found different from other, related genres, such as live-action musical film dubbing and stage musical translation. The chapter concludes with a summary of the most important findings and recommendations for further research. The original, peer-reviewed publications have been included in this dissertation as appendices.

2 DISNEY'S *FROZEN*

This study concentrates on the animated musical film *Frozen* as a successful and contemporary example of the genre. *Frozen* is an animated musical film directed by Jennifer Lee and Chris Buck, produced by Peter Del Vecho, and released by Walt Disney Pictures on 27 November 2013 (Buck & Lee 2013). The main characters are voiced by Idina Menzel as Elsa, Kristen Bell as Anna, Jonathan Groff as Kristoff, and Josh Gad as Olaf. The film was an immediate and tremendous commercial success, attracting critical and popular praise for its protagonists, story, music, and animation (e.g. Kit 2013, Keegan 2014, Malach 2014, Thompson 2015), and quickly became one of the highest-grossing animated films ever ('*Frozen*' 2014). Critics lauded the film's lack of a clear male love interest for either of the protagonists and its rejection of the concept of true love (Yee 2014), as well as the journey of Elsa, from isolation and oppression by social norms to self-acceptance and liberation (Beaudry 2015, Yee 2014).

The film has won numerous awards, both for the animation and the story itself, as well as for the hit single it produced, 'Let it go'. This song functioned as the figurehead of the film, and was released globally not only as performed by Idina Menzel, the voice of one of the protagonists of the film, but also before that, as a more pop-rock oriented version performed by singer Demi Lovato (Kit 2013). Both versions reached number one positions on pop charts globally (Willman 2014) and won multiple awards (Nash 2018). *Frozen*, then, presents a quite successful, influential, as well as contemporary example of the genre of animated musical film. The film has been dubbed in 45 language varieties, either officially or unofficially (Giese 2017), and its near-global distribution also contributes to the film's relevance for a case-study exploration of the effects of animated musical film song dubbing. More specifically, this study concerns the nine songs with English-language lyrics as presented in the English-language version of the film, all written by Robert Lopez and Kristen Anderson-Lopez (Buck & Lee 2013): in chronological order, these are 'Frozen heart', 'Do you want to build a snowman', 'For the first time in forever', 'Love is an open door', 'Let it go', 'Reindeer(s) are better than people', 'In summer', 'For the first time in forever (reprise)', and 'Fixer upper'. These nine songs combined comprise roughly 23 minutes of audiovisual material when played successively, and consist of 395 lines, the unit of analysis as defined according to the triangle of aspects (see chapter 3). Section 2.1 gives a summary of the film's narrative and the positions of the songs in it, and section 2.2 discusses the themes and symbolism of the film and the songs in greater detail. Section 2.3 concludes the chapter with a brief overview of the Dutch dubbed versions released in the Netherlands and Belgium.

2.1 Narrative

Frozen tells the story of the princess sisters Elsa and Anna. The film's first song, 'Frozen heart', functions as an overture: sung by ice miners, it introduces the central theme of the battle between love and fear. As the last notes play, the camera moves along the aurora borealis towards the palace of Arendelle. Elsa, the eldest sister, has magical powers that allow her to conjure and manipulate ice, which she struggles to control. After an incident in which she nearly kills her sister, Anna, and the dire warnings of the troll who saves her – he explains how Elsa's powers would only grow more erratic and dangerous if left unchecked – their parents close the palace doors and lock Elsa away in her room so that she can figure out how to control her powers without hurting anyone. While Elsa struggles and loses more and more control of her powers, Anna grows up practically alone. Years later, their parents die at sea, but even then, Elsa remains locked away. This transition from care-free childhood to lonely adolescence is the subject of the second song, 'Do you want to build a snowman'. The film then skips forwards a few years, when Elsa turns 21 and she is ready to be crowned Queen of Arendelle. At this point, Anna is established as the primary protagonist, and the song 'For the first time in forever' expresses her excitement at seeing the palace doors being opened for the ceremony. Elsa, by contrast, is nervous she will do something wrong: she still has not mastered her powers, but as long as she wears gloves, the effects of her magic are reduced. Initially, the ceremony and celebration proceed without incident. Anna meets Hans, a prince from another nation, and they promptly fall in love, expressing their love in the song 'Love is an open door'. When they ask Elsa's blessing for their marriage, however, Elsa refuses, and the resulting fight between the sisters culminates in Elsa accidentally creating a circle of sharp spikes of ice in the ballroom. Her secret has been revealed to everyone at the coronation party, and she flees the city. In the film's fifth song, 'Let it go', Elsa escapes the fears and social constraints that governed her childhood, and finds peace in the isolation of a high mountain peak.

While most guests in Arendelle are afraid of Elsa, Anna places Hans in charge of the city and attempts to find her sister, hoping to ask her to end the sudden freezing winter that has settled on the city. She loses her horse, becomes lost herself, and meets Kristoff, an ice harvester. The song 'Reindeer(s) are better than people' introduces Kristoff, whom Anna forces to lead her to Elsa's mountain. Further on their travels, they meet the animated snowman Olaf, created by Elsa while experimenting with her powers. By way of introduction, Olaf sings the song 'In summer', describing his dream of experiencing summer (and his ironic ignorance of what happens to snow in summer). Together, they find Elsa's ice palace. In 'For the first time in forever (reprise)', Anna and Elsa attempt to convey their emotions in terms that the other understands, but both fail to do so. Elsa accidentally hurts Anna with her magic again, mirroring the last time they played together, and Anna leaves. As the ice magic in Anna's heart begins to freeze her, Kristoff brings her to his adopted family, the trolls who healed her before. They say that only an act of true love can heal her. The trolls also sing 'Fixer upper', the last song with English-language lyrics of the film, in an attempt to make Anna marry Kristoff. It obviously does not work (as Anna is dying, which reveals the trolls' blind obsession with love), and Kristoff brings Anna back to Arendelle for a true love's kiss from Hans. Instead, Hans betrays Anna, reveals his plans of ascending the Arendelle throne, and leaves her to die. In the film's climax, Hans convinces Elsa to agree to be imprisoned, Anna is saved by Olaf and Kristoff, and finally, Anna saves Elsa from Hans's sword. This is

Anna's act of true love, curing her and making Elsa realise that the way to control her powers is through love, not through fear. The magical winter is lifted, Elsa reassumes her position as Queen of Arendelle, and she and Anna are finally reunited.

2.2 Themes and symbolism

One reason for the film's popularity is its development of the main theme of the dichotomy between love and fear (Yee 2014). The narrative involves a quest for love and togetherness – a quest that is opposed not by a villain in the traditional sense of the word (for despite Hans's egotistical goals, he only becomes a true antagonist in the final third of the film), but rather by Elsa's fear of hurting people and society's fear of the unknown. Throughout the film, love is represented by warmth, fire, passion, and togetherness, while fear is represented by coldness, ice, rationality, and isolation (Bauer & Steiner 2015). The dichotomy between love and fear does not, however, represent a simple division between good and bad. The notion of love and fear presenting good and bad, proposed initially by the film's focus on Anna and her aim to escape her childhood (fear-fuelled) loneliness, is complicated around the main story's inciting incident of Elsa revealing her ice powers during her coronation celebration. Anna falls in love with Hans, who is later revealed to be deceitful and care little for Anna, thus exposing the problems passion and uncontrolled longing may lead to. The song 'Let it go', sung at the end of the first act, is an expression of Elsa's need for isolation and freedom from a society she has come to experience as oppressive. Isolation, as one of the qualities associated with fear, is depicted here in a positive and even empowering light (Yee 2014). The film, then, investigates the benefits and problems of both sides of the dichotomy before reaching a conclusion. The final verdict, of course, is the triumph of love over fear. The last song, 'Fixer upper', is an ode to love and openness, and the climax of the film involves Anna sacrificing herself for Elsa even though the last conversation between them ended in a serious fight. Elsa discovers love and abandons fear as a tool of mastering her ice powers, and love is significantly more successful in that endeavour than fear. Since neither love nor fear is unambiguously good or evil, then, the film suggests that we should strive to achieve a balance, and that that balance consists of significantly more love than fear.

This opposition of love and fear is also expressed in the emotional and thematic opposition of the characters. Anna is presented as an embodiment of love and all associated qualities: her red hair and freckles represent warmth and fire, and her impulsiveness and unbridled optimism represent her passion. Her primary goal throughout the film is to connect with Elsa, initially inside the palace during their childhood isolation and later in the mountains when Elsa has fled Arendelle. She is extroverted and bonds quickly with anyone, placing reckless trust in Hans and developing an excited friendship with Olaf. Elsa, on the other hand, embodies fear and all associated qualities: she has an affinity for ice, is cautious and fearful, and isolates herself to protect others. Despite Elsa's apparent freedom and happiness in isolation immediately following her escape from Arendelle, that satisfaction with those elements of fear is shattered as soon as Anna, the envoy of love, reaches her. Elsa is introverted and strives to deal with people as rarely as possible, distrusting Hans and Kristoff and fighting the soldiers who attempt to infiltrate her ice palace. Despite her association with the theme of fear, however, she does feel love: when Hans tells her Anna is dead, she becomes morose and lets herself

be arrested – and, of course, the story concludes with Elsa discovering the power of love. The other main characters, too, represent either love or fear. Hans, the antagonist of the final third, is isolated because his parents neglected him, and as a result attempts to ascend the throne out of fear of being left alone. Kristoff, Anna's tentative love interest by the end of the film, represents fear in a fashion similar to Elsa: he was kidnapped by trolls (who represent love to a worrying degree) but prefers to be alone, away from civilisation, as expressed in his song, 'Reindeer(s) are better than people'. The animated snowman Olaf, by contrast, represents love, as exemplified by his desire to experience summer and his joyful disposition even in the face of defeat. Kristoff and Olaf find a healthy balance between love and fear (and thus, redemption) by the film's conclusion, while Hans, failing to find love, faces just retribution in being imprisoned (Yee 2014). The theme of love versus fear thus also has a significant impact on the film's characterisation.

In addition, various symbols and metaphors are developed to display the opposition of love and fear. The most prominent symbol of this theme is the door, used to shut people out and protect oneself in 'Do you want to build a snowman' and 'For the first time in forever (reprise)', and to let people in and enjoy the company of others in 'For the first time in forever' and 'Love is an open door'. Throughout the film, Elsa closes doors and Anna opens them. Initially, closing doors has negative connotations, as expressed by the sadness both sisters experience in 'Do you want to build a snowman' that the door between them needs to remain closed, while later, this notion is complicated when Elsa stresses the freedom of closing doors in 'Let it go', singing, 'Let it go, let it go / Turn away and slam the door' (lines 17-18). The film seems to suggest that both opening and closing doors is necessary in life: it is unhealthy to either open or close all doors one encounters. Still, opening doors is more important than closing doors, as expressed in one of the final lines of the film, in which Elsa says, 'We are never closing them again', referring to the palace gates. Other, less prevalent symbols of the dichotomy between love and fear include the storm, representing both freedom and fear, versus sunlight, representing love; and ice, representing the display and admittance of emotions in general (both love and fear). The symbolic force of the storm and sunlight are prevalent primarily in the scenes in the mountains, including the songs 'Let it go' and 'For the first time in forever (reprise)'. Ice is a representation of Elsa's emotions: smooth and elegant shapes for love and spiky, dark-coloured shapes for fear. This function of ice as a carrier of both emotions is expressed in lines 3-4 of 'Frozen heart', where the ice miners sing, 'This icy force both foul and fair / Has a frozen heart worth mining'. Even despite the dangerous and unpredictable nature of emotions, these lines suggest, it is worth experiencing them. These symbols help develop the differences and similarities between love and fear, as well as the general importance of experiencing and balancing both.

The development of this dichotomy is not limited to narrative aspects. Musically, both Elsa and Anna are represented by melodies recurring in several songs – most notably, 'For the first time in forever', its reprise, and 'Let it go', see figures 1 and 2 – each not only defining the characters, but also conveying certain thematic moods.

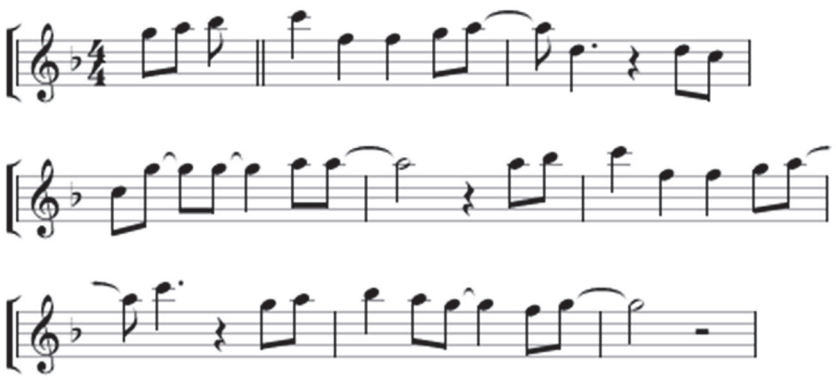

FIGURE 1 Elsa's theme (taken from 'Let it go')

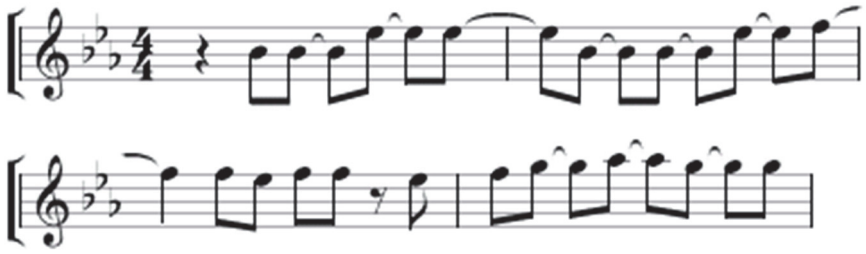

FIGURE 2 Anna's theme (taken from 'For the first time in forever')

Initially, Elsa's theme represents oppression, isolation, and fear: she often repeats her childhood mantra, 'Don't let them in / Don't let them see', when singing this melody. In 'Let it go', it represents liberation instead, and it is sung over a more upbeat and major-scale chord progression. Anna's melody generally invokes a sense of positive change and is often sung with the lyrics 'For the first time in forever', followed by an optimistic interpretation of her current situation.

Visually, too, the dichotomy between love and fear is presented importantly as a dichotomy between Anna and Elsa. Whenever they are on screen together, the right side of the screen – traditionally presenting a secondary or antagonistic role (Arnheim 1974) – is usually occupied by Elsa, while the left side – traditionally reserved for the protagonist – often features Anna. When Anna visits Elsa in her ice palace, however, their positions are reversed, complicating the visual division between good and bad. See figure 3 for a closer analysis of the positions of these two characters. Similarly, the warm colours of red and yellow are associated with Anna: those colours are what she wears and her scenes take place primarily during the day or near the cosy light of fire; while blue, black, and white are associated with Elsa: most of her scenes take place at night and in snowy or icy environments. In this sense, the musical and visual codes contribute importantly to the development of Anna and Elsa as both protagonists and expressions of the opposition of love and fear.

FIGURE 3 The positions of Elsa and Anna. From top left to bottom right: 1) a young Elsa (right) and Anna (left) playing, portraying Anna as the active visual element; 2) Elsa and Anna immediately after Elsa's coronation, maintaining Anna as the protagonist and viewpoint character and Elsa as a closed secondary character; 3) Anna visits Elsa in her ice palace, for the first time reversing the roles and focusing on Elsa's fear rather than Anna's quest; 4) Anna (frozen, centre) saves Elsa (right) from Hans, portraying Anna as an active saviour; 5) immediately after being saved, Elsa moves around Anna and assumes the left side of the screen, clearly showing her emotions; and 6) at the film's conclusion, the film focuses again on its initial viewpoint character, echoing the sisters' childhood happiness as visualised in shot 1 (also in the colours), but closer together now.

On a final thematic note, Yee (2014) points out the impossible to ignore popularity of 'Let it go', and the effect that the song has had on both the development and the eventual popularity of the film. When Kirsten Anderson-Lopez and Robert Lopez presented the song during the writing of the film, it led to significant changes to Elsa's role, from a traditional villain role to a tragic secondary protagonist (August & McKenna 2014). In that sense, 'Let it go' seemed to have been a quite important determining factor in the direction of the film – as important, at least, as the song's effect on the popularity of the film. Even before the release of the film, the song was interpreted and praised as a representation of female empowerment (Yee 2014). After all, Elsa breaks free from the constraints of society and charts her own course, as exemplified by many of the more explicit lines, such as 19-20, 'I don't care / What they're going to say'. Another issue of praise concerned the

song's subversion of the fairy tale tropes that Disney is known for reinforcing: Elsa is not a classic fairy tale villain nor a damsel in distress, having neither a callous hatred of the protagonist (quite the opposite, in fact) nor a love interest (or the need for one). Lastly, 'Let it go' has been interpreted as a coming-out song, fuelled by its empowering message and Elsa's earlier sense of isolation within society (Yee 2014). In this interpretation, Elsa either represents a common theme among the LGBTQ+ community, or is actually considered LGBTQ+ herself: a question the answer to which remains to be provided. Support for this interpretation can be found, for example, in lines 10-13, 'Be the good girl / You always have to be / Conceal, don't feel / Don't let them know', reflecting common struggles many LGBTQ+ people experience before coming out (Yee 2014). It is clear, then, that 'Let it go' presents a compelling message for many people for many different reasons, and its importance for the film as a whole is unmistakable.

2.3 *Frozen* in the Netherlands and Belgium

This dissertation compares the original, English-language version of *Frozen* to the Dutch-language version as released in the Netherlands on 11 December 2013 (Buck & Lee 2013). A translation of the script was prepared by Hanneke van Bogget, a Dutch audiovisual translator, and Hilde de Mildt, a Dutch actress and director, but since the information available on the dubbing process is exceedingly limited, their exact roles remain unclear. Like the original version, the main characters in this dubbed version were voiced by famous stage and film actors, including Willemijn Verkaik as Elsa, Noortje Herlaar as Anna, Benja Bruijning as Kristoff, and Carlo Boszhard as Olaf. In the Netherlands dubbed version, only the dialogue of the characters has been changed: the music and the visual codes remain unaltered. *Frozen* was received as positively in the Netherlands as it was in the United States (e.g. Wensink 2014), drawing critical praise as well as achieving great and lasting box office success (e.g. '*Frozen*' 2014, 'Frozen onverminderd' 2018).

In addition to this version released in the Netherlands, one article presented in this dissertation (see section 4.4) also addresses the Dutch-language dubbed version of *Frozen* as released in Belgium on 4 December 2013 (Buck & Lee 2013). An initial translation for this version was produced by Anne Mie Gils, a Belgian translator. Although differences between the variety of Dutch spoken in Belgium and the variety of Dutch spoken in the Netherlands are mostly limited to pronunciation, regional idioms, and the occasional word choice (on a level comparable to the relationship between British English and American English), there are significant differences between the two Dutch dubbed versions, and they seem to have been produced largely independently of each other. The main characters in the Belgian version were voiced by well-known TV and voice actors, including Elke Buyle as Elsa, Aline Goffin as Anna, Guillaume Devos as Kristoff, and Govert Deploige as Olaf. Similar to the Netherlands version, the Belgian version only alters the dialogue; not the music or the visual codes. It is presumed that the dubbed end-product has been shaped not only by the translators and voice actors involved, but also to a significant extent by the dubbing requirements defined by Disney Character Voices International, the Walt Disney Company division responsible for dubbed products (Morrissey 2015). Although it is undoubtedly quite valuable to gain a better understanding of the dubbing process, this is beyond the scope of the current study.

This study uses the terms ‘Netherlands version’ and ‘Belgium version’ to refer to these dubbed versions. The term ‘Flemish’ to mean ‘Dutch-speaking Belgian’ is ambiguous (as there are also Flemish dialects of Dutch spoken in the Netherlands and France), and to use the term ‘Dutch’ to mean ‘the Dutch as spoken in the Netherlands’ might imply that the Dutch as spoken in Belgium is not real Dutch. To avoid such ambiguity and negative (and untrue) implications, this study instead refers to the countries the dubbed versions were produced for and released in.

3 THE TRIANGLE OF ASPECTS

The triangle of aspects is an analytical model for dubbed songs from animated musical films. It has been developed and tested in the publications related to this dissertation (see chapter 4), and can be adjusted to meet various purposes (see section 5.3). The model involves ten translation constraints, or aspects, divided across three modes, or sides: the musical, the visual, and the verbal. Its design has been influenced extensively by the structure of the dubbing process and research involving dubbed songs (section 3.1), as well as research into song translation and musicology (section 3.3.1), dubbing and film studies (section 3.4.1), and literary translation and narrative theory (section 3.5.1). Section 3.2 introduces the basic structure of the triangle, summarises its development as a result of the case studies conducted to test it, and explains how to use it. Sections 3.3 to 3.5 discuss each of the sides in greater detail, describing concrete variables for research purposes, as well as some options to expand or reduce the detail of the aspects if that would be appropriate for the research question. Section 3.6 concludes the chapter with a brief summary of the main points.

3.1 Song dubbing

3.1.1 The dubbing process

Dubbing, or the post-synchronisation of spoken dialogue to an existing visual code, is a 'long and complex process during which the text will pass through many hands and operations' (Martínez 2004: 3). Chaume (2012) explains that the dubbing process in most Western European countries involves roughly the following production chain.

- A TV station or distributor decides to adapt an audiovisual product from abroad.
- The distributor hires a dubbing company. According to Martínez (2004), this usually also includes a set of instructions or requirements that the dubbing company should follow.
- The dubbing company hires a translator and arranges the production process.
- The translator delivers a rough, normally quite source-text oriented (i.e. focused on representing the source culture and text as accurately as possible),

translation (also of song lyrics, if relevant), or occasionally writes the end-product dialogue themselves. Martínez (2004) adds that the translator will not necessarily have been provided a script: they use the audiovisual product as their source text.

- If the translator does not write dialogue themselves, a dialogue writer is appointed to domesticate the rough translation, i.e. to align it more effectively with the target language, culture, and expectations.
- Either the dialogue writer or a dubbing assistant then synchronises the text to the characters' mouth movements as seen on screen. Alternatively, this may be done by the dubbing director and voice actors (Martínez 2004).
- A dubbing director finds voice actors for each character. Martínez (2004) adds that the client may request voice samples and select the actors they find most applicable.
- These voice actors usually practise the text with the dubbing director and sound engineer, before recording their lines in a studio.
- The sound engineer records the dialogue and mixes it with the other audiovisual codes.
- The dubbing studio returns the dubbed product to the client.

According to Pérez-González (2014), dubbing specialists, whatever their role in the chain, are usually urged to pay attention to the audiovisual product's 'visual syntax, narrative pace, relevant medial restrictions, and, more importantly, the multimodal distribution of meaning across different semiotics' (22). This last aspect, as explained by Chaume (2004), concerns the relation between the messages expressed by the non-verbal codes of film (i.e. music and sounds, photographic and iconographic codes, as well as movement and positioning on the screen) and the verbal code. The visual codes, then, have a major effect on what is deemed acceptable for the translation of the audiovisual product.

A similar dubbing process structure also applies to animated films. For animated films, the original-language dialogue is usually recorded during the pre-synchronisation phase, when the mouth movements of the characters have not yet been animated (Sánchez Mompéan 2015). Voice acting for animation can be described as 'the art of putting a voice to animated characters so as to create the illusion of them talking' (Sánchez Mompéan 2015: 272). During this stage, however, the scripts and storyboard may be finished, but the animation is still quite rough and the voice actors, much like live-action actors, have significant liberty when speaking and adjusting their lines according to personal preferences. The dubbing actors for these animated films, however, do not have that liberty: the same restrictions apply to them as to the dubbing of live-action material, especially with today's detailed animation techniques and precise, often even exaggerated mouth movements (Chaume 2012). Similarly, the visual syntax and multimodal distribution of meaning across semiotics of modern, high-budget animated films can also be quite intricate. Because animators are not subject to natural conditions and modern animation techniques allow for a great degree of precision and control, the visual codes may convey quite strongly developed messages comparable to those of the live-action films that Chaume (2004, 2012) and Martínez (2004) concentrate on (Monaco 2013). Modern animation appears to be subject to dubbing constraints and structures that are at least similar to those of live-action film.

3.1.2 Current research into song dubbing

Within the scope of a musical film, songs have come to fulfil specific purposes. In his analysis of the function of music in film, Dyer (2012) finds that some important components of a film song are repetition and redundancy: the normal flow of time is suspended, and while that may seem disruptive, the nature of the character, motivation, subject, and location often function to give the song an element of naturalness and integration in the film. From a narrative point of view, songs in Western musical films are mostly used for character development, although a higher ideal for a song would be to further the story (Dyer 2012). Since in either case, the song serves only to support the narrative, the music can be said to be secondary to the narrative. According to Dyer (2012), the music is commonly expected to be introduced and concluded naturally, almost unnoticeably, to preserve the film's verisimilitude and aesthetic unity as much as possible. Even though the music itself has an effect on the film, providing a sense of release or a deeper emotional connection between the audience and the character (Dyer 2012), a film song's main value, then, seems to be its role in the narrative. As such, the analyses presented in this study (see section 4) assume that the songs of *Frozen* have a relatively logocentrical role in the film. These songs focus on developing themes (such as 'Frozen heart') and expressing what emotional changes the characters undergo (such as 'For the first time in forever' and 'Let it go'). Although the relation between music and narrative may be different in a dubbing context (as in such cases, the music exists prior to the lyrics, and in practice, the lyrics usually have to be adapted to the music [Pérez-González 2014]), this notion still functions as an important starting point for the triangle of aspects, the model I designed, contextualising the analyses' hypotheses.

The dubbing of songs in musical films, or song dubbing, is a relatively new and currently small research field, especially when it comes to dubbed songs from animated musical films. Despite that, however, the effects of animated musical films on society are considerable. Karimzadeh & Ghahroudi (2017), for example, find that dubbed media have a significant positive effect on the pronunciation of learners of English as a foreign language in Iran; Sánchez Mompéan (2015) describes how celebrities are hired, not necessarily on the basis of their acting or singing abilities, but more on the basis of their celebrity status, to dub characters that were voiced by celebrities in the film's original version, which illustrates the scope of the animated musical film translation industry; and Schröter's (2005) doctoral dissertation, analysing puns and humour in dubbing (and subtitling) film, mentions that the specific language used in dubbed products may have an effect on the spread of Anglicisms in other languages. Pérez-González (2014) stresses the importance of that notion of unnatural language use, writing that dubbing scholars in general have attempted to gain 'a better understanding of the typicalities of dubbed speech' (23), attempting to uncover what it is that distinguishes dubbed fictional speech from non-translated dialogue. Such effects of dubbed animated musical films on societies offer a compelling reason for gaining a more complete understanding of animated musical film dubbing, which this study aims to give.

Some other prominent studies on song dubbing have focused on translation practices of musical films in various countries. For example, Di Giovanni (2008) studies the ways in which American musical films are translated in Italy, identifying strategies including dubbing, subtitling, and several mixed approaches, such as dubbed dialogues and subtitled songs. She concludes that the most prevalent musical film translation strategy in Europe is one of domestication, or target-text orientation. This certainly seems to be the case for *Frozen*, too, even if judging only on the basis of its translation

strategy. Since most foreign material in the Netherlands and Dutch-speaking Belgium is subtitled (Pérez-González 2014), dubbing a film is a marked (and, according to Di Giovanni, markedly target culture-oriented) choice. In addition, Di Giovanni (2008) introduces a structure to musical films that she calls the language of film musicals: the musical song is a structural element that signifies the story's narrative beats; the star persona functions as a vessel to allow the audience to experience emotions; and (narrative) duality commonly represents the central source of conflict (e.g. two main characters, two worlds, two sets of interests). These notions help establish a context for interpretation of dubbed musical songs. In *Frozen*, many (if not all) of the songs do take place around significant story beats, such as 'Love is an open door' at the inciting incident and 'Let it go' at the division between act one and act two. In addition, the central source of conflict in *Frozen* can be found in narrative duality: Elsa versus Anna, fear versus love, seeking isolation versus seeking intimacy. Conversely, *Frozen* can be seen to subvert such musical film expectations by having the initial love interest become the film's main antagonist and by concentrating its duality on familial love rather than on romantic love. In this sense, *Frozen* can be interpreted quite effectively within the framework of the American musical film, and such interpretation would in turn provide an effective framework for an analysis of differences in translated versions.

Mateo (2008), concentrating on theatre musicals, identifies not only translation strategies, but also the factors that determine which strategy is selected. Examples of such factors include theatre traditions, the social relevance and commercial aspects of the musical, and the economic situations of the various parties involved. In this sense, it is important to realise that Disney provides the translators they hire with quite strict guidelines concerning dubbed versions, and spends many resources to ensure both quality and a timely delivery of the translated product (Morrissey 2015). The specific instructions provided by Disney have been, as mentioned before, difficult to obtain, as Disney values its privacy. When it comes to interpreting the translated musical on a more detailed textual level, concentrating on the individual micro-level translation strategies employed, Bosseaux (2008, 2013), borrowing from Kaindl (2005), makes the important point that translators of musicals (be they theatre musicals or film musicals) are *bricoleurs*: they combine the various elements of multiple texts (e.g. song, lyrics, visual codes, but also ideologies and cultures) into one text. This notion (of a musical text being the sum of multiple texts) has been one of the initial building blocks for the triangle of aspects presented in this study.

The field of musical film dubbing in general has drawn some academic attention from researchers, taking various angles and employing various approaches. One topic that has received relatively little attention, however, is the identification of constraints and strategies specific to dubbing songs from animated musical films. Perhaps this gap (concerning constraints and strategies) is the result of the idea that 'musical material has mostly been considered somewhat outside the borders of translation studies' (Susam-Sarajeva 2008: 189) or that the multimodal nature of the genre imposes some quite specific demands on its scholars, requiring not only a knowledge of translation studies but also an understanding of music theory and the language of film in order to conduct micro-level analyses (e.g. Susam-Sarajeva 2008, Chaume 2012). Although the translation of musical films certainly borrows some strategies from other translation genres, such as film or stage musical, García Jiménez (2017) explains that it does also require its own, unique strategies to fully assess all relevant codes and constraints.

Some forays have been made into defining such strategies and constraints. While comparing subtitling and dubbing practices for songs in films, García Gato (2013) iden-

tifies three factors to consider when dubbing songs: repetition, such as rhyme and intratextual markers of significance; equivalences, such as universal and cultural referents, as well as accents and phonetic qualities (which are usually levelled); and what she calls technical aspects, which include '[i]mage-sound coherence' (García Gato 2013: 119) – simply put, the relation between the screen and the lyrics. Although these elements focus on verbal elements only (rather than also on visual and musical elements), they are valuable for the operationalisation of the verbal side of the triangle of aspects. In a similar vein, Chaume (2012), while briefly discussing song dubbing, also concentrates primarily on only one set of elements: the musical, in favour of the visual or the narrative. He asserts that song dubbing usually requires observance of the 'four poetic rhythms of classical rhetoric' (Chaume 2012: 103): adherence to quantity (number of syllables), intensity (accent distribution), tone, and timbre or rhyme. More exact descriptions or guidelines are not provided; instead, Chaume, like the musical film scholars mentioned above, focuses mostly on the parameters of dubbing strategy selection. Nevertheless, these terms are useful in operationalising the musical side of the triangle of aspects. Metin Tekin & Isisag (2017), studying the Turkish dubbed versions of the animated musical films *Hercules* and *Frozen*, define the dubbing strategies used on the basis of a set of possible approaches to song translation provided by Low (2013): translation, adaptation, or replacement. Although their analysis incorporates a more micro-level orientation (conducting a case study of four songs) and a more quantitative approach (analysing each line of the songs) than previous studies on musical film dubbing strategies, their method of identifying the strategy per line does not explain what elements or constraints govern the creation of those specific lines in the dubbed product. These methods for analysing song dubbing strategies and constraints, although certainly useful in certain contexts, are quite general and may be too inexact for a thorough analysis of dubbed songs. As such, this study aims to offer an added value to our understanding of the interplay between musical, visual, and verbal elements of the dubbed animated musical film.

3.2 Introducing the triangle

3.2.1 Design

The triangle of aspects is an analytical model designed specifically for an in-depth analysis of songs from animated musical films. It aims to offer quantitative tools for qualitative research areas and help researchers gain an understanding of the effect of the dubbing process on dubbed songs, resulting in a description of a highly specialised area of translation. The model finds and categorises differences between the original version of a film song and one or multiple dubbed versions of that song. The resulting categorised collection of differences can be used to analyse the manifestation of the *skopos* or the modal focus of the dubbing process, the expression of certain themes or other narrative elements of the song or the film as a whole, the relation between the music, the visual codes, and the narrative, or, indeed, many other topics. Analyses using the triangle of aspects generate both numerical data and qualitative evaluations concerning the different language versions of the song. Those data and evaluations are then compared to find the differences between those versions. Since an investigation of differences – and the effects of those differences on the song's or the film's themes or the translation's *skopos*,

for example – is inherently qualitative and requires an understanding of the song that quantitative data simply cannot establish easily, the numerical information gathered when using the triangle of aspects provides merely a contextualisation and foundation for the more qualitative component of the analysis. Even so, this contextualisation and foundation is found to be a quite valuable tool both in understanding the song and in protecting the replicability, valorisation, and, as a result, validity of the findings and the analysis. This model, then, concentrates primarily on the dubbed product, rather than the dubbing process or the actors involved, in an attempt to identify constraints and relevant strategies for the field of animated musical film dubbing.

The dubbed product analysed by the triangle of aspects – simply called the song in this study – is a multimodal product, an amalgamation of musical, visual, and verbal aspects, that the triangle of aspects aims to analyse in a unified manner. It can be defined as a piece of music included in the film's soundtrack that includes sung words. A simple and effective way to define what, exactly, are the songs of a particular animated musical film is to listen to the soundtrack album and determine that in the film, the song begins whenever the first note of that song (as presented on the soundtrack album) is heard, and ends when the final note of that song as presented on the soundtrack album is heard. The musical, visual, and verbal codes of the film within that timespan can be considered the song. In this sense, the song is a fusion of these different musical, visual, and verbal aspects, a coherent whole that signals a narrative beat, presents an instance of character development, or fulfils another role in the film. The triangle of aspects allows scholars to analyse these various aspects of the song, in this sense, in detail.

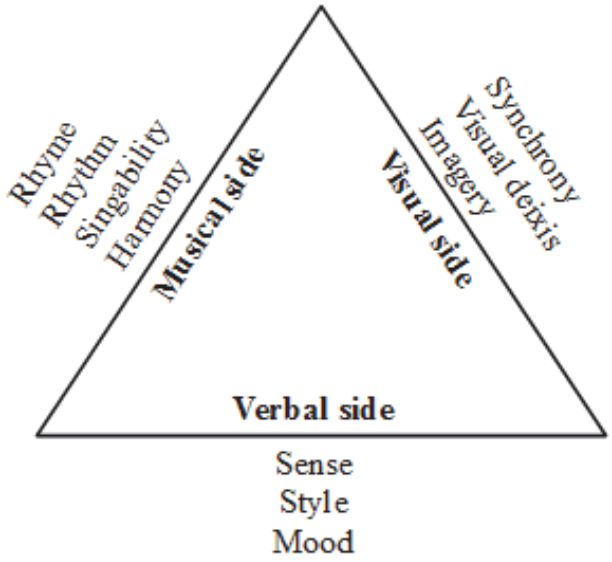

FIGURE 4 The triangle of aspects

The triangle of aspects consists of ten aspects, distributed across the three sides of a triangle: the musical, the visual, and the verbal (see figure 4). Concerning the verbal side, especially, it is important to note that for the triangle of aspects, the term aspect does not mean grammatical aspect. Based on song translation, dubbing, and literary translation research (explained in more detail in sections 3.3.1, 3.3.2, and 3.3.3, respectively), these aspects are deemed the primary components of a song from an animated

musical film. Although this model concentrates specifically on the dubbing of animated musical films in different languages, the aspects can also be useful as structural guidelines for any product-oriented analysis of musical film, regardless of research field. The musical aspects are

1st rhyme analyses the rhyme scheme;
2ndrhythm analyses the stress pattern and the number of syllables per line;
3rd singability analyses the vowel quality and consonant density of the most prominent syllables;
4th and harmony analyses the implicit relation between the music and the lyrics;

the visual aspects are

1st synchrony analyses the relation between the mouth movements and the syllables sung;
2ndvisual deixis analyses lyrical references to gestures, facial expressions, or other issues seen on screen;
3rd and imagery analyses the implicit relation between the visual codes and the lyrics;

and the verbal aspects are

1st sense analyses the semantic and pragmatic meaning of the lines;
2ndstyle analyses the register and idiolect of the lyrics;
3rd and mood analyses the relation between the narrative and the lyrics.

Although the triangle of aspects attempts to generate numerical data to support qualitative analyses, it does not seem feasible to capture all relevant data in numbers. As such, the aspects of harmony, imagery, and mood aim to generate a qualitative (but structural) context for the data generated by the other aspects. Table 1 gives a brief overview of the methodological nature of the aspects, highlighting specifically the different nature of the aspects of harmony, imagery, and mood when compared to the other aspects. Although these three aspects still involve some numerical variables, they require a more qualitative and interpretative approach than the other aspects.

TABLE 1 The methodological nature of the aspects

	Musical side	**Visual side**	**Verbal side**
More quantitative	Rhyme Rhythm Singability	Synchrony Visual deixis	Sense Style
More qualitative	Harmony	Imagery	Mood

The unit of analysis for most aspects is the lyrical line (or line, for short): this normally coincides with line breaks in the official publications of the song's lyrics. Some aspects, such as singability and synchrony, instead adopt the syllable as a unit of analysis, while others, such as rhyme and sense, also require an appreciation of the inter-line structure of the song to achieve meaningful results. The aspects are discussed in more detail in sections 3.3 to 3.5.

3.2.2 Development

The current triangle of aspects is the product of an extensive development phase. The starting points for the triangle were Bosseaux's (2008) notion of song or musical translation as bricolage: it requires a fluent combination of the different texts involved (in

this case, musical, visual, and verbal); the notion, proposed by Low (2005) and others, that the translation of multimodal genres is always subject to a certain focus: in this case, a focus on the music (or a musicocentric focus), visual codes (an imagocentric focus), or narrative (a logocentric focus); and the idea, adopted from Hutcheon (2006) and Sanders (2016), that it is not necessarily important to focus on fidelity or proximity to the source material: rather, analyses should consider the effect of the alterations made and the ways in which a different version re-creates issues such as style, tone, and mood of the original version. A first draft of the triangle, drawn up in 2016, was based significantly on Kress's (2010) work on multimodality, and analysed the orientation of dubbed products towards the modes of music, image, or language, as well as towards source culture or target culture. This version, visualising the three modes on the X and Y axes of a triangle and the foreignising or domesticating strategy on the Z axis, proved both frustratingly unwieldy (because it attempted to study so many things at once) and unrealistically general (because it did not describe the modes in much practical detail). This was, however, an essential step, since in order to analyse differences it is important to understand what types of constraints exist in the first place. Kress (2010) writes that multimodality can be used to study what modes are used, not necessarily how or why those modes are used. Later drafts of the triangle quickly abandoned the Z axis, i.e. the orientation towards a foreignising or domesticating strategy, and further expanded the three modes. The function of the modes shifted from forms of representing the world to more practical, dubbing constraint-based categories, thus blurring and downplaying the importance of the distinction between Kress's (2010) definitions of mode (a canonical form of representing the world), medium (a canonical form of distributing signs or messages), and frame (a context for interpreting modes). To identify and operationalise specific constraints for animated musical film dubbing and establish the current version of the model, multimodal theory was replaced by a stronger focus on research into song translation and musicology, dubbing and film studies, and literary theory and translation.

However, there still remains much that could be developed about or incorporated in the triangle of aspects as presented here. The model has been developed solely on the basis of academic literature and pilot testing of dubbed products, and it might be worthwhile, for example, to consider the dubbing process, and the priorities and general practice followed in the creation of a dubbed product, in order to better understand the value of each aspect in practice. Whereas the aspects currently seem practical, useful, and adaptable to many purposes, they could be expanded upon, for example with more (quantitative or qualitative) variables and perhaps even statistical significance if a large enough sample of products were to be analysed. In addition, it should be noted that the inclusion and description of the ten aspects is based primarily on the language pair of English and Dutch, and secondarily on other language pairs involving English and other Germanic or Romance languages, but the importance of the aspects – or even of parts of aspects – may differ per language. For example, most languages perceive satisfactory rhymes differently from English, and some language cultures may not even use or value rhyme at all, which would affect the function and interpretation of the aspect of rhyme for translation into those languages. It is recommended that the relevance of these aspects be judged carefully per language pair by, preferably, speakers of, or experts in, those languages, before relying on the triangle of aspects as an analytical model. These are some of the most important restrictions to the value and versatility of the model as currently presented.

3.2.3 Application

Although the relevance and usefulness of the triangle of aspects may vary per research topic and its concepts may be adopted for a wide range of applications, a prototypical triangle of aspects analysis of a dubbed product, as demonstrated in the four publications described in chapter 4, follows certain steps. These steps are as follows.

- First, the original-language version of the product to be analysed is divided into lines. These lines are the units of analysis for most aspects. Some aspects concentrate on syllables (or similar concepts, such as morae in Japanese) instead: it is also important to highlight prominent syllables (e.g. long or high-pitched syllables in stressed positions; see sections 3.3 to 3.5 for more detail). Song lyrics, when written down, are usually presented in lines, and these lines are practical units to analyse most aspects by. Lines, for the purpose of this analysis, cover not only the words sung, but also the music heard during the singing of that line (including the vocal melody) and the images seen on screen as that line is sung. The same applies to syllables, for the aspects that use syllables as a unit of analysis. Having all codes available during the analysis of aspects provides a useful context and improves the researcher's understanding of the lines or syllables.
- Following this step, ten copies of the original-language version of the lyrics are prepared: one per aspect. Since the triangle of aspects generates a substantial amount of data, this step allows for a structured way of studying each aspect separately. In practice, these copies may consist of tables with the song lyrics, using one row per line and including room for notes per line. These analysis sheets can be printed for convenience, or filled in digitally to maintain a clear structure and ensure that there is sufficient room for notes. This study employed the former method, because it left the computer screen free to display the visual codes and operate the musical codes during the analysis.
- Then, the same is done for the dubbed version (or versions) of the product. The dubbed version can be lined up with the original version in the same document or on the same page in order to facilitate a smooth comparison of both versions, or it can be stored in a separate document or on a separate page in order to maintain a clear separation between the products. This study adopted the first method, purely for reasons of comparative convenience.
- The original-language version is analysed according to each qualitative aspect: harmony, imagery, and mood. This results in a description of the musical, visual, and narrative codes and is useful when analysing other aspects and interpreting other findings. These analyses employ tools and concepts taken primarily from musicology, film studies, and literary studies, respectively, since this stage focuses purely on the original version, rather than on a comparison between different language versions. In order to be able to interpret the differences in a systematic manner, it is important to have a thorough understanding of the product itself before concentrating on other language versions.
- The original-language version is then analysed according to each quantitative aspect. This is also part of gaining an understanding of the product. These analyses result, per aspect and per line, in numerical data concerning

the rhyme scheme, the number of syllables and stress pattern, the singability, the mouth movements of the character singing, any lyrical references to visual codes, and the character's register or speaking style. The only aspect that is not subject to an explicit numerical analysis during this step is the aspect of sense. It has been found that if the researcher's grasp of the source language is good, it does not seem useful to describe the aspect of sense for the original version. The denotative meaning, after all, can readily be observed in the lyrics themselves, and the thematic or metaphorical connotations have already been described during the analysis of the aspect of mood.

- Following this, the dubbed version is analysed according to each aspect. For most aspects, this analysis is explicitly not a comparison to the original-language version. Instead, the analysis ideally follows a process as similar as possible to that conducted for the original-language version, which protects the findings' reliability. The only apparently necessary differences from the analysis of the original version concern the aspects of synchrony and sense. For synchrony, the syllables sung are compared to the mouth movements seen on screen, rather than simply describing the mouth movements like the analysis of the original version. For the aspect of sense, the meaning of the dubbed version is compared directly to that of the original (this may be interpreted as part of either this step or the next). More details on the aspects and how they can be used can be found in sections 3.3 to 3.5.
- Finally, the original and the dubbed versions are compared on the basis of each aspect. For the quantitative aspects, this generates a list of numerical differences: changes to the rhyme scheme, added or removed syllables and instances of altered stress pattern, increased or decreased singability, degree of observance of the mouth movements, reference to the visual codes, semantic differences, and stylistic differences. For the qualitative aspects, this may generate a discussion or comparison of the different language versions, which involves an assessment of the relation between the lyrics and the emotional content of the music, the visual codes, and the narrative (e.g. metaphors or characterisation), respectively.
- While this technically concludes an analysis according to the triangle of aspects, the findings in and of themselves do not necessarily convey much of value. For that, they need to be interpreted and used to answer research questions. The findings can be used to discuss most product-related research questions, ranging from a simple comparison of differences to the perceived focus (on the music, the visual codes, or the story) to the portrayal of the characters or themes in the dubbed version. Indeed, many more interesting research questions could undoubtedly be generated.

3.3 The musical side

This section discusses the musical side of the triangle in greater detail. Section 3.3.1 considers relevant research into song translation and musicology. Sections 3.3.2 to 3.3.5 describe each aspect of this side of the triangle (i.e. rhyme, rhythm, singability, and harmony), presenting concrete variables and ways to expand or reduce each aspect.

3.3.1 Music and song translation

Despite the cultural significance of music in many societies, song translation has not drawn much academic attention (Susam-Sarajeva 2008). Music has an enormous impact on cultures and societies, as well as on the relations between different cultures and societies, but it is unclear exactly how this impact is achieved (Clendinning & Marvin 2010). Susam-Sarajeva (2008) argues that this topic is worth exploring in greater detail. Traditionally, however, most song translation research has focused on practical applications and prescriptive studies. Analyses were usually documented by translators and concerned their own translations of certain musical pieces. Arguably the first such academic work on song translation was published by Sigmund Spaeth in 1915, who attempted to answer the question of 'how much artistic inferiority may be overlooked for the sake of increased intelligibility' (294). This question, as well as the notion expressed in the paper that a successful song translator should be a linguist as well as a musician and poet, has resulted in the opposing concepts of musicocentrism (or artistic value) versus logocentrism (or intelligibility) that can be found in many song translation studies today (e.g. Low 2005, Franzon 2008). While Spaeth did describe some constraints specific to song translation, it was Nida (1964) who outlined specific constraints in more practical detail: the number of syllables per phrase, the stress pattern, the rhyme scheme, and the vowel quality of syllables sung on emphatic or lengthened notes all affect how a song text can be translated. This practical prescriptivism remained the norm for seven or eight decades, until a descriptive paradigm was eventually introduced to the field. Today, song translation, although still a relatively small area of research, covers a wide variety of subjects, from the reception of translation in music (e.g. Stokes 2007, Li 2017) and translator or singer identity in translation (e.g. Bosseaux 2008, 2013) to translation strategies (e.g. Stopar 2016, Li 2017) and political or ideological influences of translating music (e.g. Öner 2008, Aleshinskaya 2016).

The basis for Low's (2005, 2017) pentathlon principle for song translation is the purpose of a song translation project, or its *skopos*. *Skopos* is a translation theory introduced by Reiss and Vermeer (2014), in which the success of a translation depends on how well it adheres to the purpose, or aim, of the project. In this theory, the end justifies the means, in that the purpose is the most important issue to concentrate on when translating, followed by the text's adjustment to the target culture, and only after that, fidelity to the source text (Reiss & Vermeer 2014). Low's pentathlon principle is presented primarily as a guide for song translators that allows them to implement the project's *skopos*, and describes five criteria that an appropriate translation of a song should fulfil. Low (2017) asserts that a translation should seek to achieve a certain balance of the criteria, but what that balance entails, exactly, depends on the specific *skopos*. A translation to be sung, for example, demands a different strategy from a translation for surtitling or written annotations. The pentathlon principle as presented by Low (2005), however, concentrates primarily on producing a translation to be sung over the same nonverbal code that accompanies the source text. This balance to be achieved may aid the translator – and, indeed, the translation scholar – with microlevel translation decisions. The pentathlon principle comprises the following criteria.

- Singability concerns the idea that the singer requires words that can be 'sung with sincerity' (Graham 1989, in Low 2005: 192). The effect of the lyrics may vary per song, from moving an audience to tears to provoking laughter, but its importance is obvious (Low 2005). Although this idea may seem concerned mainly with semantics and pragmatics, Low (2005) gives

practical examples involving the density of consonant clusters and vowel quality.

- Sense involves the semantic meaning of the lyrics. Low (2017) asserts that the acceptable level of accuracy is wider than in most other forms of translation, since the musical code also affects the way audiences interpret lyrics. The degree of permissible deviation still depends primarily on the *skopos* of the project.
- Naturalness covers the natural use of language in the translation with regard to issues such as register, tone, syntax, and pronunciation. Low (2005: 196) writes that '[t]he TT is not worth making unless it can be understood while the song is sung', which implies a demand for domesticating strategies, but ultimately, the appropriate interpretation of naturalness is determined by the *skopos*. Low does not describe how, exactly, this naturalness of the language can be measured: one method would be to assess it carefully on the basis of a subconscious understanding of the language (Low 2017).
- Rhythm involves, as one might expect, the rhythm of the lyrics, including aspects such as line length and stress pattern. According to Low (2005), inconspicuous places to make rhythmical changes are melismas (single syllables sung across multiple different notes) and multiple successive notes of the same value. The importance of a clear division of stressed and unstressed notes and line length may vary from language to language and is commonly based on a language's poetic conventions.
- Rhyme simply denotes the song's rhyme scheme: it could be maintained or altered, or a new rhyme scheme could be introduced. While it is easy for song translators to highly prioritise the rhyme scheme, Low (2005) believes that this focus is often unwarranted and that the rhyme scheme is often less important to the *skopos* than song translators believe. An appropriate compromise between this criterion and another might result in an imperfect rhyme.

Because of the pentathlon principle's clear structure, flexibility, and focus on *skopos*, it has been a popular method for both song translation practice and analysis (e.g. Bosseaux 2008, Minors 2013, Minors & Newmark 2013). The model's influence on the triangle of aspects presented in this dissertation is unmistakable, too, both in the description of musical aspects and in the focus on flexibility concerning its purpose. While the pentathlon principle is intended primarily as a set of guidelines for song translators, however, the triangle of aspects is more descriptive in nature, concentrating instead on the needs of translation scholars.

A different model to interpret the concept of song translation is presented by Franzon's (2008) three layers of singability. Like the pentathlon principle, Franzon's model is based on *skopos* theory, and assumes that the function of the target text is more important than fidelity to the source text. The three layers of singability present different macrolevel orientations that a translator may assume when translating a song, and that for researchers may be indicative of microlevel matches between the source text and the target text (Franzon 2008).

- The prosodic layer includes issues such as syllable count, rhythm, intonation and stress pattern, and other prosodic features of language as sung poetry (Nida 1964). Prosodic matches are achieved by observing the song's melody and the phonetic suitability of the translation.

- The poetic layer covers such issues as rhyme, segmentation, parallelism, and other poetic devices of the languages and cultures concerned that also apply to music. Poetic matches are the result of observing the song's structure and harmony. In this layer, the lyrics should evoke emotions or achieve a poetic force relevant to the music.
- The semantic-reflexive layer involves elements such as the song's narrative, mood, characters, metaphors, and other narratological devices. Semantic-reflexive matches are produced through adherence to the song's perceived sense: the lyrics are deemed meaningful and relevant to the emotive message of the music.

The prosodic layer serves as the foundation for any singable translation of a song: if the number of prosodic matches in the target text is low, it 'may technically be impossible to sing the lyrics' (Franzon 2008: 391). The number of matches on the other two layers depends on the project's *skopos*. Similarly to the pentathlon principle, then, the layers of singability require a balanced aggregate between the layers in order to fulfil the project's *skopos*, but that *skopos* ideally involves sung lyrics rather than surtitles or annotations. This model seems more macrolevel-oriented than the pentathlon principle, and offers a quite different way of translating songs and analysing translated songs.

Whatever the *skopos* of a project, Franzon (2008) stresses the importance of the relationship between the lyrics and the music. The non-verbal dimension is often underrepresented or reduced to only mean its constraints for the verbal dimension, even though the verbal aspect of songs can only be translated in close interrelation with the non-verbal aspects (Kaindl 2005). The music has an emotive force that affects, and is affected by, the content of the lyrics. Kaindl (2005) identifies three general types of relation between the non-verbal aspects and the verbal code: relations of illustration, of amplification, and of disjuncture. Although Kaindl concentrates on the relation between music videos and the musical aspects of a song, these relation types can also be applied in the analysis of other combinations of codes, such as music and the verbal code. Illustration concerns a relation between the lyrics and the music in which the lyrics express similar emotions to the music, thus visualising or focusing the emotive content of the music. Amplification involves an expansion in the lyrics of the emotive force of the music by adding something new and complementary to the music. Disjuncture involves a lyrical contradiction to the mood expressed by the music. Even though the meaning of the musical code (without the verbal code to shape our interpretation) is subjective and difficult to define, Kaindl's relation types for different codes constitute relatively concrete tools for the incorporation of the musical code in an analysis of a dubbed product.

Yet the emotional experience of audiences when hearing music is not entirely subjective. It is the result, rather, of a combination of many factors, Scherer & Zentner (2001) suggest: features related to the music's performance and structure, as well as listener-related and contextual features. Of these, only the first two groups can be controlled in the dubbing process (as the latter two depend on the audience and may be unique for every viewer and every viewing). Performance features involve the physical appearance and expression of the performer (which in the case of animated musical film is part of the visual codes), the singer's ability, and the 'transient performance-related variables referred to [...] as performance state (interpretation, concentration, motivation, mood, stage presence, audience contact, etc.)' (Scherer & Zentner 2001: 364). This is the responsibility of the voice actors and those who cast voice actors. Structural features concern elements inherent to the music as composed: melody and chord progression, rhythm, tempo, and other aspects of musical structure. According to Clendinning &

Marvin (2010), the most important structural elements of music are time signature, tempo, key, harmonic structure, melody, and orchestration. Time signature and tempo determine how energetic, uncomfortable or slow a composition feels, rhythmically: common (4|4) time is the norm, but a quick 6|8 reminds Western audiences of Irish jigs or other types of folk music, and a high-tempo 7|8 signature may sound tense, confusing, or simply truncated. Musical keys have traditionally been assigned certain moods (e.g. Schubert 1809, in Beaudry 2015), and Beaudry (2015) asserts the most pop songs (including Disney songs) often adhere the system presented in table 2. The key of C major, for example, is often used to convey a sense of purity or innocence, whereas the key of C minor represents a longing for love or happiness.

TABLE 2 Music key moods (adapted from Schubert 1809, in Beaudry 2015: 53-54), as used by many composers, although not necessarily recognised by the general public

	Major key	**Minor key**
C	purity, simplicity, innocence	love, lamentation, longing
D♭	smirking grief, rapture	
D	triumph, victory (marches, holidays)	melancholy
D♯		distress, despair, depression, fear
E♭	love, devotion	
E	laughter, delight, joy	
F	calm	funereal depression, misery
F♯	relief, success	resentment, discontent
G	gentleness, lyrical peace, calm	dread, unease
A♭	death, decay	struggle, hopelessness
A	innocence, cheer, hope	tenderness, piety
B♭	hope, confidence	surliness, mocking nature
B	wild passion, rage, jealousy, despair	patience, submission

The harmonic structure and melody may reinforce the mood set by the key or add new ideas to it (such as a sense of optimism in minor keys; for example by ending the chord progression on a major chord or melodically stressing great intervals, such as a perfect fourth or fifth). The orchestration, finally, also affects interpretation: a high-pitched melody played on a solitary piano sounds more intimate and, perhaps, sad or melancholy than a full symphony orchestra or a heavy metal band. These factors combined establish a certain tone that affects how the lyrics are interpreted. Such effects of music on the listener are as important to consider when translating a song as the rhyme and rhythm of the lyrics. The music itself can convey a certain sense as strongly as the lyrics can: although this musical sense is not as specific or focused as the meaning expressed by the lyrics (Franzon 2008), it does set a strong emotional tone that is important to consider especially, perhaps, when the lyrics convey a story, as is the case with songs from animated musical films.

The following four sections (sections 3.3.2 to 3.3.5) discuss the musical aspects of the triangle of aspects in greater detail. Based on the previous research presented in section 3.3.1, these sections outline variables that could be analysed and compared, and

offer guidelines to determine which variables should be studied, based on the aim and scope of the investigation.

3.3.2 The aspect of rhyme

In its simplest form, the aspect of rhyme is concerned with the rhyme scheme of the song. This means mapping the end-rhymes of the lines by, for example, assigning them letters of the alphabet (which has been the most common method in English-language literary studies and poetry for centuries). The first four lines of the song 'Frozen heart', for instance, have a rhyme scheme of ABAB, rhyming 'air' in line 1 with 'fair' in line 3; 'combining' in line 2 with 'mining' in line 4. While this form of rhyme may seem simple, it is a prominent lyrical device (Low 2005) that grants audiences a sense of coherence and harmony. End-rhyme, as one of the most noticeable forms of rhyme in English and many other languages – and certainly one of the forms of rhyme most strongly ingrained in many Western cultures – is often used as an effective shorthand for coherence, smoothness, and certainty. Perhaps this is part of the reason why many translators choose to concentrate on the structure of end-rhymes so strongly (Low 2005): it is easy to recognise and has a big impact on the perceived harmony of the song. Whereas Low (2005, 2017) stresses that translators should not focus purely – or in some cases, not even actively – on this aspect, it should likewise be noted that from an analytical point of view, end-rhyme is not the most important variable on the musical side. It naturally should be included in any analysis of a dubbed song if any of the languages studied have any poetic conventions involving rhyme, but the other aspects on the musical side are equally important.

Although the publications related to this study incorporate almost exclusively the end-rhyme scheme of the songs, the aspect of rhyme may cover more types of rhyme. The variable of repetition, for instance, governs any significant repetition of words or expressions, either within lines or across multiple lines. This does generally not include short function words, such as articles or copulas; those are often deemed invisible, or at least less conspicuous than more uncommon words (Leech & Short 2007). Consonant rhyme and vowel rhyme are less noticeable than end-rhyme, and involve the repetition of certain consonants or vowels only within a word or line (or occasionally across multiple lines, although that may be harder to spot). These forms are ultimately limited by consecutiveness: consonant or vowel rhyme between lines separated by multiple other lines, or between two words separated by multiple other words that do not share those consonants or vowels, is rarely significant. Consonant or vowel rhyme and repetition can also be used in the dubbed version as compromises: if a perfect rhyme would pose impractical constraints, an imperfect rhyme consisting of repetition, vowel rhyme, or consonant rhyme may be used instead. Indeed, the most common forms of vowel and consonant rhyme – apart from, perhaps, alliteration (matching word-initial sounds) – are the slant rhyme (matching word-final vowels or consonants) and the semirhyme (a perfect rhyme with an extra syllable at the end of one word) intended to fit the rhyme scheme. The functions of these types of rhyme differ more strongly per language than end-rhyme, and thus require a somewhat thorough understanding of the poetic conventions of both languages involved, or at least of the interpretation among the song's audience of those poetic elements. In general, however, any form of rhyme adds a sense of coherence and harmony to a text, and any analysis of the various forms of rhyme may lead to insights into the dubbing agents' focus on the music.

In a very quantitative sense, the variables of the aspect of rhyme can thus include end-rhyme, vowel rhyme or assonance, consonant rhyme or consonance, and repetition. In a comparison between a dubbed version and an original version of a song, the possible values of these variables may be as follows, for example: 2) the rhyme is replaced by a rhyme of the same type in the dubbed version; 1) the rhyme is replaced by an imperfect rhyme of the same type, or by a perfect rhyme of a different type (e.g. end-rhyme replaced by assonance); or 0) the rhyme is eliminated in the dubbed version. Each instance of rhyme is awarded such a value, and each novel instance of rhyme in the dubbed version (i.e. where the original had none) is awarded a similar or compensatory value, too. This results in a score that indicates how close the dubbed version is to the original version concerning each of the different types of rhyme. In this example, the higher the score, the closer the two versions are in regard to rhyme. An analysis this extensive and quantitative may seem unwieldy and overly detailed, but it offers valuable findings to help researchers understand the dubbed product as well as the original version. If such a quantitative approach is taken, however, it is important to realise that this analysis in and of itself does not lead to an understanding of how the aspect of rhyme was treated in the dubbed version. It merely constitutes a framework of interpretation for further analysis, or numerical proof to support a discussion or point proposed by the researcher. Such discussion or point also requires a further, qualitative analysis concerning the importance of each of the types of rhyme in the original, of the specific differences between the two versions, and of a plethora of other issues that are introduced when attempting to compare different language versions of a product.

3.3.3 The aspect of rhythm

The rhythmic aspect governs primarily the length and the stress pattern of each line. To determine line length, the researcher simply counts the number of syllables in that line. This may seem trivial, but it offers a useful context for the interpretation of the song's meaning. To determine the stress pattern of a line, a system similar to that of traditional poetic metre can be employed, containing at least a sign for stressed syllables and one for unstressed syllables. The analysis of the songs of *Frozen* presented in this study, for example, uses a forward slash for stressed syllables and a full stop for unstressed syllables (e.g. the phrase the analysis presented in this study would be '/./.../.../.'). For this variable, then, the unit of analysis is the syllable rather than the line. In the analysis of stress pattern, it is essential to not only concentrate on the lyrics as printed, but also – and, indeed, even more so – on the lyrics as sung. Music often requires certain stressed syllables to be sung more prominently (e.g. on longer or higher-pitched notes) than other stressed syllables, and unstressed syllables may likewise vary in level of stress, from almost inaudible to resembling unstressed syllables in natural, or unmarked, spoken language. The difference between the most stressed syllable and the most unstressed syllable is significantly bigger in music than it is in unmarked speech (Clendinning & Marvin 2010). In addition, the stress pattern of the lyrics when sung may differ from what would be an unmarked stress pattern had that line been spoken instead. Such instances also constitute an important finding. In such cases, the musical qualities or the semantic content of the line could have been deemed more important than the naturalness, to use Low's (2005, 2017) term, of the lyrics. As such, line length and stress pattern are the main variables involved in the rhythm of a song.

Stress pattern can also assume a more prominent position in the analysis. Instead of a simple system of stressed and unstressed syllables, a more extensive analysis in-

volves a system covering values that range, for example, from strongly stressed to stressed, unstressed, and strongly unstressed. Another alternative could even involve distinct types of stress, such as stress introduced by note length versus stress introduced by note pitch. These distinctions integrate the musical elements of rhythm more thoroughly than the simple system described above. Alternatively, the analysis may also label groups of syllables according to poetic conventions, concentrating more on the poetic elements of rhythm instead of the prosodic elements. One could, for instance, define line 42 of 'For the first time in forever (reprise)' – 'We can work this out together' – as a trochaic tetrameter, and line 43 – 'I can't control the curse' – as an iambic trimeter. In this sense, line 43 counters line 42 rhythmically as much as it does pragmatically. In this part, Elsa, who sings line 43, disagrees strongly with Anna, who sings line 42, and this is reflected in the opposition of the trochee and the iamb. While an assessment of metric structure may be enlightening, however, it can also prove confusing: it is important in this regard to realise that music and poetry, while similar, are not identical. Such elaborate systems in general produce more detailed results and offer substantial support to any qualitative analysis, but they also require more work and a more thorough knowledge on the researcher's part of the structure of music and poetry. The requirement for the intricacy of the analytical framework for the aspect of rhythm ultimately depends on the researcher's needs.

Line length and stress pattern have certain effects on the musical aspects of a song dub. For example, a series of short lines may pose significant challenges for the translator concerning rhyme scheme (Low 2017). Short lines instil a sense of either urgency or harmony in the listener, depending also on the tempo and harmonic structure of the song (thus affecting the aspect of harmony, described below). Long lines, by contrast, may be more complex and express messages that are not as linear as those of shorter lines, more akin to spoken conversation. A good example of this is line 3 of 'Love is an open door': 'All my life has been a series of doors in my face'. This line sounds almost like spoken language, and as such it is impractical to divide it into shorter lines. The alternation of long and short lines places rhetorical emphasis on the lines – especially the shorter lines – which can be used as another tool to stress certain passages (in addition to pitch and note length). A good example can be found in the transition from line 8 to line 9 in 'Love is an open door'. Line 8, 'Or the chocolate fondue', while not immensely long in and of itself, is the last of eight long lines, and line 9, 'But with you', is the first of four short lines that shift the subject away from Anna and Hans's individual loneliness that has up to that point been the focus of the song, towards their joy of having found each other. In a dubbed song, line length rarely varies greatly from the original version, but its effect on the song is important to consider when analysing the dub – after all, the song's rhythm may have dictated certain microlevel translation strategies. Similarly, stress pattern may not vary much, since it is determined at least in part by the song's vocal melody, but the interaction between the stress pattern and the perceived naturalness of the language may be quite different between different language versions. A stress pattern that does not conform to an unmarked style when spoken is often perceived as awkward or unnatural, and this awkwardness has a certain effect on issues such as themes and characterisation. While there may be little difference between the dub and the original version concerning the aspect of rhythm itself, then, the effects of rhythm on the other musical aspects are important to consider.

3.3.4 The aspect of singability

The term *singability* is used here in a similar sense as Low's (2005, 2017): it concerns the vocal qualities of the lyrics and determines how comfortably or easily the text may be sung. A song's singability is based on vowel and consonant qualities, and relies on several general principles to guide the analysis.

- Open vowels are more singable than close vowels. An /aː/ sound, for example, is significantly easier to sing than an /iː/ sound (Latham 2002, Clendinning & Marvin 2010). The reason for this is that singing requires space in the mouth for air to pass through, and when producing close vowels, the shape of the tongue and lips obstruct much of the mouth cavity. The openness of a vowel can be easily determined with the vowel chart of the International Phonetic Alphabet (IPA). Since singing involves mostly vowels, vowel openness determines singability more strongly than any other principle.
- Front vowels are more singable than back vowels (Clendinning & Marvin 2010). An /uː/ sound, for example, is more difficult to sing than an /iː/ sound, even though both are close vowels. When producing back vowels, the tongue and lip positions reduce the usable mouth cavity area more than when producing front vowels. This principle is not as strong as the previous, but any analyses apart from the most superficial and general ones benefit from the inclusion of this principle as well.
- Plosives are the least singable consonant (Low 2017). Nasals, fricatives, and approximants can be sung without much effort because, even though the mouth is closed, they do not interrupt the singer's breathing. Consonants such as /m/, /z/, or /l/ do not necessarily impact singability negatively, but plosive consonants, such as /b/, /p/, or /g/, do. They cannot be sustained and thus require the singer to adjust their breathing pattern to these sounds. Because of the extra effort required and their inability to be sustained, they are considerably more difficult to sing than other consonants.
- Voiced consonants are more singable than voiceless consonants (Low 2017). When singing sounds such as /z/ or /b/, the singer does not need to interrupt their use of voice, but for the unvoiced counterparts to these consonants – /s/ and /p/, respectively – the singer has to deactivate their voice, only to activate it again for the next vowel. This principle is not as strong the three principles above, but may be especially relevant for two prominent syllables separated by voiceless consonants.
- Lastly, single consonants are more singable than consonant clusters (Low 2005). This is also a mostly conditional principle, but it is quite relevant for languages with expansive syllable structures, including English and Dutch (with a syllable structure of, at most, CCCVCCCC, C representing a consonant and V representing a vowel). Especially consonant clusters with a significant number of voiceless consonants or plosives, such as the English words *strengths* or *texts*, or the Dutch words *schraalst* (poorest, pronounced /sχraːlst/) or *herfst* (autumn, pronounced /hɛrfst/), may constitute obstacles to a singer.

Although these five principles govern the singability of a syllable, they do not have an equally large impact. They are presented here in a hierarchical order: the first principle is the strongest while the last two principles may only affect singability in certain cir-

cumstances. Depending on the level of detail of the analysis, the researcher can choose to focus only on one or two principles rather than all five, or divide these principles up into several sub-principles. The main role of this aspect is to analyse the vocal properties of the lyrics and describe how comfortable they are to sing.

It is important to note that the object of the aspect of singability, then, is not to make songs as singable as possible, but merely to compare the levels of singability between the original and dubbed versions. Although a song with low singability may be strictly more difficult to sing, it does not necessarily mean that the lyrics are unsuccessful: there might be a great variety of good reasons for reduced singability. After all, composers may intentionally reduce the singability of a song in order to express certain emotions or experiences, such as anger or struggle. For example, lines 8 to 12 of 'Let it go' – 'Don't let them in / Don't let them see / Be the good girl / You always have to be / Conceal, don't feel' – include many close vowels in prominent syllables (underlined above). At this point in the narrative, Elsa freely explores her magical powers, thus directly contradicting the words she sings. She has let everyone see, she does not conceal, and she does very much feel. For the singer, and unconsciously for the viewers, the reduced singability signifies the wrongness of the mantra and reinforces the sarcasm with which Elsa sings these lines, thus expanding the meaning of the song. In this sense, the singability of a song contributes to its interpretation, both by the singer and by the audience, and should be considered an important part of a song's meaning.

As implied above, the unit of analysis for this aspect is the syllable, rather than the line, and analyses in practice involve only the syllables that meaningfully affect singability. Before an analysis of singability can be conducted, it should first be determined which syllables are the most prominent, both melodically and rhythmically. This may be based on the aspect of rhythm (more specifically, the variable of stress pattern, described above), but should take into consideration at least note length and note pitch. Long notes and notes in the singer's upper vocal range usually have a significant effect on the singability of the song, because they require more effort on the singer's part. Once the most prominent syllables have been selected, values should be assigned to some, or all, of the singability principles. The study presented here employs separate scoring systems for vowels and for consonants. The vowels are categorised according to openness and frontness: open front vowels were assigned a score of 3; mid-open front vowels and open back vowels a score of 2; mid-close front vowels and mid-open back vowels a score of 1; and the remaining vowels a score of 0. For close vowels, a distinction between front and back seems less relevant than for open vowels, but if deemed relevant (or more consistent), close back vowels can be separated from close front vowels (which would, according to the system used here, result in a score of -1). A comprehensive system for consonants and consonant clusters might also wish to distinguish between the onset and the coda of a syllable, starting at a score of 3 for an onset or coda with no consonants. Each plosive and each voiceless consonant might then detract 1 point (and voiceless plosives would then detract 2 points). In this system, the word strength would have an onset of 0 (-1 for /s/ and -2 for /t/) and a coda of 2 (-1 for /θ/) or 0 (an additional -2 for /k/, if the singer pronounces the word as /strɛŋkθ/). These systems are merely examples, however, of ways to structure and quantify the valuation of singability: the system used should depend also on the specific needs of the research question and aims.

3.3.5 The aspect of harmony

The last, but certainly not least, aspect on the musical side is that of harmony. The term harmony is used here in a more general definition than the musical concept of harmony (i.e. the interpretation of multiple simultaneous sounds): it denotes the relation between the music and the lyrics. As described before, music evokes certain emotions among audiences on the basis of the song's time signature, tempo, key, harmonic structure (or, in practice, often chord progression), melodies, and orchestration. Common time (4|4) is unmarked, but the 6|8 signature of the song 'Reindeer(s) are better than people', for example, reminds the audience of folk songs, and the undefined tempo of the song establishes a quaint, informal atmosphere that matches the visual and narrative codes. On the basis of table 2, in section 3.3.1, keys can be used as a framework for interpretation of the other musical elements. The effects of chord progressions and structures, melodies, and the instruments and timbres used to perform the song are significantly more subjective, and apart from several quite general guidelines (a few of which have also been described in section 3.3.1), there are few universal rules. Instead, the researcher must rely on their own emotional experience and musical expertise to fully understand the sense expressed by the music. An alternative method could be to conduct a survey to discover how a representative group of people experiences the song – but for such a survey to be academically valid, the subjects need to be exposed to only the music itself (excluding the lyrics) and be unfamiliar with the particular song, to prevent their interpretation being (unconsciously) influenced by their prior knowledge. Since the melody of the voice is an integral part of most songs for film musicals, however, one approach for such a survey might be to replace the vocals of the song by wordless vocals maintaining the same melody. Although such a survey might ultimately provide useful insights into the interpretation of the musical aspect, it seems to be subject to several serious limitations.

The study presented here has attempted to analyse the musical code through a close analysis of the chord progression, melody and orchestration, interpreted in the framework of the key, time signature and tempo. The song 'Frozen heart', for example, is in the key of d, denoting, according to Schubert (1809, in Beaudry, 2015), melancholy, and has a quite fast tempo of around 150 beats per minute, which could be described as a dark and frantic allegro or molto allegro. Within this framework, the main chord progression of indeterminate i and v chords, both maintained for several measures before switching between them, reinforces the threatening atmosphere, and the melody, also concentrating heavily on the root and dominant notes, contains the occasional minor third note to establish the key. This threatening atmosphere reaches a climax in the second of the three verses, where the vocal melody introduces major seventh and major third notes and the chords involve a v-VI-III-II progression, introducing uncomfortable dissonance with a major second chord (rather than the accidental-free diminished second chord, or the more common flat major second chord, which would introduce only one accidental rather than two). Although it might not be surprising to anyone who is familiar with 'Frozen heart' to hear that the music sounds ominous and increasingly more threatening as the song progresses, such an in-depth analysis of musical elements is found to be quite useful in discussing the composition's meaning, formulating feelings and atmospheres, and substantiating ideas and thought processes. In addition, it uncovers musical themes that may otherwise be overlooked: the conclusion of 'Frozen heart', for example, comprises the string section melody detailed in figure 5, which recurs in 'For the first time in forever (reprise)' as well as several times throughout the

film in the instrumental score, and indicates negative events involving Elsa's magical powers or her growing fear. A comprehensive analysis of the music, then, has multiple advantages for the researcher's understanding of a song, and may thus be the most efficient method of analysing the aspect of harmony.

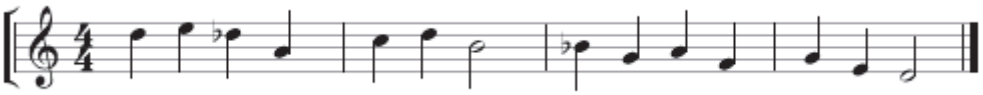

FIGURE 5 Elsa's fear theme in 'Frozen heart'

The next step involves a comparison between the emotional content of the music and the semantic or pragmatic content of the lyrics. Of course, this comparison is primarily qualitative in nature, since the interpretation of both the music and the lyrics is subjective to some degree and quite impossible to quantify satisfactorily. Nevertheless, it might be prudent to employ some sort of structure for this comparison, since it would be unfortunate to overlook potentially interesting elements or connections. The most obvious structure is to compare the atmosphere of the music to the content of the lyrics on a line-by-line basis. In this light, Oosthuizen (2019), for example, lists all consonant and dissonant chords and chord progressions of the song, and compares that consonance and dissonance to the lyrics. Such a comparison reinforces the connection between this aspect and the other, more quantitative aspects on the musical side and allows the researcher to systematically analyse all lines. The semantic and pragmatic load of each line can be compared to the music that plays as that line is sung (or that plays during the entire verse or section that the line is part of). As described by Kaindl (2005), the relation between lyrics and music can be illustrative (expressing the same content), amplifying (expanding each other's content), or disjunctive (opposing each other's content). This is a shorthand used to facilitate a quick comparison between the original version of the song and the dubbed version: for example, a dubbed version of a song may comprise significantly more illustrative lines and significantly fewer amplifying lines than the original version. One might conclude from this that the dubbed version lacks some nuance that the original included in the musical amplification of the lyrics, but a deeper analysis might reveal other effects or lead to a more nuanced interpretation. It is important to adopt a well-structured approach when analysing the relation between the musical code and the lyrics, then, but it is also important to provide a thorough interpretation of the findings.

3.4 The visual side

This section describes the visual side of the triangle in more detail. Section 3.4.1 discusses relevant research into film studies and dubbing, and sections 3.4.2 to 3.4.4 describe each aspect (i.e. synchrony, visual deixis, and imagery) more closely, including variables and methods of expanding or reducing the aspects' level of detail.

3.4.1 Film and dubbing

Almost since the invention of film in the late 1880s, film products have been translated into different languages (Pérez-González 2014). This initially involved only the translation of intertitles, but with the commercial implementation of sound in film in the 1920s, other translation methods were rapidly developed. Chaume (2012) explains that there currently are three main methods of film translation – subtitling, dubbing, and revoicing – the distribution of which is primarily geographic. Some countries have adopted dubbing conventions, some countries mainly subtitle foreign film material, and still others commonly use revoicing, or voice-over, to provide a version of a film in the national language. The choice of film translation convention depends largely on the potential revenue of the translated product and the size of the film industry of the target country: dubbing is a significantly more expensive method of translation than subtitling, which in turn is more expensive than revoicing. As such, large language communities, such as those of French, Spanish, and German, developed a culture of dubbing, while smaller communities (or communities centred around countries with high literacy rates in the 1930s, such as the Scandinavian countries and the Benelux), primarily subtitle foreign films. Although the aversion among populations of subtitling countries to dubbed films, and vice versa, is generally quite strong, exceptions do exist. In many subtitling countries, for example, films targeted at children are usually also dubbed, and cinemas usually show both subtitled and dubbed versions of such films. One reason for this (in addition to the obvious one of most young children not being able to read subtitles) might be that dubbing is generally considered a domesticating translation method, whereas subtitling and revoicing are generally considered more foreignising (Szarkowska 2005). The dubbed product may be seen as a new product, rather than a translation, and as such, it represents a decultured product, ready to be reinscribed with a new cultural context (Szarkowska 2005). The current translation methods for film, then, are rooted quite strongly in national cultures and fulfil varying functions.

Despite the popularity of film and film translation almost since the medium's conception, however, audiovisual translation has become a separate subject within translation studies only about two or three decades ago. Pérez-González (2014) cites two developments as the primary cause of this sudden burst of academic interest in audiovisual translation: society had become significantly more exposed to video material, highlighting the medium's importance; and the interplay between technological innovation and audiovisual translation required new models and theoretical frameworks to understand the new text types. Whereas film translation used to be regarded academically as a type of literary translation, the rise of other audiovisual media, such as video games, and the spread of film by means of the internet, merited new approaches (Chaume 2012). Dubbing research, specifically, has focused on dubbing practice and issues of synchronisation (Chaume 2012), as well as more theoretical issues such as the development of a linguistic register specific to dubbed texts, or Dubbese, which is common in European languages; understanding a film in polysystemic terms; investigating the rise of dubbing under fascist regimes; and experimental forms of dubbing, such as adaptive dubbing, which uses the visual code of a foreign-language product but writes a new narrative (Pérez-González 2014). Most of these theoretical frameworks for dubbing are based on theories of multimodality (e.g. Kress 2010) and multisemioticity (Jakobson 1959, in Munday 2012), as well as, concerning the production of dubbed products, on Karamitroglou's (2000) seminal study of the factors that govern translation strategy for audiovisual products. Karamitroglou identifies various factors, from human agents to the

material, the translation mode, and the market, which together constitute the polysystem of audiovisual translation in the target culture. Today, polysystem theory forms the backbone of process-oriented dubbing research, whereas product-oriented research relies heavily on multimodality and analyses of dubbing practice (Chaume 2012).

Chaume (2012) presents several standards for dubbing practice, which are useful for both dubbing agents and dubbing researchers. Although concentrating on dubbing agents, he stresses that no empirical evidence has been found to indicate what constitutes a good dub. There exists, however, 'a set of standards that must be carefully followed in dubbing [...] with the ideal receiver in mind' (Chaume 2012: 15). These standards function as the foundation for the visual side of the triangle of aspects, and are as follows.

- Synchrony determines the relation between the dialogue and the actor's (or character's) mouth movements (lip synchrony), body movements (kinetic synchrony), and utterance length (isochrony). Dubbing agents are required to comply with norms of synchrony if their dubbed product is to be successful. Isochrony is especially important, since it is unacceptable in most dubbing cultures to have an utterance exceed the duration a character's mouth is moving. Lip synchrony is important primarily in close-up shots, and offers some flexibility in other types of shots. Chaume (2004) suggests that dubbing agents should at least respect bilabial and labio-dental consonants, as well as the openness of vowels. Open vowels should ideally be translated with open vowels, and close vowels with close vowels.
- Credible dialogue concerns the register and semantic content of the dialogue. Translation is a balance between adherence to the source text and acceptability in the target language: with regard to dubbed dialogue, it is important that the dialogue sounds realistic and plausible (according to the standards of that particular dubbing culture).
- Coherence between images and words means that the dialogue should not blatantly ignore or contradict the visual code. This may involve references to events that happen on screen, interpersonal relationships, or general cohesion. These elements may suffer from the need to synchronise dubbed dialogue to existing images.
- A loyal translation involves source text fidelity, although Chaume (2012) does recognise a recent movement in academia to understand the term fidelity not as faithful to the source text, but as faithful to the translation norms of the target culture. Viewers in the target country expect to see the same film as viewers in the source country, however, and it is important to meet those expectations. While plot changes are unacceptable to most audiences, it can be acceptable to employ linguistic censorship, change registers, or conceive new film titles.
- Two factors that cannot be controlled by the translator, writer, or dubbing director are sound quality and acting. Despite that, however, both play a major role in the reception of the film in a target culture. The dialogue of the original should not be heard at the same time as the translated dialogue, for example, and the acting should be convincing and dramatic, but certainly not overly so. These factors do not seem central to the triangle of aspects, but a low sound quality and unsatisfactory acting may prove telling with regard to the overall quality of a dubbed product.

Although these standards are intended mainly for dubbing agents, they are also useful for researchers who aim to study the effectiveness of a dubbed text, regardless of its reception in the target country. After all, reception depends on much more than only the quality of the dub (such as advertising budget and media, the cultural and social position of voice actors, and political or economic climate). The design of the visual side of the triangle of aspects, while forgoing social elements, borrows heavily from Chaume's (2004, 2012) theories on synchrony in dubbing.

Another major constraint for a dubbed product – apart from synchrony – is action. Snell-Hornby (1997) asserts that in visual media, actions are more important than words. Movements and gestures are essential components of communication. According to Vignozzi (2016), animated films often rely on exaggerated gestures and other visual cues, which makes the visual codes perhaps even more central to the meaning of the film than in live-action films. Conversely, however, the spoken mode also affects the audience's interpretation of movement and gestures (Snell-Hornby 1997), and it may occasionally be essential to the meaning of a gesture to refer to it verbally. Chaume (2004) includes the reference to or interpretation of body movements as one of his three forms of synchrony (i.e. kinetic synchrony), which is occasionally more important than lip synchrony. Such body movement may comprise proxemics (i.e. the location of speakers, addressees, or other characters) or kinesics (i.e. culture-specific gestures such as nodding the head to agree with someone) (Chaume 1997). Concerning such gestures, Snell-Hornby (1997) applies Peirce's (1883) system of icons, indexes and symbols. Iconic gestures can be identified by anyone, regardless of culture (such as expressing physical pain when burning one's hand); indexes require the viewer to be familiar with the schema involved (such as someone miming to be on a bicycle, which requires the viewer to be familiar with the act of cycling); and symbols require familiarity with the specific culture (such as raising one's thumb to indicate approval). While iconic actions can be easy to convey in a dubbed product, symbols may pose significant constraints. A common dubbing strategy, according to Chaume (1997), is to simply not translate the verbal reference if offering an explanation would be practically infeasible. A large part of visual cues in Disney films in particular, Vignozzi (2016) writes, comprises visual puns. These visual references are usually a type of index, and are used to convey humour as well as maintain young viewers' attention. As such, it is generally essential to convey visual puns in a dubbed product. Whatever the role of the gesture or action, however, visual references constitute an influential component of film that requires attention in the dubbing process.

It is important, then, that the dialogue does not contradict any gestures, positions or movements seen on screen, but gestures and actions are not the only visual codes that carry meaning. After all, Monaco (2013) explains, the producers, directors and actors of films often orchestrate the visual codes with great attention to detail. The *mise-en-scène*, or organisation of everything seen on screen, of a shot or scene, as well as the montage of shots and scenes, is usually designed to evoke certain emotions or sensations among the audience, and an understanding of this quasi-language of film helps observers to clearly formulate and analyse the film's meaning. For Monaco (2013), mise-en-scène and montage are both forms of the syntax of film: the former in space, giving authority to the subject in front of the camera and covering issues of what to show and how to show it effectively; and the latter in time, giving authority to the filmmaker and concentrating on the issue of how to present shots within the context of the film. Viewers absorb a picture in much the same way as they read a book, except reading a picture is a largely unconscious process. Viewers read pictures using saccades, or minute move-

ments of the eyes, at the speed of about a twentieth of a second, which allows them to focus on every part of the picture in turn to understand the picture. This process establishes only diegesis, or the express or direct meaning of the screen, to complement the indirect meaning expressed in dialogue or other art forms incorporated in the film (Monaco 2013). In this sense, the denotative aspect of an image is the great strength of the medium of film when compared to other media. Monaco (2013) facilitates the analysis of denotative meaning in film by identifying three primary elements of an image: line, colour, and form. These elements can be manipulated through lighting. Moving pictures, such as film shots or scenes, additionally involve the elements of camera distance, focus, angle, and movement. These elements are the building blocks of film syntax, thus forming an important part of any thorough analysis of a film product.

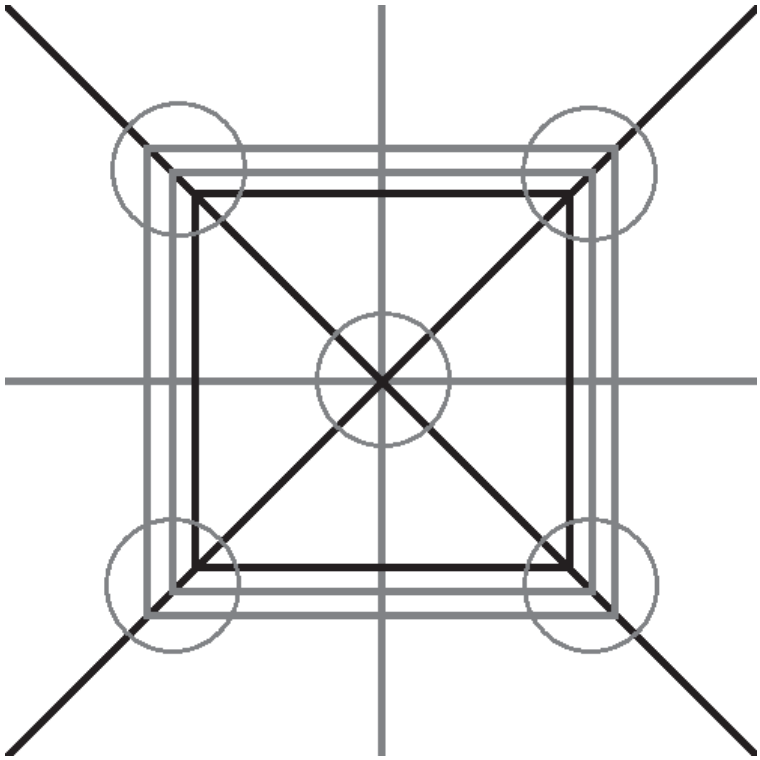

FIGURE 6 The structural skeleton of a square (adapted from Arnheim 1974: 13)

Arnheim (1974) describes the specific roles and functions of these elements. According to him, our perception is based on rules, one of the most prominent of which involves the structural skeleton (see figure 6). Every object has a structural skeleton, and other objects placed on or next to an object are perceived in relation to that object. If an object is placed on one of the main intersections of the structural skeleton of another object (i.e. within the circles in figure 6), it is interpreted as stable, and if it is placed anywhere else, it is interpreted as mobile or temporary. Structural skeletons are the simplest structure possible for a given object, but they are not permanent: if an object is tilted to one side far enough, for example, it flips or alters its structural skeleton. Similarly, size, colour and direction work differently visually than physically. Interpretation is not based on shapes, but rather on the dynamic interplay of shapes that create certain effects. For example, direction or movement upwards indicates victory, while a downwards direction or movement indicates defeat; an object placed high on the screen looks heavier than an

object placed low (as influenced by our perception of gravity); dark objects are usually processed as background objects; and colours with long wavelengths (e.g. red and yellow) represent expansion while colours with short wavelengths (e.g. green and blue) represent contraction. In addition to discussing the psychological effects of elements such as movement and location, line, colour, and form, Arnheim (1974) also defines two principles that govern our interpretation of a visual code: the principle of simplicity dictates that we interpret shapes to be as simple as possible, so as regular, equal and symmetric as permitted concerning vertical and horizontal orientation, a common centre, angle, and parallelism; and the principle of dynamics, which counterbalances the principle of simplicity, because the human mind strives for both tension heightening and tension reduction. Dynamics consists of directed tension, created by, for example, obliqueness, asymmetry and unbalance. The tension between these principles is the basis for our interpretation of images, and the effects of the images are the basis for our interpretation of the film as a whole. These strong and unconscious effects on our interpretation of an image are important to consider when analysing dubbed film products.

3.4.2 The aspect of synchrony

The aspect of synchrony concerns Chaume's (2004, 2012) variables of lip synchrony and isochrony, and focuses on the relationship between a character's mouth movements and the lines that character speaks. In the original-language animated product, the mouth movements seen on screen have generally been adjusted to the words and intonation expressed by the voice actor. A dubbed version does not have this luxury: here, the spoken lines must be adjusted to the mouth movements instead. The unit of analysis for this aspect is usually the syllable, rather than the line, to facilitate a more detailed and numerically valid analysis of a dubbed version's synchrony. Much like in the musical aspect of singability, however, not all syllables are equally important. The primary focus of analyses of synchrony lies on those syllables that are spoken as the character's mouth movement can reasonably be identified on screen, according to criteria such as visibility of the mouth (it would be impossible to analyse synchrony if viewers cannot see the character's mouth) and character distance to the camera. Synchrony is most important in close-up shots, to repeat Chaume (2012), but thorough analyses may also include syllables sung during which the mouth is visible but further away. After all, the treatment of those syllables in the dubbed version may also contain relevant information for the current research purpose, and in animated material (as opposed to live-action material), the movement of a character's mouth may be clearly distinguishable even at a great distance. In addition, the relevance and extent of synchrony depends very much on the animation style: it is significantly more relevant for semi-realistic 3D-animated films such as Disney's *Moana* and *Frozen*, for example, but perhaps less so for older, hand-drawn animated films, such as *Snow-White and the seven dwarfs*, or films starring anthropomorphic animals, such as *Bambi*.

A natural first step in an analysis of synchrony is to determine per line – or even per syllable, if that is practically feasible – whether the character's mouth can actually be seen and distinguished meaningfully. A researcher can design a system in which per line or syllable, the mouth is classified as, for instance, not visible, visible, close-up, or extreme close-up. Oosthuizen (2019), for example, employs a well-defined system of 'close-ups (face or face and shoulders), medium close-ups (visible from the chest up) and medium shots (frame cut-off at the waist or hips)'. Syllables sung when the mouth is not visible are not relevant for this aspect, while syllables sung when the mouth is

visible in a close-up shot may generally be deemed important – but usually only if the syllable is sung on a long or stressed note. In the titular line 2 of 'Do you want to build a snowman', for example, which is sung over a close-up of Anna's face, the most prominent syllables, synchronically, are 'snow-' and '-man', since those are sung on crotchets rather than quavers (and thus lasting twice as long as the other syllables) and are among the highest-pitched notes in that line. But because of the clear view of the Anna's mouth as she sings this line, the syllables 'do' and 'want', with their long, quite distinct vowels /uː/ and /ɑː/, and 'build', with its bilabial consonant /b/, can also be easily identified. While those syllables should also be deemed important, however, they are not as prominent as the final two syllables of the line. A system can also be designed to determine the prominence of a syllable, then, by assigning values to syllables on the basis of note length and pitch (e.g. 1 for quavers, 2 for crotchets, and 4 for semibreves; 0 for a low pitch relative to the melody, 1 for a medium pitch, 2 for a high pitch) and mouth visibility (e.g. 1 for a visible mouth, 2 for close-ups, and 4 for extreme close-ups, where little else than the character's mouth can be seen). Although such systems may seem needlessly detailed and necessarily arbitrary to some extent, they facilitate a systematic data collection phase and gather data that is easy to compare.

After the visible syllables have been described in the source language product and the importance of those syllables has been determined, the shapes of the singer's mouth can be compared to the sounds spoken or sung in the dubbed version. Differences between the mouth movements seen on screen and the syllables pronounced by the voice actor may be nonexistent, minor, or major. Nonexistent differences are fairly self-explanatory: they involve sounds that are pronounced (nearly) exactly the way the character on screen seems to do. For example, one prominent syllable in line 8 of 'Do you want to build a snowman' ('And now we're not') is, roughly, /nɑːt/. The Dutch version translates this syllable with the sounds /dɑt/, which is practically identical on a synchronic level (/n/ and /d/ are both alveolar and vowel length matters little, synchronically, in sung syllables). Minor differences include vowel changes that differ only in degree of closeness and that are not front (e.g. /uː/ to /ɔː/), or consonant differences that do not add to or deduct from the consonant cluster or introduce or remove bilabial consonants. Major changes include changes to front vowels greater than one degree on the vowel chart (e.g. close /i/ to open-mid /æ/), as well as any differences in bilabial consonants and changes from labiodental consonants to vowels (e.g. /v/ to /ɛ/). The other prominent syllable in line 8 of 'Do you want to build a snowman', /naːʊ/, is translated in Dutch with the sounds /ɔːm/: this shift from the open front vowel /aː/ to the back vowel /ɔː/ is major, as is the introduction of the bilabial consonant /m/ at the end of the syllable. One could regard this as two major differences, but since both differences are part of the same syllable – and since audiences feasibly consider only syllables as units, rather than the individual sounds that make up speech – they constitute a single major difference. Although it might be valuable to investigate differences on the level of sound, differences between the original and dubbed versions should be based on the syllable in order to not represent matters unfairly. These steps result in a comprehensive analysis of the synchronic differences between the original and the dubbed version.

3.4.3 The aspect of visual deixis

The aspect of visual deixis involves all verbal references to the images shown on screen. This ranges from Chaume's (1997) kinesics (i.e. the role of gestures in communication) and cultural signs to an adaptation of linguistic deixis (Levinson 2004) to mean verbal

references to visual cues (e.g. the character looking in a certain direction or at a certain object when singing words involving that direction or object). This aspect is quite relevant in most animated films, since animated genres generally involve more elaborate gestures than live-action genres (Vignozzi 2016). The unit of analysis for this aspect is the line, and the simplest analysis of visual deixis in animated films concentrates on verbal references for which visual context is both required and provided – in other words, deixis involving visual codes. The first line of the song 'For the first time in forever', for example, is 'The window is open and so is that door', and as Anna sings those words, she looks first at the window and then at the door as servants are opening them. This line, then, involves two expressions that require – and are provided with – a visual context for the audience to interpret them satisfactorily. Dubbed versions rarely change the visual codes, so they need to respond to these visual cues in some way in the dubbed lyrics. The Dutch version translates the above line as 'De ramen gaan open en kijk die deur' ('The windows open up and look, that door'), thus choosing to preserve both references to the visual codes. However, retention of an explicit reference to visual cues is not the only strategy dubs employ: the reference could also be implicit rather than explicit (e.g. the lyrics do not involve a direct reference to the visual cue but the images do contribute to the meaning of the lyrics); it could be retained partially or altered (e.g. in line 49 of 'Let it go', Elsa sings 'Let the storm rage on' as the camera zooms out to show a panorama shot of her ice palace, stressing the power of her ice magic, while the Dutch version translates this line as 'Vrij en onbevreesd', lit. 'Free and unafraid', concentrating instead of Elsa's open, embracing posture); or it could be removed altogether.

Although such direct references to visual cues are usually quite obvious and integral to the song, other references may not necessarily be so clear-cut. A more subjective variable, for example, is the metaphor expressed through a combination of verbal and visual means. This does not involve colour scheme, lighting, or framing (as such elements are covered by the aspect of imagery), but rather more direct metaphors. Line 9 of 'For the first time in forever' is a good example: Anna sings 'Wow am I so ready for this change' as she is looking at the white sails of the ships that are sailing into the city. Ships and travel are generally seen as metaphors for change, and in this line, too, the white sails represent the change Anna is expecting to see. This type of visual deixis, where the singer refers to matters seen on screen in a more metaphorical way, is more difficult to identify (because it is more open for interpretation), but it offers valuable insights into the meaning and atmosphere expressed by the song. Since these references are less tangible, however, their impact on the audience's interpretation of the song and the film is more implicit, and they could therefore be deemed less important than direct visual deixis. This depends, of course, also on the style and genre of the particular film and song concerned. Other elements that may be found valuable to investigate include the use of gestures or the characters' facial expressions when speaking. These elements, too, express mostly emotions or sensations (such as worry or joy) rather than direct references (such as opening doors and windows). Although the implementation of such gestures and expressions might impose fewer restrictions, audiences will generally notice (and may find it jarring) if, say, an anguished facial expression is accompanied by a line expressing joy. These less restrictive visual cues are appropriate to incorporate in a more elaborate analysis of the aspect of visual deixis.

Any analysis of visual deixis begins by identifying instances of visual deixis in the original version. The line concerned may be underlined, for example, and a brief description of the visual cue should be given to explain how the verbal and visual codes are related in that particular situation. In case of an analysis that involves multiple vari-

ables concerning this aspect, it may also be prudent to describe the specific type of visual deixis: direct, metaphorical, gesture, facial expression, or other, if relevant. Not every line will involve an instance of visual deixis – in fact, there are plenty of songs that have no visual deixis at all. Once all instances of visual deixis have been identified in the original version, the corresponding lines in the dubbed version can be compared to the visual codes to determine how the visual cues have been addressed in the dub. Possible strategies include retention of the reference, removal, alteration or partial retention, and replacement. Since the effect of the microlevel dubbing strategy depends on the type and prominence of the instance of visual deixis, an important next step is to assess the prominence of every instance of visual deixis. This is difficult to quantify, but should at least be based on the type of visual deixis and its prominence on the screen (in terms of size and distance to the camera, lighting and colours, visual gravity, duration, and other elements that guide our perception, as explained more thoroughly in sections 3.4.1 and 3.4.4). Of course, if the analysis covers only one type of visual deixis, this step is less important, since the prominence of an instance of visual deixis depends largely on its type. These steps result in a systematic discussion of the relation between the lyrics and the explicit visual cues concerning those lyrics, and offer insights into the treatment of the visual codes in the dubbed version.

3.4.4 The aspect of imagery

The aspect of imagery concerns the implicit, connotative relationship between the lyrics and the visual codes. The visual elements of a song in an animated musical film affect how audiences interpret the lyrics, and the lyrics affect how audiences interpret the visual elements. The primary variables for this aspect include colour, form, line, and lighting (Arnheim 1974), which together constitute the mise-en-scène of the screen (Monaco 2013), as well as the montage (Monaco 2013). The mise-en-scène variables address the image in relatively objective detail, while montage concerns the meaning of the transitions between shots and thus embodies the diachronic element of film (Monaco 2013). Colour mostly affects emotion. The sensations evoked by colour are not shaped by culture (Arnheim 1974): red is always exciting, green is always refreshing or natural, and blue is always cooling and connotes water. Similarly, form, or shape, affects the mood of the audience: round shapes (such as the snow in ‘Let it go’) generally look more accessible and friendly than shapes with sharp edges (such as the Gothic windows and towers of Elsa’s ice palace in ‘Let it go’). Lines have an effect on the harmony of the image: straight lines (such as a horizon at a calm sea) look more stable than curved or crooked lines (such as a stormy sea). Lighting can be used to focus the audience’s attention: audiences focus on the objects of contrastive lighting. In addition, brightness evokes a sense of peace or innocence, while darkness implies death, sadness, or fear. These four variables are the prime drivers of Arnheim’s (1974) principle of simplicity: the fewer colours and the more pure those colours are; the fewer angles; the fewer lines can be identified; the more evenly the lighting is distributed – the simpler the image. Simple images express orderliness and balance. Montage involves both the duration of a shot and the transition to the next shot. A series of short shots following each other in rapid succession, for example, looks uneasy and hurried, while a long, panning shot that gradually transitions into the next shot may invoke peace or, conversely, suspense. The effects of these variables are not necessarily clear-cut and generally require some interpretation of the researcher.

More extensive analyses could incorporate more, and equally important, variables. To analyse the focus of the screen in more detail, the research might include variables such as shot size, focus, and camera position (Hirvonen & Tiittula 2010). Such variables, focusing on how the shot is framed and how the camera moves, help researchers determine what the most important elements of the image are; and additionally, striking features, such as shaking camera movement (to indicate confusion or haste) or extreme close-up shots (e.g. to stress the subject's importance), can be interpreted in the light of their relation to the lyrics. Another relevant variable is proxemics (Chaume 1997), or the use of space in communication. Physical distance between characters often reflects the relational or psychological distance between the characters or their ideologies or viewpoints. In the song 'For the first time in forever (reprise)', for example, Elsa continually attempts to increase the distance between her and Anna, while Anna attempts to close the distance. This can also be seen in the directions they are facing: Elsa faces away from Anna but Anna almost continuously faces Elsa. The lyrics reflect this opposition, too: Elsa wants Anna to leave her alone, while Anna wants Elsa to come with her. In this example, it may be obvious that character distance and gaze is an integral part of the song's narrative, but the relation between image and lyrics may not always be so clear-cut. In 'Fixer-upper', for example, Kristoff and Anna are as close to the trolls as the trolls are to each other, but they have quite different aims from the trolls. Here, other visual tools have been used to mark that distinction, such as facial expression, mise-en-scène (e.g. framing only the trolls or only Kristoff's face), and the design and clothing of the characters. Although individual variables are quite important, then, thorough analyses can only be complete if all variables are considered.

A detailed discussion of imagery may start with the variables related to the camera and the frame: shot size and duration, focus, camera position, and camera movement. That allows the researcher to assign values to the subjects and objects of the screen. The researcher may even wish to adopt the shot, rather than the line, as a unit of analysis (Oosthuizen 2019). Then, the most important visual elements (i.e. the subject of the shot and any other highlighted objects) can be investigated in more detail according to the mise-en-scène variables and any other variables the researcher chooses to include. When this discussion has been completed, the relationship between what is expressed in the lyrics and what is expressed visually should be described either in detail, or – and perhaps preferably, since it is arguably more structural – per line and according to a system similar to the one described in section 3.3.5. For this aspect, too, the lyrics can illustrate, amplify, or provide disjuncture for the visual codes (based on Kaindl 2005). Naturally, such classifications are still based primarily on a qualitative analysis, as it seems impossible to quantify the aspect of imagery to any satisfactory extent. The next step is to analyse the relation between the lyrics and the visual content in the dubbed version according to the same loose system. Whatever the specific system used, it is important to employ the same system in the same way when analysing the dubbed version. This system of illustration, amplification, and disjuncture offers a quick overview of differences between the dubbed version and the original version: for instance, the original version of 'In summer' comprises 12 lines that are illustrated by the visual codes, 9 that are amplified, and 8 that have a disjunctive relationship with the visual codes, whereas the Dutch dubbed version replaces three instances of disjuncture with amplification. This does not tell the entire story, of course, so it is quite important to also analyse where these differences occur and how, exactly, the new lyrics work together with the visual content, to understand how the relation between the lyrics and the

visual content has truly changed. Although numerical tools may aid the analysis of imagery, it is essential to also analyse the findings in greater and more qualitative detail.

3.5 The verbal side

This section details the verbal side of the triangle. It is worth pointing out that the verbal side, like the musical and visual sides, does not change. In translation, the words themselves change, but the three aspects analysed on the verbal side of the triangle (i.e. sense, style, and mood) do not necessarily. The verbal side is not the text itself, just like the musical side is not the music itself and the visual side is not the image itself. The sides of the triangle of aspects simply represent collections of variables to analyse and compare. Section 3.5.1 first discusses relevant research into literary theory and literary translation, and sections 3.5.2 to 3.5.4 address each aspect on this side (i.e. sense, style, and mood) in greater detail.

3.5.1 Narrative and literary translation

The last few centuries – and certainly since the development of translation studies as an academic field – the novel has been perhaps the most prototypical form of literature, and has thus been the main focus of literary criticism (Leech & Short 2007). Many other narrative genres, including musicals, share many elements of storytelling with the novel (Dyer 2012), so literary criticism of the novel is a valuable source of context for musical analysis, too. Forster (1927) explains that the most central element of the novel is its story: it is what creates the characters, what allows for the development of a plot, and what establishes a recognisable rhythm and pattern that captivates the reader. For Forster (1927), patterns concern the shape of a plot: for example, an hourglass pattern indicates a story of two protagonists who start out far away from each other, have a confrontation in the middle of the novel, and end again far away from each other. Such patterns help readers identify and understand the implicit, connotative meaning of the story, and this understanding leads to a sense of purpose and an appreciation of the story's events (Kemp 2010). According to Kemp (2010), the development of the characters – especially the protagonist and antagonist – as well as the incorporation of certain themes into the narrative through motifs and symbolism, contributes significantly to the development of the story's pattern. Most stories follow a structure that can be divided into six steps (Labov & Waletzky 1967):

- the abstract comprises an initial summary, often presented by the title or the opening paragraphs;
- the orientation introduces the setting;
- the complication introduces the narrative itself and establishes the narrative's driving conflict;
- the resolution solves the conflict to achieve a satisfying conclusion;
- the coda constitutes the end of the narrative; and
- the evaluation is a phase that is present in all other steps, and makes the reader instinctively wonder if it is worthwhile to read on.

These steps can also be identified in *Frozen*: 'Frozen heart' presents the abstract, the film up to 'Do you want to build a snowman' introduces the setting, 'Do you want to build a snowman' itself constitutes the complication – or alternatively, the scene where

Elsa freezes the ballroom and flees the palace might be seen as the complication, depending on your interpretation of Labov & Waletzky's terms – the resolution is starts when a frozen Anna thaws again, and the coda is the final scene, where the inhabitants of Arendelle are ice-skating in the palace courtyard and the song 'Vuelie' concludes the film. This structure involves not only the narrative itself, but also how the audience engages with the material. The answers to the audience's questions during their evaluation of the text depend not only on the actual story presented, but also, and perhaps more importantly, on the pattern they recognise, the characters they identify with, and the metaphors and symbolism that structure the narrative (Kemp 2010).

Within translation studies, the literary aspect was introduced as a specific area of focus in the 1960s, and concerned at first mainly the expressive function of texts (Levý 1963, in Munday 2012). Levý concentrates on poetry translation and regards as the purpose of literary translation the equivalence of aesthetic effect. Later literary translation theory, on the other hand, concentrates on stylistic shifts rather than equivalence: a translated text presents a 'split message coming from two different addressers' (Schiavi 1996: 14, in Munday 2012: 95) that inevitably results in a narrative or poetic style different from the original text. Generally, however, a translated text is not the product only of a translator's intervention, but also of other agents, ranging from literary agents to proofreaders to graphic designers (Jansen & Wegener 2013) – thus the message is split into more fragments, and stylistic shifts can be attributed to several, often nameless, agents working in the multiple translatorship of the text. One direction that the analysis of style in literary translation has taken concerns the presence of a translator's style in the text, and to what degree it masks the original author's style (Malmkjær 2003, in Munday 2012). The purpose of such studies is to identify common signifiers of translational style: is there a style that can commonly be associated with translated texts? This is also something audiovisual translation has been concerned with (Pérez-González 2014), and a research area that the triangle of aspects may aid quite effectively. Perhaps the most important development in translational stylistics for the triangle of aspects in this regard is the analysis of markedness, or the relative dominance of certain lexical and syntactic structures (Battistella 2015). Whereas unmarked linguistic structures are the forms that adhere to the common linguistic norms of a language, marked structures generally sound unnatural or stand out to native speakers. The key, according to Munday (2012), is to uncover the reason for any marked structures included in a translated text. This, however, cannot be the primary focus of product-oriented research: Jansen & Wegener (2013) argue that the question of who did what, why, and how is rather the task of process-oriented research. Product-oriented, causal (Chesterman 2007) translational stylistics research focuses on other issues, such as the effects of the marked structures on the text, instead. It has been a central notion in the development of the triangle of aspects to focus on identifying marked style and assessing the effect of that marked style on the text.

Translation theory on narratives has also been a topic of discussion among translators of literature themselves (Temple 2018). The translators' stories collected by Temple stress the importance of capturing the original author's voice, or idiosyncratic style, in the translation. The plot and characters are provided by the author, so translators should be concerned primarily with style, recreating in a different language the tone or cadence that makes the author's delivery of the story worth translating (Novey 2016, in Temple 2018). Nabokov (1941) also acknowledges the importance of style when discussing requirements such as translator fluency in both languages and the translator's responsibility in understanding the original author's style and story. The worst offence a literary

translator can commit, according to Nabokov (1941) – apart from rewriting a literary work to suit a certain ideological narrative – is to be ignorant of the work's meaning and style. Szirtes (2016, in Temple 2018) even claims that for him, a novel's style is more important than its narrative: narrative follows naturally when an appropriate style has been found. The approach to style differs between translators. Some (e.g. Polizzotti 2018, Vergnaud 2018, both in Temple 2018) believe that a faint trace should remain in the target text of the fact that a translation process has taken place – translators are artists in and of themselves, and that fact should be acknowledged. Marcu (2018, in Temple 2018), by contrast, stresses the importance of the invisibility of the translator: the voice, tone, and emotions of the original author should be found in every sentence of the translation. This disagreement seems itself to be a matter of translational style: they represent different approaches to and ideas of translating style in literary works. These insights emphasise that it is important for translation scholars to concentrate on the causes and effects of stylistic changes, as this will also help translators determine translation strategies.

Style, then, is perhaps one of the most important components of translating literature, but it is difficult to define. According to Leech & Short (2007), style can be described as a message conveyed by how the language is used, rather than the language itself: by the frequency and application of certain linguistic features, especially when compared to the frequency and application of those features in the language as a whole. In this sense, a style consists of a series of instances of language use, which Johnstone (2009) calls stances: 'the methods [...] by which interactants create and signal relationships with the propositions they utter and with the people they interact with' (Johnstone 2009: 32). Repeated sets of stance-taking – or choosing which linguistic features to prioritise over others in a specific situation – result in styles that may be associated with certain situations (in which case the style is called a register) or identities (such as dialects or idiolects). People can draw on existing generalisations on stance when talking, thus assuming particular well-known styles (Johnstone 2009), such as formal versus informal registers or regional dialects. In fiction, a character's identity, which Johnstone (2009) calls the ethos, is constructed in large part through their dialogue as a result of their style. The aim of stylistic analysis in fiction is to 'find the artistic principles underlying the writer's choice of language' (Leech & Short 2007: 77), and conducting such an analysis helps us to 'explain and justify the intuitive reactions of a reader to a fictional dialogue' (Leech & Short 2007: 262).

Such reactions are based on the notion that certain linguistic features carry certain connotations. Although this implies that style can be studied quantitatively, it is realistically impossible to make an exhaustive list of all linguistic features of a text: languages are too complex and open-ended for that (Leech & Short 2007). Nevertheless, Leech & Short (2007) present a quite extensive list of topics that could be considered when analysing the style of a work of fiction, ranging from the lexical (e.g. is a word simple or complex; formal or colloquial; general or specific; emotive or referential) to the grammatical (issues such as sentence type; sentence complexity and length; structure of noun and verb phrases) to figures of speech (e.g. repetition; rhyme; neologisms; logical connections between sentences; attitudes and style shifts per character). There is no infallible way of selecting which of the features that Leech & Short (2007) present in their checklist are most important: for that, the researcher should first become aware of 'the artistic effect of the whole, and the way linguistic details fit into this whole' (Leech & Short 2007: 60). In other words, the relevance of the stylistic features depends on ele-

ments such as narrative, genre, and purpose of the work as a whole – and, in the case of translation, the *skopos* of the project.

For each of the stylistic features selected for analysis, a researcher may then adopt any of three approaches: they may determine the statistical deviance from the norm (i.e. how common is this feature normally and how does that differ from the use of this feature in this text?); the (psychological) prominence of the features within the text (i.e. what is the psychological effect of the use of this feature on the reader?); or the literary relevance of the features for the work (i.e. what is the metaphorical or narrative effect of the use of this feature on the text?). Such an analysis – implementing whichever stylistic features are most relevant, and focusing on an approach that suits the current research question – is quite versatile while still offering an exceedingly comprehensive system for researchers to structure their research with. Although Leech & Short (2007) themselves, too, admit that it is generally infeasible to aim to study all linguistic features they mention, it is valuable to define style with this level of detail, and their checklist of stylistic features is essential for any study of style. In the sense of these studies and the experiences of literary translators themselves, then, style seems to be as much a part of the meaning-making code of a text as the actual semantic and pragmatic meaning is.

Even more so than style, however, meaning is difficult to quantify, and if attempts were made, the number of variables would soon exceed all bounds of reason. Nevertheless, a contextualisation of the concept of meaning can be valuable, and this is exactly what linguistic research into semantics and pragmatics offers. Wardhaugh (2006) defines four types of proposition that a unit of meaning, or an utterance, can express:

- a constative proposition is an utterance that can be either true or false;
- an ethical proposition is an utterance that functions as a guide for behaviour or ethics;
- a phatic proposition is an utterance that is used for affective value rather than propositional content, establishing a connection between the speaker and the listeners rather than conveying information; and
- a performative proposition is an utterance that realises an action in and of itself, merely by being uttered – for instance, the speaking of the phrase 'I now pronounce you husband and wife' is in itself what technically makes the objects husband and wife.

It should be noted that the last category is significantly rarer than the other three. According to Wardhaugh (2006), these propositions form the semantic core of an utterance, determining the utterance's truth conditions regardless of form or realisation. Usually, however, an utterance needs to not only define truth conditions, but also convey a specific meaning. In expanding the semantic meaning of an utterance beyond its proposition, then, speakers usually observe four maxims, or rules that ensure that the cooperation principle of language is met (Grice 1975, in Wardhaugh 2006):

- the maxim of quantity requires the speaker to be as informative as is needed – no less and no more information should be conveyed than what is strictly required in the specific situation;
- the maxim of quality requires the speaker to not express utterances that are false or for which they have no evidence;
- the maxim of relation requires the speaker to be relevant to the current topic and situation; and
- the maxim of manner requires the speaker to be concise and orderly, and to avoid ambiguity.

Like the proposition types described above, Grice's maxims also fulfil a pragmatic function in communication. If these maxims are followed, utterances can be used to communicate successfully by expressing what the speaker aims to express in a way that is appropriate for the situation (Wardhaugh 2006). These admittedly quite basic structures can be used to organise or understand the meaning of a text in greater detail, offering insights into different layers of meaning and, perhaps, even different features of style. Although the relevance of such linguistic structures to analyse differences in meaning between a dubbed version and the original version might seem limited, it is important to have the option to use them, should the need arise.

3.5.2 The aspect of sense

The aspect of sense concerns the semantic and pragmatic, denotative meaning of the lyrics, as well as those connotations that pertain to implications characters make – it thus concentrates only on what the characters mean to express and does not consider connotations pertaining to narrative themes, narrative development, or metaphors. Such issues are instead part of the aspect of mood. Since the semantic and pragmatic meaning of a line or sentence is exceedingly difficult to quantify without either setting up a far more detailed model than is humanly feasible or grossly misrepresenting or reducing the meaning, the analysis of this aspect is primarily comparative. As a result of the relatively qualitative nature of this aspect, then, the researcher ideally has an excellent command of both languages involved, and even, if relevant, of the registers and dialects involved. In addition, the interpretation of the semantic and pragmatic meaning of the lyrics needs to consider the context. Although the unit of analysis for this aspect is the line, a single line does not always encapsulate a single unit of meaning. Semantic or pragmatic meaning may be distributed across multiple lines, and may even straddle the edges of the song: a single message may be expressed in some of the song's lines combined with some utterances that are not part of the song, uttered either before or after the song, or during the song but not as part of the official lyrics. The song 'Fixer upper', for example, begins with the lines 'What's the issue, dear? / Why are you holding back from such a man?'; it is important to analyse the semantic and pragmatic meaning of these lines in the light of the brief conversation preceding the song, in which the trolls (one of whom is singing these lines) attempt to convince Anna (the addressee of the lines) to marry Kristoff and Anna politely declines. If a researcher were to ignore this context, they might draw different conclusions on the uncomfortableness of Anna's situation and the straightforwardness and single-minded focus on love that the trolls exhibit. A thorough analysis of context is as important as developing an understanding of the lines themselves.

Although the analysis of sense is inherently qualitative and can, to some degree, vary from researcher to researcher, there are several variables that help establish a more structural foundation. One way of categorising semantic and pragmatic messages is according to proposition: to investigate whether the line (or series of lines) has a constative, ethical, phatic, or performative function. This offers insights into certain character traits, communication strategies, or the aims and intentions of the singers, but its relevance depends also on the prevalence of those proposition types in the language in general, in order to assess whether the use of a specific type of proposition is normal or should be analysed in more detail. Such proposition or function categories could also be defined differently: a line may also 1) express needs or wants (an ethical proposition); 2) transfer information (a constative proposition, focused on the object); 3) express feel-

ings (constative or ethical, focused on the subject); or 4) adhere to social etiquette (a phatic proposition). This categorisation does not include performative propositions, since those are quite rare. If they are to be found relevant, however, they can easily be included as a separate category. In addition, the researcher may wish to assess the illocutionary and perlocutionary forces of utterances (Searle 1999, in Wardhaugh 2006): illocutionary force concerns the speaker's intention, while perlocutionary force concerns the effect of a speech act on the listener. This system of focus on investigating, respectively, the speaker and the listener provides a clearer understanding of individual characters. Another variable that could be used is Grice's maxims: do the semantic and pragmatic messages adhere to the maxims of quantity, quality, relation, and manner, and if not, what does that mean for the character and the message? Breaking maxims may introduce tension between characters, it may be a character trait, and the effects may be confusing, mysterious, humorous, or perhaps something else entirely. Ultimately, however, these variables only categorise and summarise the functions of the lyrics' sense, but do not interpret the meaning itself. While helpful, these variables are merely tools to aid the researcher in their interpretation of the lyrics' sense and are not intended to provide a very useful analysis when used on their own.

In a practical sense, then, it is not important to describe the sense of the lyrics in great detail. The sense, after all, is expressed most concisely in the lyrics themselves. It is more valuable, instead, to make notes on insights or realisations concerning the meaning of the lyrics, or on the more quantitative analysis according to the variables described above, if relevant. The main analysis of the aspect of sense is, as described before, comparative: it concerns a comparison per line of the meaning of the dubbed version to that of the original version. Differences may be categorised according to any of the variables used, and they can be described on a more qualitative level using a system of no, minor, and major differences. A dubbed line does not include any differences to the original concerning the aspect of sense if it expresses the same message using the same pragmatic codes and the character makes the same implications as in the original. Minor differences include eliminated or added implications, shifts of tone, and changes to parts of a denotative message. For example, in line 1 of 'In summer', Olaf sings 'Bees will buzz'. In the Dutch dub, however, he sings, 'Bij zoemt blij' ('Bee buzzes happily'), making explicit the notion that the bee is happy, which may be considered implicit or even absent in the original. This is a minor difference because it does not change anything about the overall message of the line, but it does constitute a change. Major differences include eliminated or added denotative messages. A good example is line 19 of 'In summer': 'Winter's a good time to stay in and cuddle', translated as 'Ik zit elke dag op een zonnig terrasje' ('Every day I sit on a sunny terrace'). Here, the meaning is quite different indeed (in this case, to retain a visual pun and rhyme of the following line). Lastly, context is also important in the comparison between the original and the dubbed version. For example, line 23 of 'In summer', 'I like to hold on to my dream', is dubbed as 'Met heel veel drukte en gehaast' ('Filled with bustle and hurrying'): this may seem like a confusing major change, but it is the result of a partial semantic transfer from line 22, 'When life gets rough'. In this instance, then, the meaning of two lines was switched around, retaining the full meaning across multiple lines even though it might seem like a major change if line 22 were analysed in isolation. Identifying no, minor, or major differences per line may seem difficult, then, but it allows for a more structured qualitative discussion that is essential to any analysis of meaning.

3.5.3 The aspect of style

The aspect of style concerns the stylistic features of the dubbed version, ranging from the registers the characters use to specific idiolects and idiosyncrasies. This aspect also requires a significant amount of interpretation and qualitative description on the researcher's part, following certain parameters and variables. The unit of analysis is again the line, and on the basis of the word choices (as compared to other words that could have been used instead, as well as to the other words that the character uses) and syntactic structure, a register or idiolect can be defined. For example, line 12 of the song 'For the first time in forever', which is 'For the first time in forever', indicates, through its use of the word 'forever' rather than, say, 'a long time' or 'all those years', a playful, colloquial, and perhaps youthful ideolect. The Dutch version of this line is '*Voor het eerst na al die jaren*' ('For the first time after all those years'), and does not express that colloquial, youthful style as strongly as the original version. In its simplest form, the aspect of style in this model determines general levels of politeness and formality, and can also identify any particularly noticeable dialects, sociolects or idiolects of characters. This analysis may follow any and all of the criteria that Leech & Short (2007) list, but should at least consider the complexity of words and grammatical structures and the degree to which certain words or structures are archaic, since complexity and archaicness are common issues in translated texts (e.g. Schröter 2005). Assessing such qualities in words and sentence structures, however, is still a primarily qualitative and at least partly subjective matter, despite Leech & Short's guidelines. For each language, then, parameters should be set up to determine what makes a style formal or colloquial. In English, for example, such parameters include the degree of Latinate vocabulary compared to Germanic vocabulary, as Latinate words are generally more formal than their Germanic counterparts; as well as syntactic complexity, as sentences with multiple relative clauses are generally more formal or literary than sentences with no relative clauses. Still, such trends are rarely consistent, and the level of formality should be assessed carefully – also, ideally, compared to the general level of formality in that genre (e.g. Disney films) or medium (e.g. song lyrics). Noticeable dialects or idiolects are often easier to describe, since they rely on the repeated use of single words, expressions, or sentence structures, but such issues, too, require detailed motivations on the basis of choice of words and syntax.

Similarly to sense, then, it is quite easy to make the aspect of style exceedingly complicated, and it is quite difficult to establish a satisfactory range of variables to determine a character's style with numerical proof. In addition to the complexity and archaicness of the lines' vocabulary and syntax, a character's idiolect or register can depend on the level of emotion expressed by their words (or do they merely refer to things objectively?), the degree of evaluation implied by their words (or do they merely describe matters practically?), the dynamicity of their verbs (or do they merely use stative verbs?), the specific semantic field of their vocabulary, the tenses they use, the number and level of figures of speech they use, accents, repetition, neologisms, and even cohesion, stylistic changes over the course of the song or film, and context (Leech & Short 2007). Such issues, while not always necessary to determine the level of formality, contribute to the characterisation and development of the characters. These variables are not required to determine register – indeed, researchers normally do not have the time to investigate style this thoroughly – but it is important to know that it is possible and that variables are available, should the need arise. In addition, analyses can also consider variables that concern, not the words and sentences themselves, but the tone of voice in

which they are sung: for example, politeness is rarely expressed with spontaneous joy (unless sarcastic, which can also be expressed by tone of voice), so lower and more monotonous tones may be interpreted as more polite. It is also important to note that the aspect of style, as described so far, focuses primarily on the styles of characters, and how those styles shape and present those characters. Another angle is to investigate what roles the styles of characters – or of the songs or film as a whole – perform concerning the artistic motivation of the writers and performers. In what ways does the style of the song or film contribute to the artistic message that is conveyed? For such angles, it is perhaps less relevant to determine individual registers and idiolects, but the importance of evaluating the elements of vocabulary and syntax described above remains.

On a very practical level, a system to aid a stylistic study identifies various values for the variables to be tested, such as vocabulary and grammatical complexity or formality. Indeed, elements of complexity and formality often overlap. Complexity and formality can be divided into the values of 1) simple, 2) average, and 3) complex, which can then be used to assign a value to every line of the original version and the dubbed version. It is also productive to distinguish between vocabulary and grammar, assigning every line one score for vocabulary and one for grammar. In practice, these scores are generally quite similar: there will be very few lines with complex vocabulary but simple grammar, for example, unless it is part of the character's idiolect or the line is a fragment or exclamation. To analyse grammatical structure, it is also important to consider the context: a single line may constitute a straightforward relative clause, but if that relative clause is one of many in a sentence spanning ten lines, grammatical complexity needs to be assessed as such. The qualifications for complexity can be based on Leech & Short's (2007) list of features, but formality – while a more useful element of style for many research purposes – is more complicated to quantify. In English, features of vocabulary formality include the aforementioned number of Latinate terms used, as well as the number of morphemes per word, with higher percentages representing more formal vocabulary. Grammatical formality can be determined by number of dependent clauses, phrases that are not declarative, sentence length, and syntactic variation (higher is more formal). Another measure of formality is sentence directness, determined by the number and type of pronouns used (e.g. the 'polite' vs 'colloquial' second person singular pronoun that many European languages have), as well as the number of hedging structures (more is less direct), the number of concrete names or people mentioned (more is more direct), and the number of passive constructions (more is less direct). More direct structures are generally less formal. In addition, the perceived level of formality may be affected quite strongly by the use of certain geographical accents or dialects. These elements are only based on the largest European languages, however, and may not all be true for other languages, so the researcher might wish to define the most prominent variables of formality (or other stylistic features) in their own language pair. Investigating these stylistic elements for both language versions of the song, and then comparing them, reveals the differences in style between the versions.

3.5.4 The aspect of mood

The aspect of mood, finally, is the aspect that investigates the relation between the lyrics and the narrative codes of the song. In this sense, the term mood is again unrelated to grammatical mood. It signifies the implications of the words sung, the emotional value and the narrative purport. The audience's interpretation of the lyrics is shaped by the

film's story up to that point and the story the song tells; the metaphors and conceits introduced or developed in the song; the way the characters are developed; and other narrative factors. As such, this aspect is primarily qualitative in nature and depends on a thorough description of these elements in the film and song. Although there is some overlap with the other aspects on the verbal side – after all, those aspects also have certain qualitative elements – the aspect of mood has a wider scope, considering the film as a whole, and focuses on narrative conventions and the ways those conventions affect audiences, rather than on the way characters portray themselves through the lines they sing. The most primary variable of this aspect is the film's and the song's story: in musical films, songs generally signify important narrative beats (Dyer 2012) that progress the film's story or further develop its main characters. Such songs typically attempt to express an emotional message as suitable to the story as possible: characters losing loved ones generally sing sad or resigned lyrics, or possibly vengeful lyrics; and characters conquering evil generally sing happy or triumphant, colloquial, and possibly humorous lyrics. In addition, the lyrical content itself is normally connected quite strongly to the story up to that point in the film, referring to matters that transpired earlier in the film, for instance, or using metaphors that were used before. In line 18 of 'Let it go', for instance, Elsa sings 'Turn away and slam the door', referring to the door as a metaphor of shutting people (and specifically, her sister) out, as developed in earlier songs and dialogue. She also refers to earlier events in line 6, 'Couldn't keep it in', which casts her coronation ceremony and escape from the palace in a more personal light. Lyrics may also foreshadow events that occur later in the film, either by direct prediction or by implication. For example, the song 'Frozen heart' foreshadows the danger of Elsa's isolation and magical powers when the ice miners sing 'Beware the frozen heart' (line 35). Every investigation of this aspect, then, should at least involve the lyrics' relation to the film's story.

If one wishes to focus more strongly on the aspect of mood, however, other variables that might be worthwhile to analyse include the roles of metaphors and themes in the song and in the film, the development of the characters singing the song, and the development of the setting, or world, of the film. Firstly, metaphors may represent different things to different characters, or change over the course of the film, and the way they function reveals much about the story's themes and direction. Symbols of positive metaphors for the antagonist may be negative for the protagonist and may oppose the message the film expresses: although in 'Let it go', the storm is a metaphor for freedom to Elsa, it is also the primary source of conflict for much of the film, and to Anna, it represents isolation and emotional distance. By the end of the film, Elsa, too, realises that it is better to be together rather than alone, so to the story of the film, the storm is a symbol of a negative, disruptive metaphor. Secondly, characterisation is a common purpose of songs in musicals. In *Frozen*, most songs develop the characters, and for some songs (e.g. 'Reindeer(s) are better than people' and 'In summer'), it is their primary function. Songs uncover characters' views, thought processes, and emotions, and as such, they are suited particularly well as points of character development. In 'Reindeer(s) are better than people', for instance, Kristoff is introduced as a gruff but ultimately lovable loner, which allows audiences to recognise him as a good character despite his initial anger with Anna (the main protagonist at that point). Thirdly, referring to the setting and developing the layout and history of the world the story takes place in provides a sense of stability and allows the audience to anticipate events. In lines 20 and 21 of 'Do you want to build a snowman', Anna sings 'It gets a little lonely / All these empty rooms', which reinforces the notion that the palace is practically abandoned. This was

implied by the visual code before, but it is impossible to visually show all rooms of the palace simultaneously; mentioning this in the lyrics grounds the song more strongly in a context of abandonment and loneliness. Such elements offer valuable insights into the narrative and the lyrics themselves.

An analysis of the aspect of mood begins with an investigation of the narrative codes involved in the original-language version. This should result at least in a qualitative description of the story and other narrative elements, and can, if the researcher wishes to establish some more quantitative guidance, include, for example, a hierarchical list of metaphors, arranged according to prominence on the basis of how many times each metaphor is used; or a diagram representing characters' personalities and views per scene, story beat, or song. The researcher may even make a reverse storyboard for the film, if deemed relevant. Such lists and tables would provide an insightful overview of the film's and the songs' story, metaphors, characters, and setting, allowing for a systematic analysis of the relation between the lyrics and the narrative codes. Much like the musical aspect of harmony and the visual aspect of imagery, the actual relation between the lyrics and the narrative codes can again be expressed by determining for each line whether it illustrates the narrative (i.e. it expresses the same story points, metaphors, character development, or world development that the song as a whole does); amplifies it (i.e. it introduces new story points, metaphors, character development, or world development that adheres to the general tone of the narrative); or creates disjuncture (e.g. it rejects or undermines story points, interprets metaphors differently, contradicts previous character development, or offers contradicting information on the world) (Kaindl 2005). Although this step is consistent with the aspects of harmony and imagery, however, it might not be as essential to the aspect of mood. The connection between the lyrics and the narrative is generally more obvious than the connection between the lyrics and the music or the visual codes, and can be compared between two language versions simply by comparing qualitative descriptions of relevant narrative issues. For truly thorough narrative-oriented investigations, however, Kaindl's system certainly provides a valuable form of numeric comparison and research method consistency. Whatever degree of focus is found suitable, the aspect of mood offers quite relevant data on the purpose and integration of the song in the film.

3.6 Summary

The triangle of aspects is an analytical model designed specifically for dubbed songs from animated musical films. Developed and tested over the course of several case studies presented in this dissertation, it provides researchers with tools to structurally study the constraints, or aspects, that are relevant to song dubbing for animated musical films. These aspects are organised into three sides of a triangle (see figure 4, in section 3.2.1, above): the musical side, concerned with the musical or sonorous qualities of the lyrics, comprises the aspects of rhyme, rhythm, singability, and harmony; the visual side, concerned with the relation between the lyrics and the visual material as seen on screen, comprises the aspects of synchrony, visual deixis, and imagery; and the verbal side, concerned with the development of the meaning, style, and narrative in the lyrics, comprises the aspects of sense, style, and mood. Most of these variables rely on the line or the syllable as the unit of analysis. The analysis of all aspects together garners a large amount of information describing the differences between two or more language ver-

sions of an animated musical film song. The triangle of aspects allows researchers to investigate a variety of product-oriented translation topics quite thoroughly in dubbed animated musical films, producing new data in a structural manner for a complex audiovisual genre that has not seen much focus yet within translation studies.

4 KEY FINDINGS OF THE RESEARCH ARTICLES

This chapter summarises the aims, findings, and conclusions of the four publications related to this dissertation. Each article has the dual aim of testing the then-current version of the triangle of aspects and offering an analysis and interpretation of the differences between the original-language versions and Dutch dubbed versions of the songs from *Frozen*. The tests and findings of the articles have garnered useful new insights concerning the development of the triangle of aspects as well as concerning the contextualisation of *Frozen*'s characters (discussed in the first article), themes (addressed in the third and fourth articles), and dubbing *skopos* (analysed in the second article). It is hoped that these findings and discussions will lead to more research into the field of song dubbing.

4.1 Characterisation and the introduction of the triangle of aspects

The first article published, *The many voices of Elsa and Anna: Introducing the triangle of aspects for animated musical film dubbing* (Reus 2017), involves the first introduction and development of the triangle of aspects, and tests the model by conducting a case study of the Netherlands (or Dutch, in this article) dubbed version of the song 'For the first time in forever (reprise)'. The case study concentrates on investigating and categorising the differences between the dubbed version and the original in the light of the characterisation of Elsa and Anna. The song 'For the first time in forever (reprise)' was selected because it features both main characters, and it presents a narratively poignant point involving strong character development for both. The article stresses the quantitative tools that the triangle of aspect introduces, and asserts that characterisation is a typical example of a subject that is usually studied qualitatively but could benefit from more (complementary) quantitative data to structure the analysis. 'For the first time in forever (reprise)' comprises 53 phrases (a term that was replaced in later published works by the more familiar and arguably less ambiguous term line), 31 of which are sung by Anna and 22 by Elsa. Narratively, the sisters attempt to solve their differences, which ultimately fails. Musically, the song blends the signature melodies of Elsa and Anna (see figures 1 and 2, in section 2.2 above), but supports those melodies with more complex, dissonant chord progressions to indicate their strife. Visually, the song distin-

guishes quite strongly between the blues and whites of Elsa and the reds and purples of Anna, as well as the left and right halves of the screen, representing, respectively, Elsa and Anna. This visual demarcation of sides reinforces the dichotomy between them.

The case study finds that an analysis according to the triangle of aspects yields quite large amounts of numerical data. On the musical side, rhyme is slightly reduced in the Dutch dubbed version, resulting in individual rhymes being repeated slightly more often. Rhythmically, the dubbed version has 14 extra syllables, all in unstressed positions, divided roughly equally between Elsa and Anna. With regard to singability, Elsa sings more open vowels in the dubbed version than in the original, and Anna sings more open and close vowels, at the expense of open-mid vowels. On the visual side, major synchronic differences involve 31 of the 141 prominent syllables and concentrate primarily on Elsa's lines. Instances of visual deixis are divided quite evenly between the characters (6 for both in the original, and 4 for Anna and 5 for Elsa in the dubbed version). On the verbal side, there are no significant differences between both versions concerning communicative function of the lines. There are also few significant denotative differences, and in the instances where denotative differences exist, the connotations remain generally similar. Stylistically, the dubbed version uses fewer declarative statements and more imperatives for both characters. In the dubbed version, the style is not as colloquial as in the original version, and it uses more old-fashioned or overly formal expressions. As a result of the changes to synchrony and rhythm, Elsa seems to experience greater difficulty expressing herself in the dubbed version, and her style seems less coherent than in the original version. She does, however, appear more open about her emotions. Anna, as a result of differences related to singability and style, undergoes a stronger development in the dubbed version: in the first verse she sounds less confident than in the original version, while she sounds more confident in the final verse. In general, however, translational differences from all sides of the triangle result in both characters appearing slightly less consistent and more uncomfortable in the dubbed version than in the original.

The triangle of aspects analysis is found to offer useful structural tools for a wide range of qualitative analyses concerning the translation product, even though not all variables presented are equally relevant to a discussion of characterisation and the article explains that the model would benefit from further development. In this version of the triangle, the aspect of rhythm categorises syllables in metrical feet, but the added value of that system seems quite limited – especially considering the effort required to fulfil this variable. For the aspect of style, too, the value of the variable of sentence type (declarative, imperative, interrogative, or expletive) seems limited and needlessly labour-intensive. In addition, this early version of the model does not involve a numerical system to analyse synchrony. Although it does count the number of syllables and categorises those syllables according to visual prominence (ranging from invisible to extreme close-up), it lacks a system of assessing the importance of differences (i.e. minor or major). Lastly, this case study also lacks a discussion of the more qualitative aspects of harmony, imagery, and mood, but that was mainly the result of the scope and formal constraints imposed by the publication. Despite these limitations, however, this pilot study of the triangle of aspects provides a comprehensive system to analyse the musical, visual, and verbal constraints that affect the dubbing of animated musical films.

4.2 *Skopos* in *Frozen*

The second article, *Exploring* skopos *in the Dutch dubbed versions of the songs of Disney's* Frozen (Reus 2018), constitutes a triangle of aspects analysis of all songs of *Frozen* and its Netherlands (again called Dutch in this article) dubbed version, and uses the analysis to identify elements that reveal possible focuses or directions that were followed during the dubbing process. This article consciously concentrates on the product rather than the process, because the dubbing process is notoriously difficult to identify and study for those not directly involved in it – and also, obviously, because the triangle of aspects studies the dubbed product rather than the process. The focus on the perceived *skopos* of the dubbed product allows the article to offer a relatively thorough analysis according to the triangle of aspects while also using that data to answer a certain research question. To discuss *skopos*, the article establishes an inventory of differences per side (i.e. the musical, visual, and verbal) and aspect, determines the importance, or value, of those differences, and evaluates the effects of those differences on the dubbed product. It is argued that the sides that present the most prominent differences, or the differences that alter the meaning of the dubbed product the most, may have been deemed least important during the dubbing process. The article does not merely attempt to predict what the dubbing agents must have been thinking, however: it maintains that *skopos* can be established regardless of the individual dubbing agents involved. The process as a whole will almost invariably have had a direction not necessarily determined by any one agent. In this sense, the effective purpose can perhaps most convincingly be investigated by analysing the product, since that is where the differences between the original version and the dubbed version are most coherently apparent.

The analysis suggests that the dubbed versions of the nine songs are most similar to the original on the musical side and least on the verbal side. Musically, the most divergent aspect is rhyme: the dubbed version consistently has more different end-rhymes and fewer repetition than the original version, with the exceptions of the songs 'Frozen heart' and 'Love is an open door'. Rhythm is the aspect most similar between both versions, as the few added or removed syllables are all in unstressed positions. The aspects of singability and harmony also do not differ much, but generally involve more close vowels in the dubbed version, especially in 'Do you want to build a snowman' and 'Fixer upper'. The visual side generally includes quite few differences, too, with the exception of the aspect of synchrony, which is the aspect most different in the dubbed version. This is especially true for the songs 'Frozen heart', 'For the first time in forever', and 'Let it go'. Visual deixis and imagery have generally been retained in the dubbed version, with the exceptions of, again, 'Frozen heart' and 'Let it go'. On the verbal side, no single aspect is more different from the original than the visual aspect of synchrony, but the combination of quite large differences on the aspects of sense and style result in this side being most significantly different in the dubbed version from the original version. Semantically, the greatest difference is a more literal approach in the dubbed version, while stylistically, variation between characters has been reduced and the dubbed songs use more archaic and formal expressions (with the exception of 'Fixer upper'). The article concludes that the main priority appears to have been the musical side: the dubbing process seems to have focused on making the songs sound good and ensuring they are comfortable to sing, at the expense of lip synchrony as well as the verbal elements of meaning, connotation and style.

This article institutes a number of adjustments to the triangle of aspects as introduced in the previous publication, the most important of which are the development of a preliminary model to analyse the importance of synchronic differences, the elimination of metrical feet for the analysis of rhythm – which now involves primarily syllable and stress pattern, but could be expanded to include metrical feet if deemed relevant – and a system for a more structural investigation of the qualitative aspects of harmony, imagery, and mood. The aspect of style, in addition to defining simple, average, and complex structures, also includes some very brief notes on the most important differences, which is a useful way of summarising such findings. This is similar to the presentation of the more qualitative aspects in this study. For reasons of scope, however, this article does not include a thorough analysis of mood, which is instead described briefly and integrated into the analysis of the other aspects, even though it would ideally have constituted a more independent component of the analysis. Overall, the development of the triangle of aspects presented here constitutes a concrete expansion of data collection methods. The article makes recommendations for further research into different animated musical films, different language pairs, and different research topics, in order to generate some much-needed context to guide the interpretation of the results.

4.3 Love versus fear in *Frozen*

The third article, *An icy force both foul and fair: The theme of love versus fear in the Dutch dubbed version of Disney's Frozen* (Reus forthcoming), expands upon the data presented in the previous article to discuss the development of the themes of love and fear in the Dutch (Netherlands) dubbed version, compared to the original, English-language version, of the nine songs. The article highlights the role of the theme of love versus fear in the film and briefly summarises the data collected according to the triangle of aspects, referring to the data set published on Kielipankki, the Language Bank of Finland (2019), for a more comprehensive presentation of the data. Following this, the article discusses first the theme of love in the dubbed version, then the theme of fear, and finally the relation between the two. This aim – to conduct a thematic analysis according to the triangle of aspects of all nine songs – was quickly discovered to be quite ambitious for the scope of a single article, so the discussions presented here focus on two to four songs per topic. The specific songs to be studied were chosen on the basis of relevance: each section concentrates on the songs that most comprehensively illustrate the findings as a whole. The only song left undiscussed in this article is 'In summer', which, although admittedly providing an unambiguously strong and positive presentation of the theme of love, was deemed to not offer insights as interesting, with regard to this theme, as the other songs.

The analysis of love discusses the songs 'Do you want to build a snowman' and 'Love is an open door', and concentrates on Anna as a symbol of love and her aim to connect with others – Elsa in the former and Hans in the latter. 'Do you want to build a snowman' presents a semantic distinction between moments of clarity – Anna feeling loved – and uncertainty – Anna wondering why Elsa will not see her. The dubbed version levels this distinction through reduced repetition and synchronic differences, increasing Anna's uncertainty. 'Love is an open door' seems to be an ode to love, but also suggests that love cannot be forced and that Anna and Hans do not know each other. In this song, too, the dubbed version scales down the development of love, eliminating the

idea (expressed importantly in the aspects of singability, imagery, and sense) that forced love is bad (and, subsequently, that Hans, who is later revealed to be the villain, could be bad). In the dubbed version, then, love is portrayed as more clearly and unambiguously good than in the original. Similarly, fear is presented as more clearly and unambiguously bad in the dubbed version. In 'Let it go', Elsa's character development from shy and insecure to confident and free – which is later in the film revealed to have been a result of fear, rather than love – is less pronounced in the dubbed version (as a result of changes to the aspects of synchrony, visual deixis, sense, and mood), which weakens the presentation of fear as a complex, occasionally useful emotion. In 'Reindeer(s) are better than people', Kristoff's happiness with his isolation is similarly undermined, albeit far less prominently, in the aspects of rhyme and singability. The original version includes a significant distinction between Kristoff's description of his current life and human society, while the dubbed version eliminates this distinction. Both love and fear, then, are less complex in the dubbed version than in the original, presenting a clearer battle between good and evil and a less multifaceted interpretation of love and fear.

The opposition of love versus fear is investigated as the opposition of Anna and Elsa in 'For the first time in forever' and its reprise, as well as in the opposition of the film's first song, 'Frozen heart', and the last song, 'Fixer upper'. 'For the first time in forever' and its reprise are both duets of Anna and Elsa, and the opposition of the two characters – as well as the opposition of love and fear – is expressed quite strongly in the music, the visual codes, and the aspects of sense and mood. Whereas Anna and Elsa, despite being portrayed as being so different, are unified subtly in the original in the aspects of rhyme and rhythm, this unifying function is largely removed in the dubbed version. As a result, Anna and Elsa may seem more separate and distant, at least implicitly, than in the original version. This distinction is not as large in the reprise, however, which creates the impression that Anna and Elsa have come closer since they sang 'For the first time in forever'. Chronology in general is an important tool in the development of the relation between love and fear: 'Frozen heart', the first song, represents fear, while 'Fixer upper', the last song, represents love, thus suggesting a narrative development from fear to love. In the dubbed version, 'Frozen heart' focuses more on fear alone, rather than the theme of love versus fear like the original version does, while in 'Fixer upper', the theme of love is developed in a roughly similar manner as in the original version. The dubbed songs in general, then, forgo a thorough discussion of love and fear, and instead stress the importance of love and the dangers of fear more strongly than the original. These conclusions are based on the differences between both versions found according to the triangle of aspects, and the data it gathered had a useful structuring property for such an inherently qualitative topic.

4.4 Isolation in the Netherlands and Belgium versions of 'Let it go'

The fourth article, *Not a footprint to be seen: Isolation in the interplay between words, music and image in two Dutch-language dubbed versions of 'Let it go'* (Reus 2019), concentrates more specifically on the thematic element of isolation, rather than the overarching theme of love versus fear, and more specifically on 'Let it go', rather than on all songs of the film. This focus allows for a more comprehensive analysis of the development of the theme, this time comparing two dubbed versions to the original-language version and to each other. These dubbed versions are the Dutch-language dub

released in the Netherlands and the Dutch-language version released in Belgium. For the Netherlands version, the article refers to the analysis published on Kielipankki (2019), and for the Belgian version, a new analysis of 'Let it go' was conducted according to the same method. In 'Let it go', isolation is introduced as a symbol of oppression and fear, but over the course of the song's fifty lines it morphs into a symbol of freedom and confidence. The theme of isolation is central to this song and to Elsa's character development in general. The article is structured similarly to the previous article, in that it first discusses isolation in the Netherlands version, then in the Belgian version, and finally it compares both versions to each other and to the original version. While the Netherlands version of 'Let it go' is most similar to the original on the musical side and least on the verbal side, the Belgian version is most similar to the original on the verbal side and least on the musical side.

In both dubbed versions, the development of isolation is found to have been reduced to a certain extent, but the ways in which the theme has been reduced differ. In the Netherlands version, the musical side expresses isolation in a fashion similar to the original, but while the original uses differences in singability to portray the development of isolation and the rhyme scheme to create a sense of unity or continuity, the Netherlands version inverts those functions, creating unity through singability and distinguishing different stages of isolation in its rhyme scheme. The reduction in the development of the theme is the result of synchronic differences and differences concerning the verbal aspects. Uncomfortable mouth movements when pronouncing certain syllables, especially in lines 23 to 27, undermine Elsa's growing confidence, and semantically jarring lines such as 38, 'Mijn kracht neemt toe en schept een zuilenrij van steen' ('My power grows and creates a colonnade of stone') – sung while visually creating not a colonnade, but a castle, made not of stone, but of ice – paint a picture of a perhaps slightly deranged Elsa, rather than an empowered and liberated one. In the Belgian version, conversely, the verbal aspects help develop the theme of isolation as effectively as the original version, maintaining the metaphors and symbols as well as most of the same style. It is the musical side, instead, that offers a lack of development of isolation, eliminating the sense of growth from the singability and not compensating for that loss in the rhyme scheme (like the Netherlands version). The Belgian version includes roughly as many synchronic differences as the Netherlands version, but the differences are distributed more evenly throughout the song, thus not affecting isolation as strongly as in the Netherlands version. Both versions, however, develop the theme of isolation somewhat differently from the original version.

The Netherlands dub, then, expresses the development of isolation primarily through the music, while the Belgian version relies mainly on the meaning of the lyrics themselves and their relation to the visual codes. This development of isolation on certain sides of the triangle may seem to coincide with the degree of difference on that side (i.e. fewer differences would lead to a better development of themes), but that is not necessarily the case. Some differences have been found to develop the theme more strongly, such as the aspect of rhyme in the Netherlands version or visual deixis in the Belgian version. Although the focus of these two dubbed versions is different, the overall development of isolation is comparable, which indicates that the ten aspects of the triangle of aspects can be used, integrated, and combined in different ways to express the meaning of the songs and its themes, and to compensate for changes in other aspects. By comparing two synchronic, same-language dubs, this article provides a valuable context for the interpretation of the results of previous articles, as it uncovers the effects of different translation strategies, foci, and processes. The numerical data produced and

the comprehensive structure established by the triangle of aspects can certainly be argued to be of great value to the investigation of a genre as complex and multifaceted as the animated musical film. Further research may focus on other language pairs or other topics – related, perhaps, not only to the narrative and symbolism, but also to the use of colour, mise-en-scène, and montage, or chord progressions and melodies – or, of course, research into the dubbing process, rather than the dubbed product. Although interesting, however, this last suggestion might require a different method. One of the intentions of this study is to generate more interest among scholars from all fields.

4.5 Summary

Each article presented here generates insights into the triangle of aspects in academic practice, which has proven valuable for the model's development. Especially the aspects of rhythm and synchrony, as well as the more qualitative aspects of harmony, imagery, and mood, have undergone significant changes since the publication of the first article. In addition, the articles offer insights into the dubbed versions of the songs from *Frozen*, highlighting differences between the original and Dutch versions and discussing how those difference can (implicitly) impact the subject of the articles (i.e. characterisation, *skopos*, and certain themes). These insights also constitute a context for further research into animated musical film dubbing, providing a basis for comparison for other language pairs or films. Another purpose of these articles was, after all, to stimulate dubbing research into the important and popular genre of songs from animated musical films. Chapter 5 discusses the findings of these articles in greater detail.

5 DISCUSSING AND REFLECTING ON THE RESEARCH RESULTS

The primary aim of this dissertation was to uncover the specific constraints that apply to the dubbing of songs from animated musical films and to integrate those constraints into a manageable analytical methodology for the quantitative analysis of differences between original-language versions and dubbed versions of animated musical film songs. The secondary aim was to test the relevance of this methodology and to explore the dubbing strategies and effects presented in a specific animated musical film, in order to initiate research into the field of animated musical film dubbing. This secondary aim was fulfilled by way of case study of the songs of Disney's 2013 film *Frozen* and the official Dutch-language dubbed versions (concentrating mostly on the dub released in the Netherlands and in one article including the dub released in Belgium). These case studies investigated the effects of dubbing on various elements: section 5.1 focuses on dubbing focus, *skopos* and prioritisation; while section 5.2 concentrates on characterisation and themes in dubbing animated musical films. Usually, such topics are studied qualitatively (see e.g. Beaudry 2015, Yee 2014), but the publications of this dissertation have shown how structural tools can aid the comparison between original and dubbed versions. The primary aim of establishing a methodology has resulted in the development of the triangle of aspects for song dubbing, the various uses and implications of which are discussed in greater detail in section 5.3. Of course, helpful structural tools did already exist for song translation (e.g. Low 2005, Franzon 2008) and for dubbing (e.g. Chaume 2012, Snell-Hornby 1997), but no explicit structures existed for the combination of musical, visual, and verbal constraints that applies to song dubbing. The development of the triangle of aspects has seen various iterations and attempts to advance a relatively quantitative methodology. The type of trial and error research presented in this dissertation is inevitable, and, indeed, quite valuable, when developing methodological tools, and the resulting analyses offer thorough insights into the performance of the model that may be beneficial to any researcher interested in the field of animated musical film song dubbing. The second half of section 5.3 offers ideas and considerations for expanding the triangle of aspects for various other research purposes, from humour and idiom research to studies into the reception and production of dubbed animated musical films. Section 5.4 discusses several issues found during this research that are specific to dubbing animated musical films, and section 5.5 concludes the chapter with a short summary of the main points and recommendations for further research.

5.1 Focus in dubbing

Prioritisation during the translation process of audiovisual or multimodal products has an enormous effect on the translated product (Kress 2010, Low 2005). For the animated musical film song, there are three general directions a dubbing process might take: musicocentric, focusing on preserving the musical significance of the song; imagocentric, focusing on preserving the connection between the lyrics and the visual content; and logocentric, focusing on the content and style of the lyrics. A musicocentric translation may copy the rhyme scheme, intonation pattern, number of syllables, singability, and relation between the implied message of the music and the message expressed in the lyrics: extreme musicocentric translations may ignore the semantic meaning or visual significance of the original in favour of maintaining the exact singability of the original (see, for example, 'The Ketchup Song' [Radial ES 2018], in which the chorus is a phonetic translation of the Sugarhill Gang song 'Rapper's Delight' [F. Chaume, personal communication, 1 May 2019]). An imagocentric translation may closely observe the characters' lip movements when singing – the extreme version would again consist of copying the syllables as closely as possible, regardless of semantic or pragmatic sense – it may include all verbal references to things seen on screen (or even add references where the original had none), and it may retain or develop the atmosphere expressed by the visual content in the lyrics. A logocentric translation would concentrate on conveying the semantic, pragmatic, thematic, and stylistic meaning of the lyrics, and extreme cases may disregard the connection to the music or the visual codes. Strongly logocentric translations of songs may be intended to be printed alongside the original lyrics, to explain their meaning to an audience who does not speak the source language (Low 2017). In song dubbing for animated musical films, specifically, however, the focus is rarely that extreme, as the purpose of most types of dubbed film songs is to fulfil a certain narrative role (Dyer 2012), to be sung over the original music, and to be performed over the original visual code. Even though this strict definition of purpose limits the dubbing process's ability to set its own focus, analysing the weight that a dubbed song places on the music, the visual codes, or the verbal codes often constitutes a clarifying first step in determining the cause of differences to the original version.

The triangle of aspects is a well-suited tool to determine the focus and priorities that have resulted from the dubbing process of an animated musical film. Since it finds and categorises differences between the original version and a dubbed version on the basis of musical, visual, and verbal codes – which are, of course, linked, respectively, to a musicocentric, imagocentric, or logocentric direction – it offers an extensive overview of the differences and provides insight into the dubbed version's general focus. This general focus can then be used to further investigate the source of the differences, as illustrated by the second article (see section 4.2). This analysis can even point to causes or reasons for major differences. Such causes may include, for example, compensation concerning a single aspect (in which one line refers to something omitted in another line), inter-aspectual compensation (in which, for instance, a rhyme is added to compensate for a removed rhyme elsewhere, but that added rhyme leads to a major semantic change), or simply a combination of constraints (in which elements such as short lines, a strict rhyming pattern, a close-up shot with exaggerated mouth movements, and an elaborate pun may combine to create quite complicated translation circumstances indeed). Such a thorough and systematic analysis and categorisation of differences across multiple songs also allows the researcher to uncover patterns in the dubbed product:

most or all dubbed songs of a single film may display the same types of differences, and even songs from different films may have the same types of differences when dubbed in the same language. These investigations would reveal the effects of countries' or companies' dubbing practices and compare them to the effects of the dubbing practices of other countries or companies. Alternatively, they could be used in a fashion similar to the articles presented in this study: as a way of structuring thematic analyses of dubbed products or as a starting point for research into the way dubbing agents or processes value a film's or song's themes. Structuring the differences between a dubbed product and its original version is the foundation of any product-oriented research, and for that purpose, the triangle of aspects is a relevant model of analysis.

In the Netherlands dubbed version of *Frozen*, the triangle of aspects analysis found a slight musicocentric focus and a slight backgrounding of, mainly, elements related to the narrative and character development. These results should be interpreted in the context of the *skopos* of the dubbing project: the translated texts need to function as lyrics for the songs within the narrative of the film and when sung over the visual codes of the film. No extreme forms of musicocentrism, imagocentrism, or logocentrism were available during the dubbing process. This slight musicocentrism of the Dutch version reveals a focus on the sound of the songs, or an attempt to make the songs sound as good as possible with regard to their rhyme scheme, rhythm, and singability, in favour of expressing a similar story development, thematic development, or characterisation as the original. Compensation for this can be found in the more direct, explicit approach the Dutch version takes concerning the characters' emotions and thematic development (as discussed in sections 4.3 and 4.4), and perhaps also in the dialogue of the rest of the film. Although the style is more formal than in the original version, the development of story, themes, and characters is simpler than in the original, because it is more straightforward and employs fewer elaborate metaphors and symbols. In contrast to the Netherlands version, the Belgian dubbed songs discussed in the fourth article adopt a more logocentric approach. It attempts to employ a more colloquial style than the Netherlands version, and develops themes, metaphors and symbols as elaborately as the original. In this version, then, the focus seems to have been on maintaining the narrative elements and providing a well-rounded and complex development of the characters, forgoing some of the musical qualities of the songs in the process. The analysis of *skopos* according to the triangle of aspects creates a nuanced understanding of the different priorities that can be employed when dubbing an animated musical film.

5.2 Themes and characterisation in dubbing

In general, the expression and development of themes and characterisation in dubbed animated musical films do not seem to be a common subject of dubbing research. Instead, product-oriented research has focused on what could perhaps be described as more tangible issues, or issues more practical or relevant to dubbing practice, such as translation strategies, translation problems, and translating notoriously difficult matters such as humour and idioms. These topics are generally well-defined and described in several models and methods, such as Toury's (1995) and Chesterman's (1997) translation norms – which apply to all forms of translation, not only dubbing – and Delabastita's (1993) work on puns in Shakespeare's works, since adopted for audiovisual media by researchers such as Schröter (2005). One study that does address themes in dubbing-

related research is Zabalbeascoa (2010), who investigates how the themes of Woody Allen's films are transferred in the Spanish dubs, but this research, too, focuses more on the problems introduced by cultural differences between the US and Spain and on micro-level translation solutions, rather than on establishing a degree of difference between source and target text. While these avenues of research are obviously invaluable to the development of an academic understanding of translation problems and translated products, this dissertation instead aims to shed light on the degree of consistency of certain types of differences between an original-language version and a dubbed version, and how those differences affect themes that are, perhaps, not as specific to the source culture as the themes Zabalbeascoa (2010) addresses. After all, anything may change in translation, including the expression and development of themes and characters, and it is important to understand how and why.

In the context of Disney films in particular, translation research has concentrated on idiomaticity (Vignozzi 2016), which is related quite closely to humour and pun research; voice actor casting for dubbing films (Sánchez Mompéan 2015), and the impact of Disney films on the societies they are released in, both in the original language (e.g. Marsh 2014) and dubbed (e.g. Lee 2010). This impact is tremendous, and has only grown larger and more global with the rise of social media (Marsh 2014). Abroad, Disney films have a cultural homogenisation effect and tend to Americanise other cultures (Lee 2010). In this light, too, theme and characterisation are important topics to analyse in dubbed products. Today, however, discussions of theme and characterisation are still mostly limited to the original-language versions of films (e.g. Beaudry 2015, Yee 2014). As a result of Disney's popularity as an animated film producer, theme and characterisation are also widely discussed online, and valuable insights regarding these topics can often be gained not only from academic works, but also from popular articles, blog posts, interviews, and critiques (e.g. August & McKenna 2014, Bauer & Steiner 2015). Analyses of theme and characterisation in a single language version of a product (such as those conducted by most fans and researchers interested in such issues) are often quite qualitative and subjective: such discussions are usually structured as essays, presenting situations and developments from the film in such a way as to support their interpretation of the theme or character concerned. Since some articles of this dissertation present not only a discussion of a certain theme or character, but also a comparison of that theme or character between different language versions, it is important to quantify the subject of comparison to a greater degree. Although the triangle of aspects does not quantify topics such as theme or characterisation per se, it does allow researchers to structurally compare different language versions of dubbed songs, which constitutes a stabler foundation for the analysis of theme or characterisation.

For a great example of the added value of the triangle of aspects for thematic analyses, we can turn to the song 'Do you want to build a snowman'. In the original version, both line 2 and line 10 are 'Do you want to build a snowman', but the Dutch translates these as '*Zullen wij een sneeuwpop maken*' ('Shall we build a snowman') and '*Kom, dan maken we een sneeuwpop*' ('Come on, let's build a snowman'), respectively. At first glance, it is not immediately clear why these lines are translated differently – there is no obvious rhyme scheme to adhere to and the difference in meaning and style is negligible. A close analysis according to the triangle of aspects, however, generates a few findings that could help reach an answer. On the musical side, there is no rhyme scheme concerning this line that needs to be taken into account, but there is a repetition of 'snowman' in line 11 (i.e. 'Do you want to build a snowman / It doesn't have to be a snowman'). Maintaining this line-final repetition of 'snowman' could have been a de-

ciding factor in the translation of line 10, but it does not readily explain why line 2 is not the same as line 10. Rhythmically, the Dutch line 2 sounds marked: it places an unnatural amount of stress on '*wij*' ('we') and unnaturally backgrounds the object of the question, '*sneeuwpop*' ('snowman') by placing it on the two notes right before the two most prominent notes of the melody.

However, the Dutch line 2 is significantly more singable than line 10. The two most important notes in line 2 (i.e. the final two of the line) are /makəⁿ/, both quite open vowels interrupted only by the voiceless plosive /k/; whereas the syllables sung on these notes in line 10 are /snɪupɔp/: relatively close vowels surrounded by voiceless plosive consonants. Visually, too, line 2 is closer to the original than line 10, as the shape of Anna's mouth (visible in close-up during the last two syllables) describes a /ɔ/ or /ʌ/ syllable for the first note and a wide-open /æ/ for the second note. With regard to sense and style, there are no major differences in either line, but it is perhaps worth noting that line 2 poses a question, like the original, whereas line 10 is an imperative statement, displaying, perhaps, more certainty on Anna's part than the original does. The Dutch version of line 2, then, prioritises the song's singability and synchrony at the expense of its rhythm and, perhaps to some slight degree, sense; whereas line 10 aims to realise the line-final repetition of '*sneeuwpop*' – a decision for which sacrifices had to be made concerning the aspects of singability and synchrony. On the basis of these findings, it could be concluded that, in the Dutch version, Anna's confidence is backgrounded (because of the reduced singability and synchrony, which make her sound and look uncomfortable, even, and perhaps especially, while singing confident lyrics) and that the distinction that the original version of the song makes between lines in which Anna is confident (among which are lines 2 and 10) and lines in which she is afraid or worried has been weakened in the Dutch version. Naturally, such claims are hardly supported by an analysis of just two lines, but if all lines of the song are analysed in a similar manner, such thematic conclusions can be argued transparently and backed up with numerical findings.

There are multiple reasons for why the themes and characterisation of animated musical films are important topics to study in more detail in a dubbing context. Themes and character development may be altered beyond recognition in the dubbing process – although Disney in particular is notoriously protective of its films and dubbing process, which should make such situations rare – and many animated musical films – especially those targeted at children – have a significant sociocultural impact in both the country of origin as well as any countries where dubbed versions are released. Discussions of the sociocultural impact of animated musical films focus necessarily on Disney films, because the company currently occupies a near-monopoly position of the animated musical film market in many countries, and it expresses its values through its films (Lee 2010). In this regard, it is important to study what specific themes and character development are addressed in the films, and how those themes and that character development are adjusted in the dubbed version of a film to better suit the target culture. In addition, studying themes and characterisation leads to a greater understanding of the film itself, from a film studies or literary point of view; of the (implicit or connotative) message it promotes; and of why certain elements of the film are successful or popular while others are not. Although such matters have been studied excessively in texts in one language, a cross-lingual focus on dubbed songs provides relevant insights for a plethora of research areas, including topics of ideology and postcolonialism; musicology and film studies; and cultural studies of specific countries.

In the two Dutch dubbed versions of *Frozen* studied in the articles presented here, the differences from the original were minor with regard to the theme of love versus

fear and the characterisation of Elsa and Anna, and could be ascribed to the versions' dubbing focus (i.e. musicocentric for the Netherlands version and logocentric for the Belgian version). Other reasons for this small degree of difference are perhaps the cultural similarities between Belgium, the Netherlands, and the United States – although these countries may use different languages, they are all western countries with, in general, similar norms and values – or the dubbing instructions and direction provided by Disney. The exact reason is impossible to determine without further research into dubbed versions of *Frozen* in other cultures, as well as into the dubbing instructions Disney issues. From a narrative standpoint, the more explicit expression of feelings and emotions in the dubbed version of the Netherlands, as well as the greater distance initially between Elsa and Anna and the backgrounding of the theme of fear, could be argued to simplify the dichotomy of love and fear and the character development of both Elsa and Anna, both assuming a more stereotypical role: the former as the villain and the latter as the protagonist. In practice, however, such an interpretation might be misleading, since it is doubtful that anyone among the intended audience – or even any first-time viewer of the film in general – would interpret Elsa as a villain if they watched the Netherlands dub. The narrative makes it clear enough that Elsa is someone who struggles and who the audience should feel sympathy for, regardless of how eloquently she expresses her feelings: for that, the differences between this dubbed version and the original seem too minor. Nevertheless, it is important to recognise that thematic and character differences do exist between the original-language songs and the Dutch dubbed versions, and that these differences have an effect on the film and its interpretation by Dutch-speaking audiences.

5.3 Adjusting the triangle of aspects for specific purposes

Over the course of this dissertation, the triangle of aspects has undergone some significant changes. The version used in the first article includes some elements that have proven unwieldy or largely irrelevant. The changes made since the pilot study make it easier to apply the triangle of aspects, as the roles of the variables of each aspect are more obvious and the variables themselves require less effort to employ. The aim of the triangle of aspects is to offer a method of studying a dubbed song not only systematically, after all, but also in ways that are intuitive and natural to the researcher. Structurally, too, the triangle of aspects has been improved: the development of a quantitative system for the aspects of harmony, imagery, and mood has offered significantly more depth to later analyses. The triangle of aspects as presented here, offering multiple variables for each of the ten aspects, seems more versatile and relevant than the initial versions.

The data collected by the triangle of aspects has been used here to discuss inherently qualitative matters such as themes and characterisation, as well as the issue of prioritisation and *skopos* in the dubbing process, as apparent from the dubbed product. Although the data has been found helpful concerning these analyses, the model currently does not focus strongly on a single research topic with regard to song dubbing (instead merely offering data that can be used for a great variety of studies). The ten aspects cover the three sides of a song from an animated musical film (i.e. the musical, the visual, and the verbal) quite appropriately, and they cover at least the most obvious and strongest translation constraints for, respectively, songs, film material, and narratives. The meaning and significance of any differences found with regard to acceptability or

dubbing orientation, for example, is not inherent to the dubbed product, but should rather be interpreted within the context of dubbed songs or other dubbed products in the target culture. In that regard, the pilot studies presented in this dissertation establish a sense of preliminary context and pave the way for other studies that analyse dubbed animated musical films. To more formally incorporate the meaning and significance of differences found into the triangle of aspects, then, more research is essential. Initial studies employing the triangle of aspects (e.g. Oosthuizen 2019) will almost necessarily have to concentrate on establishing differences regardless of the significance of those differences. Despite this primary function as a tool to gather data on differences, however, it may be desirable (and perhaps even natural, in some cases) to adjust the model to more specific purposes.

Research focusing on themes or characterisation may benefit from a more diverse methodology or a stronger integration of such elements into the triangle of aspects. The effect of the differences found on themes or characterisation will likely always remain subject to the subjective interpretation of the researcher, and are coloured especially by the researcher's close reading of the source and target products. To achieve a more objective view of the effect of dubbing on themes or characterisation, possible research methods include audience-oriented tools, such as surveys or interviews with source and target culture audiences to investigate the reception of the product – and a specific theme or a specific character's development – in those cultures. Another strategy could be to employ multiple researchers to interpret the theme or character development in both language versions, or even to have several researchers analyse the theme or character development in the source-language product and several (other) researchers in the target-language product. It could also be desirable to integrate the investigation of theme or character development more strongly into the triangle of aspects itself. For example, each aspect could involve a variable to specifically assess the effects of the differences between the original-language and dubbed versions, similar to the system of illustration, amplification, and disjuncture currently used for the aspects of harmony, imagery, and mood. In such a system, each difference from the original version (or each line or syllable) would either illustrate, amplify, or provide disjuncture to the theme or character development. This offers a way of analysing theme and characterisation in a more structural and substantiated fashion. Alternatively, each difference from the original may retain, reinforce, weaken, alter, or replace the theme or characterisation development, in a fashion similar to the current system used for visual deixis (see section 3.4.3), comparing the dubbed version more directly to the original. Although such expansion of the triangle of aspects would prove valuable for certain strictly delineated and quite specific topics, however, it would significantly extend the duration of the analysis, which might not always be ideal. Ultimately, theme and characterisation remain highly complicated issues to study objectively and with some degree of quantification, but the triangle of aspects can certainly be relevant for such purposes.

The triangle of aspects can also be expanded to provide better coverage for topics more commonly discussed in product-oriented translation studies, such as the translation of humour and idioms. One way to realise this expansion is to simply follow up the triangle of aspects analysis with analyses on the basis of humour or idiom translation research in audiovisual media or multimodal settings (e.g. plays or operas) in general. Examples of such research include Delabastita's (1993) translation strategies for puns, Gottlieb's (2004) investigation of Anglicisms and calques in translated texts, and Baker's (1992) translation strategies for idioms. This allows for a more structured discussion of the strategies used for humour and idiom translation, and could reveal the

effects that certain constraints have on the choice of translation strategy. Alternatively, these specific strategies for humour and idiom translation can be incorporated into the triangle of aspects, thus allowing the researcher to conduct a single analysis rather than two separate analyses. This would save time and provide more coherent data with regard to the translation strategies used and the differences between the original-language version and the dubbed version, but it is also the more complicated approach, because it involves more variables that need to be assessed relatively simultaneously (rather than consecutively). For example, each instance of humour or idiom could be analysed according to each aspect to uncover the function of that instance of humour or idiom in the original-language version for each aspect (e.g. to fulfil the rhyme scheme, which could be achieved, for example, with the English idiom 'sticks and stones may break my bones'; to develop the role of an object seen on screen, which would be the case for a visual pun; or to define the style of a character, which can be achieved quite successfully, for instance, by misusing idioms) and then assess the treatment of each instance of humour or idiom in the dubbed version on the basis of the strategies proposed by other researchers. Exactly how and to what extent those strategies can be implemented depends on the specific topic and strategies defined, however, and in some cases it may prove quite complicated indeed. It might then be more practical to conduct two consecutive analyses and combine the data and discussion of both analyses, rather than attempting to establish that combination already in the methods.

Even for topics of which the primary focus is not on the translated product, the data gathered by the triangle of aspects can prove useful. Studies of the reception of a specific animated musical film in different countries may use the triangle of aspects to contextualise their findings: differences in reception between different countries can be attributed (in part) to differences between the original-language version and the dubbed version released in that country. Similarly, studies of the dubbing process of an animated musical film may use the data produced by an analysis according to the triangle of aspects to inspire interview questions or survey items. On a very practical level, the triangle of aspects may also be used by dubbing agents to analyse the effects of their work: what have the changes they made led to; does that conform to the dubbing intentions; and if not, what can be learnt for the next dubbing assignment? Since the triangle of aspects analysis is more peripheral to such purposes, it would be appropriate to adopt a more general version of the model than the most detailed one presented in this study. The more complex aspects, for example, such as singability, synchrony, and style, could be adjusted so that they comprise only a system of no or major differences from the original version. In this system, most syllables would show no differences, and only the most severe differences – for example, only synchronic changes from close to open vowels, or vice versa, in close-up shots – would count as actual differences of any significance. Alternatively, the criteria for classifying syllables or lines as important could be specified more strictly, for instance by focusing only on the highest and longest notes for singability or only on close-up shots for synchrony. In addition, the quantitative elements of the aspects of harmony, imagery, and mood can be reduced; the analysis could instead offer a brief description of the harmony, imagery, and mood of the song and a description of any significant differences found in the dubbed version. In the most extreme cases, a researcher might even wish to simply use the names of the aspects as guidelines for a largely qualitative discussion of a dubbed song. In general, the triangle of aspects is quite adaptable to individual research topics and aims – even aims not necessarily related to product-oriented translation research.

5.4 Specific issues of dubbing animated musical films

Over the course of this study, several issues were identified that distinguish the genre of animated musical film from other genres, such as live-action musical film. These distinguishing factors complement previous research on animated musical film dubbing. As proposed by Chaume (2004), lip synchrony is generally less important for animated material than it is for live-action material, but the degree of that reduction of importance depends on the animation style. With the development of better computer hardware and animation software, the animation style of animated films has grown quite complex and intricate in recent times. *Frozen*, too, displays a quite extensive and relatively realistic animation style, in which mouth movement may even be considered as detailed as that of live action films. In addition, mouth movement and shot size in this style of animation may be exaggerated to indicate a character's mood or for purposes of humour (see figure 7). Chaume (2004) also points out that gestures and body movements are often exaggerated in animated material, occupying a more prominent role than in most live-action films. Although gestures are generally not exceptionally prominent in *Frozen* in particular, it is an important point to consider when studying animated musical films: in some films – especially older, hand-drawn Disney films or films with a more humorous atmosphere – the aspect of visual deixis is significantly more important than in *Frozen* or in live-action material. For such animated films, gestures – and movement in general – may express as much of the film's message as do the dialogues or songs, and this should be taken into account in the dubbing process as well as in any analysis of that film. The exaggerations of mouth movements, shot size, and gestures are indicative of more extreme visual codes in general in animated musical films – perhaps to make up for a lack of realism or perhaps simply to reinforce the atmosphere the film attempts to create. Whatever the case, the degree of exaggeration and the role that gestures and other visual codes play in the film require serious attention when studying animated films.

FIGURE 7 The animated snowman Olaf sings an /ʌ/ vowel, displaying a prominently open mouth the size of roughly half his head that might be difficult to emulate for a human actor.

When compared to other song translation genres, such as folk music and stage musicals, animated musical film song dubs generally have a clearer *skopos*, although not necessarily a simpler one. The lyrics of songs from animated musical films need to fit not only the music, but they also need to retain the same meaning and, ideally, style, degree of naturalness, and role in the film's narrative. Franzon (2008) asserts that a singable song translation is a unity between fidelity to the music, the lyrics, and the performance, and for songs from animated musical films, the visual element should be added to this list. Although it could be argued that this is part of performance, the people who sing and play the music of the song are not seen on the screen: the screen, instead, shows the characters of the film and the events that transpire during the song. The song is often framed, visually, not as a performance, but rather as a type of soliloquy or merely a series of events, possibly sung by characters on screen. This is the root of an important difference between the dubbing of animated musical films (or musical films in general) and the translation of stage musicals, namely the fact that translators of stage musicals are not bound to the same visual constraints that dubbing agents of musical films are bound to. Stage musicals are performed by different theatre groups in different countries and may change the decors or props they use, but animated musical films usually use the same visual codes for all language versions. Although research into stage musical translation may be quite invaluable to researchers focusing on animated musical film dubbing – after all, the roles and criteria for both genres are similar – researchers of animated musical films who rely on stage musical studies should be careful to not overlook or downplay the differences in visual codes between the two genres.

Among the animated musical film genre, *Frozen* is typical of the style Disney and other animation studios (most notably DreamWorks and Pixar) have been developing since the 1990s and that has been popularised since the release of Pixar's *Toy story* in 1995. Like other animated musical films featuring a mainly human cast and released by Disney around the same time as *Frozen*, such as *Tangled* (2010) and *Moana* (2016), *Frozen* displays a quite detailed and precise animation style, although stylised to some degree and not necessarily realistic (consider, for example, the size of the characters' eyes, noses, and mouths, reminiscent of many Japanese animation styles). Despite this stylised approach, however, the characters are very clearly human, their facial expressions are generally easy to interpret and quite detailed, and their gestures, movements, and mouth movements are prominently visible and, as stated above, occasionally exaggerated. Much like *Tangled* and *Moana*, and more so than earlier animated musical films released by Disney, such as *Beauty and the beast* (1991), *The lion king* (1994), and *Mulan* (1998), *Frozen*'s music incorporates elements of popular music, such as the use of acoustic guitars and more straightforward chord progressions. However, this trend is less strong in *Frozen* than in *Tangled*, for example, and most songs comprise the strong orchestral arrangements that Disney animated musical films have been known for since the 1990s (Beaudry 2015). It seems, then, that *Frozen* is a typical Disney animated musical film in terms of its animation style and music – but this does not mean that it is a typical example of an animated musical film in general. Older films, such as Disney's *Snow-white and the seven dwarfs* (1937), or films by other studios or using different animation styles, such as Touchstone's *The nightmare before Christmas* (1993), may display quite different implementations of music and visual codes indeed. It is important to recognise and analyse these differences before claiming any degree of generalisability of the findings.

5.5 Conclusions

This study has identified the most prominent constraints that govern the dubbing of songs from animated musical films, and has developed a model to analyse the dubbed song in the triangle of aspects. This model combines musical, visual, and verbal elements and allows researchers to investigate a dubbed song in a structured manner. It was tested in a series of case studies of the Dutch-language dubbed versions of Disney's *Frozen*, and the data collected was used to discuss the perceived dubbing focus, themes, and characterisation of the film. The extensive analysis of the focus of both versions revealed that dubbed version released in the Netherlands has a slight musicocentric focus, whereas the Belgian version has a slight logocentric focus. The differences with regard to theme and character development between the Dutch and original-language versions are mainly minor and could be ascribed to the dubbing focus. Theme and characterisation seem to be rarely studied in a translation studies context, but it could be valuable to do so, since animated musical films have a large sociocultural impact and themes and character development may be altered beyond recognition. The triangle of aspects, although fulfilling its purpose of identifying the differences between two different language versions of an animated musical film song, can also be expanded to offer more tools to study themes and characterisation, such as expanding the aspects or addressing researcher bias or linguistic limitations by employing multiple researchers. The model could also be adapted specifically for more common research topics in translation studies, such as humour and idioms, as well as for topics not necessarily focusing on the dubbed product, such as the reception of the dubbed product or the course of the dubbing process. In such cases, the triangle of aspects may be simplified to some degree and the analysis may be used for contextual purposes, such as to develop interview or survey questions. Although the animated musical film is closely related to the live-action musical film and the stage musical – both of which have been studied more extensively – there are some important differences to those genres that set the animated musical film apart. The triangle of aspects allows researchers to address those differences even when using theories developed for live-action musical films and stage musicals. In general, the triangle of aspects seems a versatile model to analyse dubbed songs from animated musical films that can be used for many purposes to gain a better understanding of what effects dubbing strategies actually have on dubbed products.

This dissertation only presents a product-oriented case study of one animated musical film and of one language pair, however, and more research is needed before any generalisable claims could realistically be made concerning animated musical film dubbing practices and effects. One obvious research avenue is to study more animated musical films and their Dutch-language dubbed versions, to establish a context for the findings of this study (and future studies) and to perhaps identify different dubbing approaches and changes in dubbing approaches over time or between dubbing companies or animation studios. Another relevant area for further research is to study *Frozen* as dubbed into other languages (e.g. Arabic, where, as Muhanna [2014] explains, the film was dubbed in modern standard Arabic rather than the more common Egyptian Arabic; or Mandarin Chinese, as an obvious example of a quite different target language and culture), to identify different dubbing approaches between different dubbing communities and languages. These two topics would generate valuable data concerning the effects of song dubbing on animated musical films and on, for example, their themes, characterisation, integration of humour, and use of idioms. It would also be invaluable

to investigate the dubbing process – for example, by interviewing dubbing agents and analysing the dubbing instructions – to uncover whether the differences found between different language versions were actually intentional and why those differences exist. This is a notoriously challenging research area, however, since the original screenplay and the translation phases it went through are rarely stored for an extended period of time and dubbing studios are often reluctant to allow researchers access to such data (e.g. Bartrina 2004). A fourth further research avenue involves audience reception of dubbed animated musical films. Such research, employing, for example, an interview or survey methodology, would provide valuable insights into whether the differences found with the triangle of aspects actually change the audience's (conscious or unconscious) interpretation of the film in a meaningful way. Some of these areas of research may require adjustments to the triangle of aspects, and for some research topics the triangle of aspects will be of peripheral importance at best. As presented in this study, however, the model provides a thorough exploratory introduction to the complex, multimodal, and popular genre of animated musical film song dubbing in academia.

SUMMARY

Although the dubbing of animated musical film songs has not been studied much in translation studies, it is an important topic. Animated musical films constitute a popular audiovisual media genre around the world, and are usually dubbed even in traditional subtitling countries. Numerous studies have shown that animated musical films, aimed at children, have a significant effect on language acquisition as well as ideological and cultural development. In addition to the social importance of such films, especially the songs in these films are complex, multimodal products that involve many different constraints. They are difficult to translate and require the translator to have many specialisations, from music theory to film theory and narrative techniques. There are many reasons, then, to study animated musical film dubbing.

To facilitate research into this area, this dissertation aims to establish a methodology to study the differences between the original-language versions of songs and their dubbed counterparts. Three conditions were drawn up for this model to adhere to: to distinguish clearly between musical, visual, and narrative codes; to explicitly determine various variables per code; and to support both quantitative and qualitative research. These conditions have led to the development of the triangle of aspects, an analytical model that allows researchers to study the musical, visual, and verbal aspects that are involved in dubbing a song. Each of these sides of the triangle (i.e. the musical, the visual, and the verbal) is subdivided into three to four aspects, which, in turn, are subdivided into a number of variables of varying importance, depending on the research aims. On the musical side, the model identifies the aspects of rhyme, rhythm, singability, and harmony. On the verbal side, the aspects are synchrony, visual deixis, and imagery. The verbal side covers the aspects of sense, style, and mood.

This model is tested and further developed in four case studies, each published as an article. These case studies compare the original, English-language songs from the 2013 Disney film *Frozen* to the Dutch dubbed versions, and one article also compares the original songs to the songs dubbed in Dutch for Belgium. The publications first identify the differences between the two versions, and then analyse and discuss the effects of those differences on 1) the characterisation of two of the film's main characters, Elsa and Anna; 2) the *skopos* or focus that becomes apparent from the dubbed product, or what the dubbing process actually focused on; 3) the theme of love versus fear in the songs from the film; and 4) the theme of isolation in one of the songs, 'Let it go', in both the Dutch-language version released in the Netherlands and the Dutch-language version released in Belgium.

Of these case studies, the first two have a relatively general nature, presenting the differences in a largely quantitative manner and providing both a surface-level analysis of their respective topics and a thorough reflection on the triangle of aspects, while the last two are more specific to the material itself. The findings show that the characterisation of Elsa and Anna, and the themes of love versus fear and isolation, seem to be more straightforward and unambiguous in the dubbed versions than in the original versions, but are also integrated less strongly in the musical and visual codes. For example, one of the primary metaphors for isolation – closed doors – is addressed less often in the dubbed versions of the songs, and is replaced by phrases that explicitly express that someone feels isolated or that the current situation is isolating. An example of how the characterisation and themes are integrated less strongly in the non-narrative codes can be found in the way the original duets between Elsa and Anna distinguish between the

two characters: they share a rhyme scheme, which connects them, but Anna usually sings mostly open vowels while Elsa sings mostly close vowels, which separates them. The dubbed versions generally do not maintain this distinction in singability.

In general, it can be concluded from the data that the Dutch version released in the Netherlands assumes a relatively musicocentric approach, focusing largely on maintaining the rhyme scheme, rhythmic structure, natural stress patterns, and high singability, in favour of, primarily, lip synchrony and the verbal aspects of style and mood (i.e. metaphors and narrative significance). In the Netherlands version, the characters seem to all share the same slightly formal, slightly old-fashioned register that might be appropriate for some, but may prove jarring for others, such as the highly colloquial Anna. The Belgian version, by contrast, is more logocentric than the Netherlands version, focusing more on maintaining the metaphors and expressions of the original and on expressing similar or appropriate registers for the characters, in favour of rhyme schemes and rhythmic similarity to the original. It is important to note, in this respect, that the triangle of aspects does not assess or determine translation quality: it merely identifies differences.

In addition to allowing us to begin developing an understanding of the field of animated musical film dubbing, these case studies are valuable tools to test the triangle of aspects. Over the course of four years, the model has undergone significant changes and alterations to accommodate new findings and research objectives, to increase the validity of the results, and to make it easier to use in general. The ten aspects of the model offer concrete variables for the identification of differences, as well as ways to expand or reduce the role of the aspects for certain research purposes. In this way, the triangle of aspects offers useful tools and structure for many different research purposes related to animated musical film dubbing. It is hoped that the triangle of aspects and the case studies presented here stimulate further research into the important genre of animated musical film song dubbing.

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ORIGINAL PAPERS

I

THE MANY VOICES OF ELSA AND ANNA: INTRODUCING THE TRIANGLE OF ASPECTS FOR ANIMATED MUSICAL FILM DUBBING

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The Many Voices of Elsa and Anna: Introducing the Triangle of Aspects for Animated Musical Film Dubbing

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De nagesynchroniseerde animatiemusical is wereldwijd een belangrijk mediagenre. Filmcritici prijzen vaak de muziek, het visuele spektakel, en natuurlijk de personages. Echter, er is weinig academisch onderzoek gedaan naar het effect van nasynchronisatie op de ontwikkeling van personages (karakterisering) in dit soort films. Dit kan zijn omdat er voor het onderzoek op dit gebied een diepgaande kennis nodig is van verschillende velden, zoals vertaalwetenschappen, filmwetenschappen en muziekwetenschappen. In dit artikel wordt een analytisch model geïntroduceerd, de triangle of aspects, waarin muzikale, visuele en verbale aspecten worden gecombineerd voor een systematische analyse van alle elementen die de karakterisering in nagesynchroniseerde animatiemusicals kunnen beïnvloeden. Om deze driehoek als analytisch instrument te testen en om meer academische interesse te wekken voor de nagesynchroniseerde animatiemusical, wordt een pilotstudy beschreven van het lied "For the First Time in Forever (Reprise)" uit de Disneyfilm Frozen (2013). Er wordt aangetoond dat factoren als muzikaal ritme en rijmschema, visuele synchroniciteit en toon, en verbale betekenis en stijl op een diep niveau met elkaar zijn verbonden, en dat de persoonlijkheden van de twee personages in dit lied verschillen volgens de toegepaste vertaalstrategie. Dit analytische model biedt een duidelijke structuur voor de analyse van nagesynchroniseerde animatiemusicals, en draagt bij aan een vooral kwalitatief onderzoeksveld met kwantitatieve instrumenten.

Keywords: characterisation, dubbing, *Frozen*, quantitative analysis, song translation

1 Introduction

Most people with small children will know the names of Elsa and Anna, the two protagonists of the immensely popular 2013 film *Frozen*. Yet despite the film's popularity, or the fact that the film was dubbed in 41 languages (Muhanna 2014), it has drawn little academic attention. This is, in fact, a typical example of a widespread trend in animated musical film dubbing (see e.g. Chaume 2012; Mateo 2008). According to Susam-Saraeva (2008), this may be due to the genre's inherent difficulty: researchers are required to be familiar not only with translation studies, but also with music theory and film studies.

In the last decade, researchers including Klaus Kaindl (2005), Peter Low (2005), and Johan Franzon (2008) have proposed song translation models to aid both translators in translating and scholars in analysing translated songs. Their models, however, were based on opera, folk songs, and Shakespeare stage musicals, and the link to audiovisual media has thus far remained absent in song translation studies. Conversely, scholars such as Frederic Chaume (2004; 2012), and Luis Pérez-González (2014) have focused on audiovisual translation (and more specifically, dubbing), but have ventured into song dubbing only

sparingly and briefly. To gain a better understanding of animated musical film dubbing, then, the analysis of dubbed animated musical films requires a model that combines musical, visual, and verbal elements to approach inherently qualitative topics in a more quantitative manner.

This article proposes a model of analysis for dubbed animated musical films, which I call the triangle of aspects. The purpose of this model is to help explore and analyse what effect the dubbing of an animated musical film has on that film, that is, on the roles and representations of the characters, the plot, and the setting, as well as on the audience's interpretation of the music and the images, by introducing numerical data to what are inherently qualitative questions. In an animated musical film, as in any work of art, everything is connected through interpretation, and changing one aspect causes many other aspects to change as well. To test this model, this article answers the following research question: how does the triangle of aspects function in a comparison of characterisation between the Dutch dub (target text, or TT) and the original version (source text, or ST) of the song "For the First Time in Forever (Reprise)" from Disney's *Frozen*?

Section 2 describes the functionalities of the model for the genre of animated musical film. Section 3 tests the model by conducting a pilot study of the characterisation of Elsa and Anna in the Dutch dubbed version (TT) of "For the First Time in Forever (Reprise)", a song from Disney's 2013 film *Frozen*. The topic of characterisation, or the way characters are shaped in media, such as film ("Characterization"), was selected as a focus for this pilot study simply because it is a concrete example of a theme that is usually described in a qualitative manner and that could benefit from quantitative data and analysis. While it might be interesting to investigate a topic detailed more comprehensively in Disney's dubbing criteria, this pilot study of the triangle of aspects concentrates primarily on the product of translation, rather than the process, and characterisation is one of the pillars of story reception. The article concludes with recommendations for possible follow-up steps in the field of animated musical film dubbing and for the development of the triangle of aspects for specific research objectives.

2 The Triangle of Aspects

The triangle of aspects combines musical aspects (rhyme, rhythm, singability, and harmony), visual aspects (synchrony, visual deixis, and imagery), and verbal aspects (sense, style, and mood) to investigate how dubbed animated musical films differ from their original version, what causes those differences, and what the dubbing priorities might have been. The ten aspects consist of concrete variables that can be measured and compared on a quantitative basis: the aim of the triangle of aspects is to make the hitherto qualitative analysis of a film as quantitative (i.e. related to quantities, albeit not necessarily employing statistical significance) as possible, allowing for a structural comparison between the original and dubbed versions. Figure 1 below is a representation of the model.

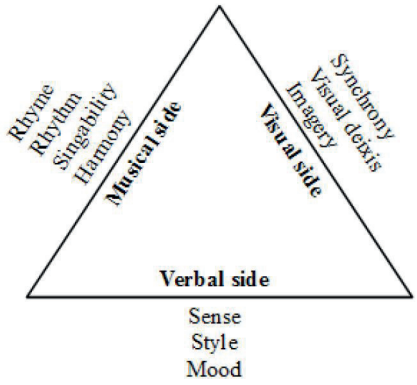

Figure 1. The Triangle of Aspects

The model's unit of analysis is the multimodal phrase (simply called the *phrase* in this article): a concept based on both the linguistic phrase a word or group of words that form one coherent syntactic entity and the musical phrase, a bar or group of bars that form one coherent musical entity. The phrase consists of musical sounds, visual shots, and verbal syllables and is roughly between 2 and 6 seconds long. Sections 2.1 to 2.3 describe the sides of the triangle in more detail.

2.1 Musical Aspects

This section explains the four musical aspects of the triangle: the three quantitative aspects of rhyme, rhythm, and singability, and the qualitative aspect of harmony. Copying Low (2005), rhyme concerns rhyme pattern across phrases. Rhyming phrases are counted and compared, as is the number of unique rhymes. The most obvious rhymes are end-rhymes, but researchers may wish to focus on other types as well, if relevant. Next, rhythm consists of two variables: syllable count and stress pattern (Low 2005; Franzon 2008). Syllable count is simply the number of syllables per phrase, while stress pattern is measured in metrical feet (e.g. iambs and trochees). Changes in syllable count or stress pattern may result in a marked intonation pattern or a less coherent impression of the lyrics. Metrical feet have been chosen as the variable for rhythm because they constitute a clear quantitative framework for the analysis of stress. Singability is another term borrowed from Low's (2005) *pentathlon principle*, as well as from Franzon's (2008) three layers of singability. It refers to vowel and consonant quality, focusing on the level of comfort of singing those sounds. The general principle is that the more open the mouth and throat are, the easier it is to sing. This is especially important for heavily accentuated, long notes (such as the "go" in the titular phrase of the *Frozen* song "Let It Go"). In this aspect, consonants are counted and vowel quality is described according to the IPA system in order to compare how comfortably songs can be sung.

Harmony is the one qualitative aspect on the musical side, and refers to the combination of pitches and timbres and its relation to the lyrics. Simple examples of harmony affecting interpretation are minor chords to indicate sadness, or the IV–V–I chord progression (meaning a succession of the subdominant, dominant, and tonic chords) that is traditionally used in classical music to indicate the end of a piece (Latham 2002). Harmony can impose atmospheric requirements on the lyrics: lines describing how in love someone is generally sound ironic on a progression of minor chords. The effect of harmony on the meaning of a song is largely subjective and is difficult to make concrete. To account for this, researchers may choose to describe their reasoning in as much detail possible, so that should readers disagree, they may at least appreciate the rationale behind the analysis.

2.2 Visual Aspects

The triangle of aspects includes two quantitative visual aspects, synchrony and visual deixis, and one qualitative aspect, imagery. Firstly, synchrony is similar to Chaume's (2004; 2012) lip synchrony, describing the relation between movements of the mouth and sounds uttered. In an analysis according to the triangle of aspects, visually important syllables are counted and compared between the ST and TT. The closer the sounds of the dub are to the original in the IPA vowel diagram or consonant table, the higher lip synchrony is. Secondly, visual deixis is a combination of Levinson's (2004) gestural deixis and Chaume's (2004) kinetic synchrony. Gestural deixis covers characters pointing at things, direction of gaze, and other bodily gestures to refer to things. Kinetic synchrony covers facial expressions and body movements that have a cultural meaning, such as shaking the head to indicate disapproval. The aspect of visual deixis combines those issues to count and compare instances where the verbal text refers to the image.

The qualitative aspect of imagery investigates the use of colour, form, and line, the three components the constitute an image (Arnheim 1974; Monaco 2013) as well as *mise-en-scène* and montage, to create a certain atmosphere. Obvious examples include the use of dark or muted colours to hint at unease or sadness, or a series of very short shots to indicate haste or excitement. Imagery affects the atmosphere of the song, and that atmospherical effect affects the lyrics in a certain way: it illustrates, amplifies, or subverts the interpretation (Kaindl 2005). Similarly to harmony, then, imagery is a largely subjective aspect that depends on the context and is difficult to make concrete. Again, researchers might wish to include a thorough description of their reasoning when performing an analysis or comparison according to this aspect.

2.3 Verbal Aspects

The third side of the triangle consists of two largely quantitative verbal aspects, sense and style, and one qualitative aspect, mood. Sense is the semantic, denotative and communicative meaning of the lyrics. Semantic meaning is assessed, possibly across multiple

phrases, and the communicative functions of phrases, as described, for example, by Wardhaugh (2006) are described and counted. Every phrase can be categorised as performing one of four communicative functions: an expression of needs or wants, a transfer of information, an expression of feelings or ethics, or an expression of social etiquette fulfilling phatic requirements. Analysing semantic sense and communicative functions establishes how close the dubbed versions are to the original version from a semantic point of view. Style, then, is part of a character's personality and determines how audiences view characters. Based on Leech & Short (2007), style can be operationalised as an accumulation of sentential, lexical, and grammatical categories. Every word or sentence type has certain stylistic connotations: in English, for example, words of Latinate origin are often seen as more formal than words of Germanic origin. Hence, an analysis of style requires an understanding of the different styles in the source and target languages.

Mood is the verbal equivalent of harmony and imagery: it concerns the connotations of words and phrases, as well as the context, such as the story up to that point, character development and insights, themes, symbolism, and metaphors. Thematic and metaphoric expressions are described and counted, and the narrative functions of expressions (i.e. development of character, plot, setting, or theme) are listed and compared (Forster 1927; Kemp 2010). Like harmony and imagery, this aspect is to a certain extent open to personal interpretation, and thus includes extensive qualitative analysis. The same caution applied to harmony and imagery should also be applied to mood.

3 The Triangle of Aspects in Practice

To demonstrate what results the model yields, this section discusses a pilot study of a song from the 2013 Disney film *Frozen*, "For the First Time in Forever (Reprise)". *Frozen* is a contemporary and immensely popular animated musical film, having garnered widespread critical and popular acclaim across the world (e.g. Malach 2014; Wensink 2014), and this particular song is a key moment of characterisation for the main characters. This pilot study compares the original, English-language version of the song to the Dutch-language version released in the Netherlands, and aims to establish an understanding of the way in which the dubbed version differs from the original version. To further focus the pilot study, it concentrates on the topic of characterisation: a typical example of a topic that is usually described qualitatively, but could benefit from quantitative data and analysis. The pilot study first describes the seven quantitative aspects (i.e. rhyme, rhythm, singability, synchrony, visual deixis, sense, and style) in sections 3.1 through 3.3. Although the relevance of these aspects in film may differ greatly across languages, the Dutch and Anglophone literary and film cultures seem similar enough for a straightforward comparison. For reasons of scope, the three qualitative aspects (i.e. harmony, imagery, and mood) are described briefly below. These data are then used to discuss the effects of the dubbing process on the characterisation of the two main characters of the film, Elsa and Anna.

"For the First Time in Forever (Reprise)" is a duet between *Frozen*'s two protagonists, the orphaned princess sisters Elsa and Anna. It consists of a total of 53 phrases (the triangle of aspects' unit of analysis), of which Anna sings 31 and Elsa sings 22. The narrative context (mood) of the song is as follows: Elsa fled her life as a queen after accidentally freezing the kingdom with her magical ice powers, and Anna tracked her down to ask her to stop the spreading winter. During the song, the sisters attempt to solve their differences, but realise they are unable to understand each other properly. Harmonically, the song blends together the melodic themes that Elsa and Anna have been singing in previous songs, such as the first "For the First Time in Forever" and "Let it Go", but the chord progression is more dissonant and less repetitive than in those songs, especially towards the end. This dissonance indicates that, while the sisters clearly remember each other, nothing is as simple anymore as it used to be. Visually, there is a strong dichotomy between the blues and whites that the audience have come to associate with Elsa, and the reds and purples of Anna. Moreover, the screen is roughly split in two during this song, with Elsa and her symbols (e.g. blue and white, ice, and spikes) on the left, and Anna and her symbols (e.g. red and purple, sunlight, and round shapes) on the right. This further accentuates the dichotomy between the characters.

3.1 Quantitative Musical Aspects in the "For the First Time in Forever (Reprise)"

This section describes the results on the aspects of rhyme, rhythm, and singability. Of the 53 phrases, 35 (66 %) include rhyme in the original version, for a total of 12 different rhymes in the song. This means that every rhyme is repeated 2.9 times on average. Anna has 6 unique rhymes and sings 22 rhyming phrases, which constitute 71 % of her phrases. Elsa has 3 unique rhymes sings 13 rhyming phrases, or 59 % of her phrases. The remaining 3 rhymes are shared between the characters. In the TT, 33 phrases (62 %) include rhyme, representing 11 different rhymes. Rhymes, then, are repeated an average of 3 times in the TT. The Dutch Anna has 6 unique rhymes in 20 rhyming phrases (65 % of her phrases), while the Dutch Elsa has 2 unique rhymes in 13 rhyming phrases (or 59 % of her phrases). The characters also share 3 rhymes. Table 1 below summarises these data.

Table 1. Rhymes in the ST and TT

	English		**Dutch**	
	number	*% of total*	*number*	*% of total*
Rhyming phrases	35	66	33	62
Anna	22	71	20	65
Elsa	13	59	13	59
	number	*avg. repeats*	*number*	*avg. repeats*
Unique rhymes	12	2.9	11	3
Anna	6	3.4	6	3.4
Elsa	3	3.7	2	4.4
Shared	3	3	3	4.7

Rhyme, then, is slightly less prevalent in the TT than in the ST, mainly for Anna. However, rhymes are, on average, repeated more often, because there is one fewer unique rhyme. This is the result of merging two rhymes (/ɪəɹ/ and /iː/ in the ST) into one (/ɛi/) This /ɛi/ rhyme is repeated 7 times, and thus has a large effect on the average repetition figure. Without this rhyme, the average number of rhyme repetitions in the TT is 2.6.

Next, rhythm is only relevant for sung phrases, of which the song includes 42. The rhythm of the ST consists mainly of iambs (37) and trochees (32), and also includes 12 cretics, 9 amphibrachs, 8 dactyls, 7 anapaests, 6 spondees, 4 pyrrhics, and 1 antibacchius[1], totalling 116 feet and 269 syllables. The TT contains 127 feet and 283 syllables: see table 2. Despite these differences appearing large, they are mainly the result of differences in stress pattern rather than in the number of syllables. The TT includes only 14 extra syllables, which are all in unstressed positions. Of these 14 syllables, 8 are sung by Anna and 6 by Elsa.

Table 2. Metrical feet in the ST and TT

	Two-syllable feet				Three-syllable feet				
	pyrrhus	iamb	trochee	spondee	dactyl	amphibr.	anapaest	antibacc.	cretic
ST	4 (3%)	37 (32%)	32 (28%)	6 (5%)	8 (7%)	9 (8%)	7 (6%)	1 (1%)	12 (10%)
TT	0 (0%)	53 (42%)	42 (33%)	3 (2%)	4 (3%)	4 (3%)	11 (9%)	1 (1%)	9 (7%)

Like the rhythmic analysis, the analysis of singability also excludes the 11 spoken phrases, focusing only on the 42 sung phrases. In total there are 56 prominent syllables:

[1] These terms refer to metrical foot types. A foot consists of two of three syllables and is characterised by its stress pattern. For of this explanation, I abbreviate unstressed syllables as *u* and stressed syllables as *s*. A pyrrhus, then, is *u*-*u*; an iamb is *u*-*s*; a trochee is *s*-*u*; a spondee is *s*-*s*; a dactyl is *s*-*u*-*u*; an amphibrach is *u*-*s*-*u*; an anapaest is *u*-*u*-*s*; an antibacchius is *s*-*s*-*u*; and a cretic is *s*-*u*-*s*. For example, the names *Anna* and *Elsa* are both natural trochees, because the first syllable is stressed and the second is unstressed.

31 for Anna and 25 for Elsa. Some of these are more prominent than others–be it as a result of length, pitch, or a combination of both–and thus weigh heavier in the assessment of singability. Of these, Anna sings 3 and Elsa sings 8. Table 3 below details the vowel quality of the pronounced syllables in the ST and the TT. The numbers in parentheses are the 11 most prominent syllables.

Table 3. Vowel quality in the ST and TT

	English				**Dutch**			
Vowel quality	*Anna*		*Elsa*		*Anna*		*Elsa*	
Close	2	6%	6 (5)	24%	3	10%	3	12%
Close-mid	12 (2)	39%	8 (1)	32%	13 (2)	42%	9 (6)	36%
Open-mid	6	19%	6	24%	3	10%	4	16%
Open	11 (1)	35%	5 (2)	20%	12 (1)	39%	9 (2)	36%

In the TT, then, Anna sings more open and more close vowels in prominent positions than in the ST, at the cost of open-mid vowels, while Elsa sings more open and fewer close vowels. The vowel qualities of Anna's most prominent syllables are identical in the ST and TT, while the 5 close vowels of Elsa have been replaced by close-mid vowels in the TT.

3.2 Quantitative Visual Aspects in the "For the First Time in Forever (Reprise)"

The analysis of synchrony covers 41 phrases during which the mouth of the speaker is seen on screen. For the other 12 phrases, the speaker's mouth is either not on screen or so small that it cannot realistically be seen to move. Of these 41 phrases, 26 constitute a close-up or extreme close-up, during which the character's mouth occupies such a prominent position on the screen that even small discrepancies between lip movement and sounds uttered may be significant. The animation style of the film clearly distinguishes between open and close vowels, as well as bilabial, labiodental, and fricative sounds. Unfortunately, no categorising concepts have been discovered concerning synchrony, and it is beyond the scope of this article to describe every movement of the mouth individually (although that is exactly what has been done in the analysis).

Instead, I present a discussion of differences between the ST and the TT. Generally, the TT observes lip movement quite closely, but there are some major deviations in the close-ups. For example, phrase 15 in the TT sounds like /tu:χa:na:rɦœys/, while the extreme close-up mouth mimes /ɔ:/ on the second and again on the final syllable. In total, 31 of the 141 visually prominent syllables constitute a discrepancy between image and sound in the TT, concentrating on Elsa's verse, the spoken intermission, and the few close-ups during phrases 41 to 49. This figure does not include the necessarily copious instances of partial observance of lip movement (e.g. /œy/ or /ɛ/ when lip movement indicates /ʌ/).

Deixis is referred to visually in only 12 phrases of the ST. These gestures complement what the characters are saying at the moment of them saying it. Of these, Anna and Elsa each have 6. In the TT, the verbal reference to the visual gesture of the characters is maintained in 9 phrases: 4 by Anna and 5 by Elsa. In the other 3 phrases, there is no verbal connection to the characters' gestures in the TT. The effect is that, instead of the visual code illustrating the verbal code, the codes amplify each other, as in phrases 13 and 47, or even subvert each other, as in phrase 42 (i.e. "we can work this out together", sung by Anna when gesturing for Elsa to calm down, is translated as "we verdrijven voortaan samen"[2], which constitutes a call for action–the opposite of calming down).

3.3 Quantitative Verbal Aspects in the "For the First Time in Forever (Reprise)"

Despite governing the notoriously qualitative topic of semantic meaning, sense includes a quantitative element in its analysis of communicative functions. These functions provide a solid basis for a semantic comparison of the ST and TT. It is important to note that phrases may have multiple communicative functions. Table 4 below summarises the categorisation of functions in the ST and TT. The percentages indicate the share of that character's phrases that fulfils that specific communicative function.

Table 4. Communicative functions in the ST and TT

	English				**Dutch**			
Expression of...	*Anna*		*Elsa*		*Anna*		*Elsa*	
needs	15	48%	9	41%	14	45%	9	41%
information	13	42%	8	36%	14	45%	6	27%
emotion	6	19%	7	32%	7	23%	8	36%
social etiquette	1	3%	3	14%	1	3%	4	18%

The differences between communicative functions in the ST and the TT are minimal. In both versions, Anna focuses on her needs and on providing information, while Elsa conveys her emotions more than Elsa and uses more social markers. A further analysis of the denotative meaning of the phrases reveals that there are significant semantic differences between ST and TT in only 8 phrases; the other 45 phrases are semantically similar. Despite denotative differences, however, connotative meaning is generally similar–but this is the domain of the aspect of mood.

For style, lastly, word and sentence types were counted. In the ST, there are 41 declarative phrases (27 for Anna and 14 for Elsa), 6 imperatives (3 for Anna and 3 for Elsa), 4 interrogatives (all Elsa's) and 2 expletives (1 for each). Table 5 below compares these data to

[2] "We will drive out together", my translation; the object of the sentence is in Anna's following phrase.

those of the TT. It can be observed that the TT uses fewer declaratives and more imperatives for both characters. In both versions, Anna uses more declaratives than Elsa while Elsa uses more interrogatives.

Table 5. Sentence types in the ST and TT

	English				**Dutch**			
	Anna		*Elsa*		*Anna*		*Elsa*	
Declarative	27	87%	14	64%	24	77%	12	55%
Imperative	3	10%	3	14%	6	19%	6	27%
Interrogative	0	0%	4	18%	0	0%	3	14%
Expletive	1	3%	1	5%	1	3%	1	5%

The style of Anna and Elsa in the ST is colloquial but clearly not natural spoken (as is evident from the lack of repetition or speaker and hearer cooperation–see Wardhaugh, 2006). The characters use little complex vocabulary (with only 5 words of Latinate origin, all used by Anna), and their sentences usually consist of one or two clauses and no more than ten words. Nouns are more concrete (60 %; 69 % in the TT) than abstract (40 %; 31 % in the TT), and somewhat rare (25 in total; 26 in the TT). Adjectives are mainly predicative and relate to emotions and psychological states. A very common verb is *to be* (slightly over 27 % of verb phrases has *to be* as its main verb). In the TT, this colloquial style is maintained. However, there are fewer instances of *to be* (less than 20 % of the verb phrases) and more old-fashioned or overly formal expressions (15, versus 4 in the ST).

3.4 Characterisation in the Dutch Version according to the Triangle of Aspects

Aspectual differences between the ST and TT create differences in the characterisation of Elsa and Anna between the ST and TT. As a result of changes in synchrony and rhythm, the Dutch Elsa seems to struggle more with what she wants to express. Due to the added syllables (e.g. “you mean well”, three syllables, translated literally with “je bedoelt het goed”, five syllables), and the verbal-visual discrepancies in close-ups and extreme close-ups (e.g. the aforementioned /tu:χa:na:rɦœys/, or /jaule:vəwɑχt/ with /ɔ:/ on the first syllable and /eɪ/ on the last), Elsa has trouble finding the right words to voice her thoughts, using more words to describe the same as in the ST and pronouncing words in ways that look uncomfortable or even impossible. Her style also seems less coherent, as the Dutch Elsa frequently blends archaic language (e.g. “zomer jaargetij” rather than “zomer”[3]) with her informal register. On the other hand, Elsa appears to open up more easily, singing fewer close vowels and more open vowels.

[3] “summertide”, which is archaic in Dutch, and “summer”, the common name for the season in most registers. My translations

The Dutch Anna, too, appears more troubled than her English-language counterpart, which is a result mainly of differences in singability. Especially in the first two verses, Anna's phrases include fewer open-mid vowels in the TT, making her singing sound more strained and uncomfortable. Conversely, Anna appears less confused and uncomfortable in the final verse of the TT, using three interphrasal sentences rather than five phrase-length sentences. This is a stylistic difference that makes Anna sound more at ease towards the end of the song. In general, however, it seems as if both Elsa and Anna are more uncomfortable and less consistent in the TT, due to a combination of aspects from different sides of the triangle.

4 Conclusions

The triangle of aspects offers quantitative categories and variables to facilitate the analysis of dubbed animated musical films. It combines musical, visual, and verbal aspects to investigate how dubbed animated musical films differ from their original versions. An analysis according to the triangle of aspects allows scholars to study a specific topic in dubbed animated musical films, such as, in the case of this article, characterisation in the Dutch version of the song "For the First Time in Forever (Reprise)" from Disney's *Frozen*.

The purpose of this study was to test the triangle of aspects in practice. The analysis has yielded a vast amount of data that could be used for many purposes, supporting qualitative arguments with figures and numbers to strengthen claims. This study has helped define the functionality of the triangle of aspects as a model of dubbed animated musical film analysis, as well as displayed its merits in offering quantitative analytical tools. However, more testing may reveal others requirements that the triangle needs to fulfil to be of practical use. The system of metrical feet is of doubtful value to the aspect of rhythm and might need rethinking. The aspect of style, too, would need a more thorough quantification than mere word class calculation for qualitative style assessment. To test the validity of the model, it might also be relevant to study the work practices in the field, and further research into this topic may reveal common strategies or issues that affect the large dubbing and song translation genre that is animated musical film. For *Frozen*'s Elsa and Anna, however, the triangle of aspects has proven quite insightful already.

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II

EXPLORING *SKOPOS* IN THE DUTCH DUBBED VERSIONS OF THE SONGS OF DISNEY'S *FROZEN*

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Exploring *Skopos* in the Dutch Dubbed Versions of the Songs of Disney's *Frozen*

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ABSTRACT

An important part in dubbing an animated musical film – as in any translation – is setting a purpose (perhaps subconsciously) for that particular project and establishing a set of priorities to achieve that purpose. This article investigates the purpose, or *skopos*, of the dubbing process of the Dutch songs from the 2013 Disney film *Frozen*, and analyses the effect of those *skopi* on the songs. This analysis uses the triangle of aspects, a comprehensive model to compare a dubbed version of a song to the original on several important aspects, such as rhythm, lip synchrony, and sense. It is found that the Dutch songs differ most from the originals on semantic aspects, while they are most similar on musical aspects, implying musicocentric *skopi*. The findings of this study offer a much-needed context for further comparative analyses in the genre of animated musical film dubbing.

Keywords: Dubbing; *Frozen*; *skopos*; song translation; triangle of aspects

Een belangrijk onderdeel van het nasynchroniseren van animatiemusicals is het (bewust of onbewust) bepalen van een doel voor het project, en het opstellen van prioriteiten om dat doel te behalen. In dit artikel wordt het doel, of de *skopos*, onderzocht van het nasynchronisatieproces van de liedjes uit de Disney-film *Frozen* (2013), en worden de effecten van die *skopos* op de liedjes geanalyseerd. Voor deze analyse wordt de *triangle of aspects* gebruikt, een analytisch model voor vergelijkende analyses van nagesynchroniseerde liedjes met de oorspronkelijke versies aan de hand van verschillende belangrijke aspecten, zoals het ritme, de bewegingen van de mond, en de betekenis. De Nederlandse versies verschillen het sterkst van de oorspronkelijke versies m.b.t. de semantische aspecten, en het minst sterk m.b.t. de muzikale aspecten. Dit wijst mogelijk op een *skopos* die muziek voorop stelt. De resultaten van dit onderzoek vormen een belangrijke context voor andere academische analyses van nagesynchroniseerde animatiemusicals.

Trefwoorden: *Frozen*; muziek vertalen; nasynchronisatie; *skopos*; triangle of aspects

1. Introduction

As attested to by its box office results (Nash 2018) and its lasting presence in stores, *Frozen* is one of the most popular Disney films of this decade. Telling the story of the two orphaned princesses Elsa and Anna and their quest for love and self-discovery, the film was a hit not only

in the US, but also around the world. For its release in the Netherlands, a mere month after its Hollywood première on 19 November 2013, the film was dubbed in Dutch, which version was received just as positively there as the original in the US (Malach 2014; Wensink 2014). It could be inferred, then, that the dubbed version constituted an effective translation. One of the first and most important issues to determine a dubbed product's effectiveness is the definition of the *skopos*, or purpose, of the project, and what priorities need to be made to fulfil that *skopos* (Reiss & Vermeer 2014). While determining a *skopos* is usually a subconscious process, the dubbing commissioner commonly has a sense of purpose and the dubbing agents interpret that purpose (Munday 2012). However, its effect on the dubbed product may differ from the original intentions – especially in a genre as complicated and multifaceted as animated musical film. To respond to that notion, this study focuses not on the dubbing agents, but rather on the product itself. It compares the songs of the Dutch dubbed version of *Frozen* to the original songs and analyses the differences found to answer the question of what elements were prioritized in the dubbing process and to venture into what this set of priorities might mean for the songs' *skopi*.

Songs from animated musical films constitute a complex genre of dubbing that involves a diverse range of aspects and codes, including the musical, the visual, and the verbal (Chaume 2004; Susam-Sarajeva 2008), as well as an expansive collection of dubbing practices involving many different agents (Sánchez Mompéan 2015). As such, the value of end-product analysis seems quite significant if one aims to gain an understanding of the genre. Since research into animated musical film dubbing is still somewhat limited (Di Giovanni 2008; Susam-Sarajeva 2008, Low 2017), this study combines song translation research (e.g. Low 2005 and 2017; Franzon 2008) with film (e.g. Monaco 2013) and dubbing research (e.g. Chaume 2004 and 2012) to determine what elements are involved in the meaning-making process of songs from animated musical films, and how those elements are managed in the dubbing process. For the purpose of source and target text comparison and analysis, this study uses the triangle of aspects (Reus 2017), a model developed specifically for the analysis of animated musical film dubbing. This model is described in more detail in section 2, which also gives a brief summary of the songs from *Frozen* and the reason for focusing on this specific animated musical film. Sections 3 to 5 describe the findings of this study and contextualize the differences found to facilitate interpretation. Section 6 discusses the findings in the light of *skopos* and prioritisation. Section 7, finally, gives a brief

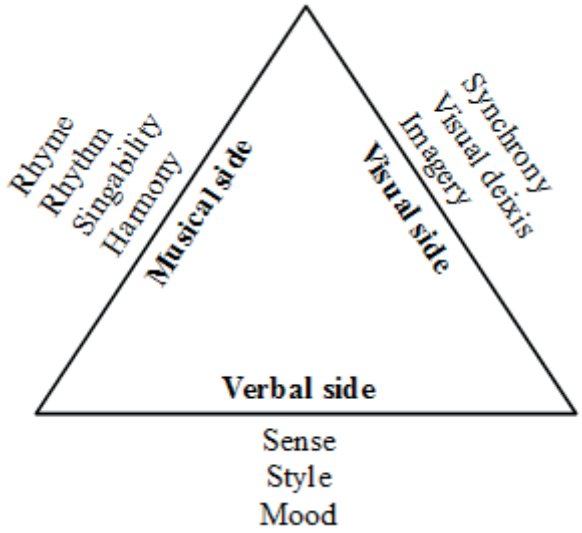
contextualisation of this study within the field of audiovisual translation, specifically dubbing and song translation research, and concludes with recommendations for further research.

While Dutch might be one of the linguistically closest living Germanic languages to English, translation from English into Dutch is subject to several important complications. Perhaps the most obvious is a common problem among many closely related language pairs: an abundance of false friends (Mackenzie 2014). Because Dutch and English have both borrowed significantly from French, Latin, and Greek, and Dutch has more recently borrowed large quantities of vocabulary from English, both languages include many words that sound similar but have different connotations or even denotations. In addition, musical translation in particular is complicated by the multisyllabic nature of Dutch verbs: English verb gerunds and present simple forms typically consist of one fewer syllable than their Dutch translations (Renkema 2012), and the final syllable in these Dutch verbs in unstressed whereas the English final syllable is usually stressed (e.g. "to read" is "*lezen*", /ˈlezən/; "we write" is "*we schrijven*", /wə ˈsxrɛivən/). The same is true for the plural forms of some nouns (e.g. "books" is "boeken", /ˈbuːkən/). Syntactically, Dutch has the Germanic switch of subject-verb-object structure to subject-object-verb structure in dependent clauses (Renkema 2012), which requires elaborate focus during poetic and musical translation projects. These and other structural differences between Dutch and English complicate the translation process from a linguistic standpoint.

2. Material and Method

The primary purpose of this study is to explore and discuss the *skopi* and translation strategies of the Dutch dubbing process of the songs from Disney's 2013 film *Frozen*. The assumption is that a thorough, extensive analysis of all aspects at play in songs from animated musical films will reveal a certain set of priorities that are the product of the translation strategy and, ultimately, *skopos*, of the dubbed version. Understanding this prioritisation and the *skopos* that governs a dubbed animated musical film song contributes to a better understanding of the film genre in general and constitutes a starting point for investigations into the reasons for and effects of that *skopos*.

Figure 1: The Triangle of Aspects



To systematically investigate the prioritisation of the songs, as dictated by the songs' s*kopos*, this study employs the triangle of aspects (see figure 1), first introduced in Reus (2017). This model offers certain sets of aspects that together constitute the main codes of animated musical film dubbing: the musical, the visual, and the verbal. Each code, or side of the triangle, comprises three to four aspects that are considered essential to that side. These aspects, assuming the song line as their unit of analysis, facilitate numerical analysis, which contributes to the reliability and reproducibility of qualitative investigations of a film's songs. This analysis establishes the values for each aspect per line first of the original version and then of the Dutch dubbed version, and then compares the two versions to find and categorize differences.

On the musical side of the triangle, the four aspects are rhyme, rhythm, singability, and harmony. Based on Low (2005; 2017), rhyme maps the rhyme scheme of songs and the average number of times rhyme words are repeated. It can also be used to describe alliterations and assonances, establishing the lyrics' consonance. According to Franzon (2008) and Low (2017), rhythm denotes the number of syllables per line and the pattern of stressed and unstressed syllables, and investigates how many syllables have been added or removed in the dubbed version and what positions those syllables occupied. Singability concerns how singable the most prominent syllables are, based on a system of vowel quality and consonant clusters. The smaller the

consonant clusters and the more open the vowels, the more singable a syllable (Low 2003; 2005). The aspect of harmony (so named because of the relation between musical harmonies and emotional responses [Clendinning and Marvin 2010]) considers the relation between the lyrics and the implicit, emotional effect of the music. Based on a song's key, time signature, tempo, melody, chord structure and arrangement, the music expresses certain emotional themes (ibid.) that can either illustrate, amplify, or provide disjuncture to the meaning of the lyrics (Kaindl 2005). The aspect of harmony analyses these musical themes and evaluates their relation to the lyrics to uncover the role the music plays in shaping the meaning of the song.

The visual side comprises the aspects of synchrony, visual deixis, and imagery. Synchrony follows Chaume's (2004; 2012) descriptions of the concepts of lip synchrony, or mouth movements, and isochrony, or utterance length. For this aspect, the visual shapes of the singer's mouth, if visible on screen, are described, and then compared to the verbal utterances in both languages. Close-up or extreme close-up shots are considered more influential than other shots where mouth movement is visible. Visual deixis, then, combines culturally significant kinetic features (Chaume 2004), referential gestures, and eye movement (Levinson 2004) to describe instances of explicit connection between the visual code and the original-language lyrics (e.g. a character visually pointing to an object while singing about that object). These instances are compared to the dubbed version to determine whether they have been retained, altered, replaced or removed, and whether some compensatory instances of visual deixis have been added. Imagery is comparable to harmony, on the musical side, in that it concerns the relation between the lyrics and the implicit, emotional effect of the visual code. Like the elements of music, a film's *mise-en-scène*, lighting, colour palette, forms, movements, and montage collaborate to communicate certain moods and have certain effects on the viewer (Arnheim 1974; Monaco 2013), and these moods and effects illustrate, amplify, or provide disjuncture to the meaning of the lyrics. The analysis of visual themes and the evaluation of their effect on the lyrics reveals the role of the imagery in the meaning expressed by the song.

The verbal side of the triangle, lastly, includes the aspects of sense, style, and mood. Sense involves the semantic meaning of the lyrics (Low 2017), and an analysis of 'sense' compares the original-language lyrics to the lyrics of the dubbed version to establish major and minor

differences. Major differences are instances of lines being replaced by lines with an entirely different pragmatic meaning, while minor differences concern added or removed connotations and partial alterations of the meaning of a line. The assignment of major and minor differences also takes into consideration the surrounding lines, to account for shifts of meaning across multiple lines. The aspect of style considers stylistic differences in language use, as well as the idiomaticity or naturalness of the language used. A system of simple, average or complex vocabulary and grammatical structures (Austin 1962, Biber 1989, Halliday and Matthiessen 2004), involving elements such as amount of Latinate vocabulary in English, number of dependent clauses, and subject position, helps assess the lyrics' style, but a qualitative inspection is required to properly describe idiomaticity. Finally, the aspect of mood governs the emotional effects of the narrative and means studying elements such as themes, motifs, symbolism, characterisation, and, obviously, the story of the song and its place in the film. An investigation of these elements thus contributes to our understanding of the role of narrative in the meaning of the song.

To conduct its analysis, this study concentrates on the songs of Disney's 2013 animated musical film *Frozen* (Del Vecho 2013), released in the US on 27 November 2013, and the Dutch-language dubbed version released in the Netherlands on 11 December 2013. This film has seen tremendous success across the globe: it was dubbed into 41 languages (Keegan 2014) and that number is still growing (Giese 2017). Being a contemporary and popular animated musical film by the largest producer of films of this genre, *Frozen* seems relevant to study in order to gain a better understanding of dubbing *skopos* in the genre.

The material for this study comprises the nine songs of *Frozen* that have lyrics, which together constitute around 23 minutes of music and exactly 395 lines (Del Vecho 2013). The first song, "Frozen Heart", introduces the film's main theme of fear versus love, as well as its main motif of ice representing emotions. "Do you Want to Build a Snowman" introduces Elsa and Anna, the two protagonist sister princesses, and the main conflict of the film: Anna's longing for a familial bond versus Elsa's fear of hurting Anna. "For the First Time in Forever" shows how both sisters deal with the radical change that Elsa's impending coronation introduces: Anna loves it but Elsa is afraid. "Love is an Open Door" displays Anna's longing for love and her apparently finding it

with one of the coronation ceremony's guests. "Let It Go" concentrates on Elsa, portraying her liberation from her fears and social constraints as she flees the palace. "Reindeer(s) are Better than People" introduces the character of Kristoff, a young man who helps Anna find Elsa and becomes Anna's secondary love interest (Elsa being the primary, considering the theme of familial love). "In Summer" introduces the character of Olaf, an animated snowman who represents the bond between Anna and Elsa, and stresses the importance of having a dream. "For the First Time in Forever (Reprise)" describes the first meeting between Anna and Elsa since Elsa left the palace, during which they are unable to overcome their differences. "Fixer Upper", finally, stresses the importance of love and the destructive nature of fear, foreshadowing the film's climax. All songs play significant narrative, musical and visual roles in shaping the meaning of *Frozen* and its reception.

3. Musical Analysis

This section describes and analyses the findings on the musical side in relation to the original and Dutch versions. On a general level, it is the musical side that appears to be most similar between the Dutch and original versions. Tables 1 to 4 present the findings per song and per language version for the musical aspects of rhyme, rhythm, singability, and harmony, respectively. As can be observed from Table 1, the original version has generally fewer different end-rhymes and more repetition than the Dutch, although "Frozen Heart" is an exception to this trend, as is "Love is an Open Door", which is the only song with a major rhyme-scheme difference. Generally, however, rhyme might be the most divergent aspect on the musical side: the Dutch consistently diversifies the rhyme schemes of the songs and reduces repetition.

Table 1: Rhyme in the Original English and Dutch Versions

	Original		**Dutch**	
	Number of rhymes	*Average repetition*	*Number of rhymes*	*Average repetition*
"Frozen Heart"	14	2.5	12	2.9
"Do you Want to Build a Snowman"	17	1.9	19	1.7

"For the First Time in Forever"	26	2.5	30	2.2
"Love is an Open Door"	15	2.7	21	1.9
"Let It Go"	20	2.5	24	2.1
"Reindeer(s) are Better than People"	7	2.1	10	1.5
"In Summer"	14	2.1	14	2.1
"For the First Time in Forever (Reprise)"	14	2.9	16	2.5
"Fixer Upper"	29	2.6	32	2.3

The aspect of rhythm might be most similar in the Dutch version to the original. The Dutch contains some unnatural stress, which mainly concentrates on "Do you want to build a snowman" (see table 2), and most songs include lines where the Dutch version has added or removed syllables; however, this is not a common occurrence, and the added or removed syllables are all in unstressed places, one example being the added anacrusis (i.e. the notes before the beginning of a measure) of line 9 of "For the first time in forever", "Wow am I so ready for this change". Anacruses, according to Low (2005), are inconspicuous places to add syllables. Line 9, consisting of nine syllables in the original, is "*Maar wauw wat heb ik daarnaar uitgezien*" ("But wow I've been looking forward to it so much", b.t.[1]) in the Dutch version, comprising ten syllables. Whereas the original "Wow" starts on the first beat of the measure, the Dutch "Maar" emerges as an anacrusis, leading up to "wauw" on the first beat of the measure. Other good strategies for adding syllables into a translated song are doubling notes (e.g. turning a quarter note into two eighth notes) or splitting up melismas (i.e. turning a single syllable sung across multiple different notes into multiple syllables). Both of these tools are used extensively in the Dutch version.

[1] All back-translations are my translation.

Table 2: Rhythm in the Original English and Dutch Versions

	Original	**Dutch**		
	Lines with unnatural stress	*Lines with unnatural stress*	*Lines with a different syllable count*	*Lines with altered stress*
"Frozen Heart"	1	0	2	1
"Do you Want to Build a Snowman"	0	7	2	0
"For the First Time in Forever"	1	3	8	3
"Love is an Open Door"	1	6	7	0
"Let It Go"	1	2	3	1
"Reindeer(s) are Better than People"	0	2	1	2
"In Summer"	0	1	8	2
"For the First Time in Forever (Reprise)"	1	3	11	2
"Fixer Upper"	2	2	11	8

Singability generally does not differ much between the versions, although for individual songs (e.g. "Do you want to build a snowman" and "Fixer-upper") the differences seem major (presenting in the Dutch version, respectively, a narrower focus on close-mid vowels and a shift towards increased close vowels): see table 3. A telling example from the former is the titular line 10, "Do you want to build a snowman?", ending on a stressed /æ/, while the Dutch, "*Kom, dan maken we een sneeuwpop*" ("Come on, let's build a snowman", b.t.), ends on a short /ɔ/ sound surrounded by voiceless plosive consonants, which are considerably more difficult to sing than /æ/. Even there, however, instances of significantly altered singability are quite rare.

Table 3: Singability in the Original English and Dutch Versions

		Original				**Dutch**			
	Syllables[2]	*0*	*1*	*2*	*3*	*0*	*1*	*2*	*3*
"Frozen Heart"	76	6	21	28	21	6	15	34	21
"Do you Want to Build a Snowman"	66	8	8	27	23	3	20	27	16
"For the First Time in Forever"	169	23	34	65	47	29	47	34	59
"Love is an Open Door"	84	18	28	26	12	6	25	32	21
"Let It Go"	143	18	49	51	25	28	33	52	30
"Reindeer(s) are Better than People"	22	5	4	8	5	5	4	7	6
"In Summer"	73	16	10	22	25	8	23	22	20
"For the First Time in Forever (Reprise)"	97	13	23	43	18	9	34	28	26
"Fixer Upper"	151	16	50	39	46	29	45	47	30

Harmonically, the Dutch tends more towards illustration, literally giving voice to the emotions expressed by the music, rather than amplification, as detailed in table 4. For example, line 27 of "For the first time in forever", "Which is totally bizarre", is amplified by the joyful, fast-paced music in the original to stress that it is a good kind of bizarre, highlighting the singer's surprise in addition to her excitement, while the Dutch version, "*En hij lacht om wat ik doe*" ("And he laughs because of the things I do"), expresses the same kind of excitement and joy as the music without adding to the message. Both versions have roughly the same levels of disjuncture. As a result, harmony is one of the closest aspects on the Dutch version to the original, and, since the tendency to illustrate more and amplify less is not common or even consistent across all songs, it is not of major consequence to the songs' meaning.

[2] These numbers refer to vowel quality, which is a syllable's primary contributor to its singability. A 0-vowel is a close vowel, such as /i/ or /u/; a 1-vowel is a close-mid vowel, such as /e/ or /o/; a 2-vowel is a open-mid vowel, such as /ɛ/ or /ɔ/; and a 3-vowel is an open vowel, such as /æ/, /a/ or /ɑ/. The higher the vowel's value, the more singable it is (Low, 2003, 2005, 2017).

Table 4: Harmony in the Original English and Dutch Versions

		Original Relation			**Dutch Relation**		
	Music	*Illus.*	*Am.*	*Disj.*	*Illus.*	*Am.*	*Disj.*
"Frozen Heart"	warning	18	14	3	22	10	3
"Do you Want to Build a Snowman"	joy, longing	18	14	0	17	15	0
"For the First Time in Forever"	excitement, nervousness	40	26	0	46	20	0
"Love is an Open Door"	joy, euphoria	33	7	0	34	6	0
"Let It Go"	confidence	40	4	6	38	6	6
"Reindeer(s) are Better than People"	resigned, cosy	9	3	3	7	5	3
"In Summer"	playful	14	3	12	15	2	12
"For the First Time in Forever (Reprise)"	confusion, love vs fear	30	8	15	30	11	12
"Fixer Upper"	happy, fast	58	4	13	59	2	14

4. Visual Analysis

The findings on the visual side of the triangle are detailed in tables 5 to 7, concerning the aspects of, respectively, synchrony, visual deixis, and imagery. Table 5 is based on the number of syllables in each song for which mouth movement was visible on screen at all, or prominently visible in a close-up shot of the singer's face, and describes the differences in the Dutch version between sound and image. Sizeable differences were found in "Frozen heart", where only 2 of its 23 visually prominent syllables remained unchanged, "For the first time in forever", and "Let it go", which has almost as many major changes as unchanged syllables. A good example of a synchronic difference in the first song would be line 3. The last two visually distinguishable syllables are an /ɔ/ shape for the word "force" and an /æ/ shape for "foul". The words sung on these mouth shapes are "*kracht*" ("power"), pronounced with an /ɑ/ vowel, and "*puur*" ("pure"), which has an /y/ vowel. In these cases, there is a noticeable incongruity between sound and screen.

Another example is line 5 from "Let it go", "The wind is howling like this swirling storm inside" (Dutch: "*Van de storm die in mij woedt had tot nu toe niemand weet*", "About the storm that rages in me, no one had a clue", displaying a prepositional object placement common in Dutch). The close-up mouth movements of the singing character clearly indicate her singing /ɪ/ for "wind", /a/ for "howl", /ɑ/ for "like", and /ɔ/ for "storm", while the Dutch lyrics force /ɔ/, /ɪ/, /u/, and /i/ vowels, respectively: the mouth movements look quite different indeed from how they normally look when uttering those sounds. While complete adherence to the movements of the mouth seen on screen is impossible to achieve and unproductive to strive for, this degree of difference seems greater than it could have been had this aspect been regarded as more central to the film's dubbing strategy. When taking all songs into consideration, the aspect of synchrony might constitute the most differences between the Dutch and original versions.

Table 5: Synchrony in the Original English and Dutch Versions

	Original		**Dutch**					
	Syllables		*No difference*		*Minor difference*		*Major difference*	
	Visible	*Close-up*	*Vis.*	*C.*	*Vis.*	*C.*	*Vis.*	*C.*
"Frozen Heart"	19	4	2	0	10	2	7	2
"Do you Want to Build a Snowman"	26	63	8	28	14	27	4	8
"For the First Time in Forever"	101	85	41	36	45	31	17	16
"Love is an Open Door"	64	29	34	15	18	11	12	3
"Let It Go"	49	140	11	62	19	27	19	51
"Reindeer(s) are Better than People"	12	24	7	15	4	8	1	1
"In Summer"	31	44	14	21	14	18	3	5
"For the First Time in Forever (Reprise)"	43	100	19	46	24	42	0	12

"Fixer Upper"	86	114	46	48	31	51	9	15

Visual deixis has generally been retained in most songs, the notable exceptions being once again "Frozen heart", where most have been removed, "Do you want to build a snowman", where a large part has been altered or only partially retained, and "Let it go", where a quarter have been deleted and a fifth altered significantly. "Love is an open door" is notable in that two instances of visual deixis have been added to compensate for the three removed instances, most notable of which is line 16, "Love is an open door", translated as "*Liefde geeft ons ruim baan*" (idiomatically, "Love gives us free rein", but "*ruim baan*" literally means "spacious/empty lane", referring, in this context, to the two singers sliding across an empty wooden floor).

Table 6: Visual Deixis in the Original English and Dutch Versions

	Original	**Dutch**			
	Lines with visual deixis	*Visual deixis is...*			
		Retained	*Altered*	*Removed*	*Added*
"Frozen Heart"	5	2	0	3	0
"Do you Want to Build a Snowman"	9	5	4	0	0
"For the First Time in Forever"	19	16	2	1	0
"Love is an Open Door"	7	4	0	3	2
"Let It Go"	20	11	4	5	0
"Reindeer(s) are Better than People"	8	8	0	0	0
"In Summer"	14	7	5	1	0
"For the First Time in Forever (Reprise)"	14	11	1	2	0
"Fixer Upper"	18	11	7	0	0

The imagery of most songs have an illustrative or amplifying function in both the original and Dutch versions. The Dutch "Frozen heart", "Love is an open door", and "Let it go" are less illustrative and more amplifying than the original versions, while the Dutch "In summer" has

somewhat reduced disjuncture.

Table 7: Imagery in the Original English and Dutch Versions

		Original Relation			Dutch Relation		
	Image	*Illus.*	*Am.*	*Disj.*	*Illus.*	*Am.*	*Disj.*
"Frozen Heart"	threatening	20	15	0	15	20	0
"Do you Want to Build a Snowman"	Anna's small size	27	5	0	28	4	0
"For the First Time in Forever"	bright, Anna vs Elsa	27	38	1	30	35	1
"Love is an Open Door"	cosy, festive	23	15	2	17	21	2
"Let It Go"	isolation, cold	26	23	1	18	30	2
"Reindeer(s) are Better than People"	poor but cosy	3	7	5	3	5	7
"In Summer"	bright, dreamy	12	9	8	12	12	5
"For the First Time in Forever (Reprise)"	cold, Anna vs Elsa	20	30	3	15	34	4
"Fixer Upper"	warm, festive	26	49	0	25	50	0

The Dutch version presents some quite meaningful changes on the visual side. "Frozen heart" includes many changes in the Dutch version concerning the aspects of synchrony and visual deixis, as does "Let it go". Most other songs include prominent changes with regard to, predominantly, synchrony, as well as visual deixis or imagery, such as the altered visual deixis in "Do you want to build a snowman" and the reduced illustrative function of the visual code in "Love is an open door". When viewed individually these changes do not seem substantial, but they are fairly consistent throughout all songs (with the possible exception of "Reindeer[s] are better than people", a song with only 15 lines), and they all have a similar effect in common, namely the weakening of the relation between the screen and the lyrics. Unnatural-looking mouth movements, altered or removed references to visual deixis, and a reduced illustrative function

(concentrating instead more on amplification) all serve to reduce the role of the image in the meaning-making process, which means that these changes constitute a more coherent effect than those on the musical side.

5. Verbal Analysis

The side of the triangle that is most different between both versions is the verbal side. Tables 8 to 10 show the findings concerning the aspects of sense, style, and mood. Table 8 shows that roughly half of the lines of all songs show no semantic differences between the original and Dutch versions, the notable exceptions again being "Frozen heart" and "In summer", where the changes concern primarily a different approach in formulating the song's irony. An example from the latter is line 3-4, "And I'll be doing whatever snow does/in summer". The Dutch version is "*O deze sneeuwpop die wordt toch zo blij/van zomer*" ("Oh, this snowman is made so happy/by summer"), eliminating the explicit irony of the original and downplaying the fact that Olaf does not know that snow melts, in favour of a heavier focus on Olaf's happiness. In "Frozen heart", the Dutch version concentrates more on the actual ice miners and their relation to the ice than the original. For example, lines 19-20, "Ice has a magic/Can't be controlled", translated as "*IJs is voor ons als/Het witte goud*" ("Ice is to us like/White gold"), forgo the song's metaphorical, foreshadowing function and its introduction of the film's main theme in order to re-establish a more explicit connection between image and lyrics. This focus on a more literal interpretation and reduced metaphorical meaning constitutes the main semantic difference between the two versions.

Table 8: Sense in the Original English and Dutch Versions

	Original	**Dutch**		
	Number of lines	*No semantic difference*	*Minor semantic difference*	*Major semantic difference*
"Frozen Heart"	35	10	13	12
"Do you Want to Build a Snowman"	32	20	5	7

"For the First Time in Forever"	66	34	15	17
"Love is an Open Door"	40	19	8	13
"Let It Go"	50	22	11	17
"Reindeer(s) are Better than People"	15	7	6	2
"In Summer"	29	11	13	5
"For the First Time in Forever (Reprise)"	53	30	13	10
"Fixer Upper"	75	35	24	16

Table 9 shows the number of stylistically simple, average, and complex lines in both versions, with brief, admittedly blunt notes highlighting the most important ways in which the Dutch version differs from the original. In the Dutch version, the stylistic variation between characters is reduced (primarily between Elsa and Anna in "For the first time in forever" and its reprise, and between Kristoff and the other characters in "Reindeer[s] are better than people"), and the Dutch version is generally more complex and uses more archaic or unnatural phrases than the original. The exception to this is "Fixer-upper", which is the most stylistically formal and archaic song in the original (where the archaic nature of the lyrics provide characterisation for the trolls – a device not used in the Dutch version). An example of this reduced complexity of the Dutch version of that song would be line 46, "Her brain's a bit betwixt", which is stylistically complex because of its archaic vocabulary and its referential obscurity: it is unclear what her brain is actually betwixt. The Dutch, "*Die weinig moeite kost*" ("That costs little effort"), is a stylistically very straightforward phrase that includes a grammatical error common among children (i.e. using the common pronoun "*die*", rather than neuter "*dat*", to refer to the neuter noun of the previous line). Apart from this song, however, the rise of old-fashioned or awkward language is consistent in the Dutch version and contributes to the considerable verbal difference between both versions.

Table 9: Style in the Original English and Dutch Versions

		Original			**Dutch**		
	Stylistic notes	*S*	*A*	*C*	*S*	*A*	*C*
"Frozen Heart"	formal language replaces poetic language	22	11	2	20	14	1
"Do you Want to Build a Snowman"	childishness remains but also more old-fashioned	30	2	0	26	6	0
"For the First Time in Forever"	more archaisms replace some modern slang	58	8	0	52	14	0
"Love is an Open Door"	more archaisms and unnatural language	32	7	1	24	16	0
"Let It Go"	more formal and archaic	39	11	0	32	15	3
"Reindeer(s) are Better than People"	no linguistic error, slightly less colloquial	12	3	0	11	4	0
"In Summer"	no major differences	22	7	0	20	9	0
"For the First Time in Forever (Reprise)"	reduced difference between Anna and Elsa	46	7	0	37	15	1
"Fixer Upper"	more colloquial language	47	25	3	57	17	1

Table 10 outlines the themes and symbols of each song, but since the elements of narrative of two different language versions are difficult to compare on a numerical basis, the aspect of mood provides only a context for a song's interpretation. These themes and symbols have been included in the analysis provided above, as well as the considerations of the following sections.

Table 10: Mood in the Original English and Dutch Versions

	Themes	**Symbols**
"Frozen Heart"	Love vs fear	Ice (love and fear) Frozen heart (fear) Cutting ice (confidence)
"Do you Want to Build a Snowman"	Sisterly love Loneliness	Building snowmen (love) Paintings (loneliness)
"For the First Time in Forever"	Isolation Liberation Love vs fear	Doors (isolation) Light and the town (Anna's liberation and Elsa's oppression)

"Love is an Open Door"	Freedom vs Isolation Implied: the fallacy of true love	Opening doors (freedom) The palace (isolation) Outside (freedom) Implied: marriage (isolation)
"Let It Go"	Freedom in Isolation	The storm (freedom) Cold (isolation) Distance (isolation) Doors (protection)
"Reindeer(s) are Better than People"	Loneliness	Sven singling out Kristoff Kristoff singing for Sven
"In Summer"	The importance of dreams or faith	Summer (the dream) Optimism (benefit of the dream) The irony (the benefit of unrealistic dreams)
"For the First Time in Forever (Reprise)"	Love vs fear	The storm (Elsa's fear) Sunlight (Anna's love) The ice palace (freedom) Anna (the instability of Elsa's freedom) Olaf (shared love between Elsa and Anna)
"Fixer Upper"	Love and fear	Fixing people up (love) Fixer-uppers (fear) Marriage (organized love) Implied: marriage as counterproductive

6. Prioritisation

Rhythm seems to have been one of the first priorities of the dubbed version, and if the music is deemed the most important code, a close adherence to rhythm stands to reason. It is the backbone of music and together with melody one of the first things an audience notices (Clendinning and Marvin 2010). If a song gains popularity, it is commonly the result of its rhythm and melody rather than its lyrics, rhyme scheme or singability (Kaindl 2005), so if it works in one language, it might very well work in others, too, especially in instances of little cultural differences between language communities (as is currently the case with the Anglophone and Batavophone worlds). In addition, a fairly identical rhythm between the original and any dubbed version increases the

dubbed version's audience's receptiveness to the original version, should that ever become relevant – and since Dutch theatres showed two versions (one subtitled in Dutch and one dubbed in Dutch) and the soundtrack album was sold in both English and Dutch, it does seem quite relevant. Rhythm is a key aspect for musicocentric translations (e.g. Kaindl 2005; Low 2005), and plays an important role in the dubbing process's prioritisation.

While the Dutch diverges most strongly from the original on the verbal side, the single aspect that diverges most is the aspect of synchrony, on the visual side. If this aspect would be examined in a vacuum, disregarding the other visual aspects or the effects of the differences on the visual and verbal sides, one could conclude that the visual side must have been deemed less important in the dubbing process than the verbal side. However, the Dutch version's adherence to visual deixis and its arguably more effective relation to imagery than to mood indicate that, even though synchrony itself might not have been a priority, the visual side as a whole seems to have been considered quite highly in the dubbing process. This stresses the importance of evaluating not only the individual aspects in isolation, but also the combination of certain aspects on sides of the triangle to reach mindful interpretations.

The considerable divergence on the verbal side, then, is not the result of any one aspect, but rather of the combination of differences concerning all three aspects on the verbal side: sense, style, and mood. The effect of this combination of differences becomes clear in, for example, lines 13 to 14 of "Love is an open door". The lines, "And it's nothing like I've ever known before/Love is an open door", are translated as "*Dit avontuur met jou durf ik wel aan/Met deuren die opengaan*" ("I dare to start this adventure with you/With doors that open up") in Dutch. From a purely semantic point of view, the translation may resemble the original on some connotative level, but this resemblance only seems reasonable if the versions are scrutinized for similarities. Stylistically, the original is more colloquial, and although line 14 presents an abstract metaphor, the language and grammatical structure is quite simple. The Dutch version, by contrast, is more old-fashioned and slightly awkward (no Dutch-speaking teenager would use the word "*avontuur*" in a non-sarcastic tone of voice, or the construction "*durf ik wel aan*" in any tone of voice). And concerning mood, the simple statement of the song's primary metaphor of the open door representing love is eliminated in the Dutch version, as is the characterisation of line 13, in the

original portraying the singers, Anna and Hans, as surprised and being drawn into new territory, while in the Dutch they seem more in control and not as swept up in their emotions. These and similar differences are not limited to these two lines: they are consistent throughout all songs. The differences with regard to sense generally also introduce differences concerning style or mood, and vice versa, whereas the synchronic differences described above do not have such an extensive influence on the other visual aspects. While there seems to have been some form of compensation on the visual side by retaining or even adding instances of visual deixis and by maintaining the relation between the lyrics and the imagery to an important degree, no such compensation can be observed on the verbal side, which implies that the verbal side was a low priority during the dubbing process.

It seems straightforward to assume that the *skopi* of the dubbing processes (regardless of which agents or parties were actually responsible for drawing up and fulfilling the requirements of those *skopi*) prioritized the songs' musical functions over their visual or even verbal roles in meaning-making process. Considering the visual code, this focus of the dubbing process might not seem surprising, since these songs represent musicocentric interludes in the film, as in any musical film. When a song starts in a musical film, the audience's focus naturally shifts to the new code, i.e. the music, which takes momentary precedence over the visual and verbal codes (Dyer 2012). However, the visual and verbal codes play major roles in most songs in musical films as well. In the original version of *Frozen*, the supporting function of the images and the role of the narrative, the characterisation, and the development of the main themes occupy significant positions in the songs. It is the Dutch version's focus on the musical code over the visual or verbal code, then, that reveals a trend in prioritisation: adherence to the musical code seems to have been the primary priority of the songs' dubbing processes.

7. Conclusion

The Dutch dubbed version's treatment of the songs, then, is relatively musicocentric. It prioritizes adherence to musical elements such as rhythm, rhyme, and a pleasant or catchy sound similar to the original over some of the more elaborate visual elements (primarily concerning lip synchrony) and, more notably, the semantic, stylistic and thematic content of the lyrics. This

conclusion is based on the data collected according to the triangle of aspects, a model that facilitates the analysis of songs from animated musical films. Data was collected on the original version and the Dutch dubbed version concerning ten aspects: rhyme, rhythm, singability, and mood on the musical side; synchrony, visual deixis, and imagery on the visual side; and sense, style, and mood on the verbal side. A comparison of the data between both language versions allowed for a comprehensive analysis of differences, and on the basis of this analysis a list of priorities of the dubbing process was drawn up. It is important to note that the priorities found in this study do not necessarily reflect the priorities of any individual agent involved in these particular dubbing processes: it merely reveals the effect of the dubbing processes as a whole on the songs – although the findings were fairly consistent for all songs, which implies that the priorities found were the product of a conscious effort or an industry norm. The possible reasons for this specific set of priorities may be diverse, ranging from the artistic or linguistic to the commercial or practical, and it would be unreasonable to expect a target text analysis to reliably find a reason, but this study does shed light on the effects of those priorities.

The findings can be interpreted in the broader context of musical film dubbing, as Di Giovanni (2008) points out that song translation for musical films is usually quite musicocentric. One of the most common dubbing strategies for US musical films in Italy, she explains, is to subtitle the songs rather than dub them (although this may prove impractical for films of which the target audience cannot read yet), and Mateo (2008) mentions that economic factors play an important role in importing foreign films in Spain, which also has a major effect on the dubbing strategy. By contrast, García Jiménez (2017) claims that song for musical film is one of the most logocentric genres of song translation, because meaning would be deemed more important than the music. Perhaps when compared to opera or folk song translation – or even Italian musical film dubbing – the findings of this study cannot be called extraordinarily musicocentric, but the finding remains that even in the Dutch dubbed version of the songs from *Frozen*, the music was prioritized over the lyrics. A comparison of these findings to other animated musical films dubbed in Dutch, or to versions of *Frozen* dubbed in other languages, may reveal how common these priorities are, as this form of context will certainly help establish the significance of these findings. After all, the scope of this paper, studying only one animated musical film and one language pair, is quite limited. Further research may also concern the effects of the priorities on

the reception of the film or the actual reasons of the dubbing agents for concentrating on these priorities (be they artistic, commercial, or simply practical). A third interesting avenue of research might be a more in-depth, qualitative investigation of the effects of these priorities on issues such as characterisation and themes. These ideas would help achieve some much-needed clarity and a better understanding of the important field of animated musical film dubbing.

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III

AN ICY FORCE BOTH FOUL AND FAIR: THE THEME OF LOVE VERSUS FEAR IN THE DUTCH DUBBED VERSION OF DISNEY'S *FROZEN*

by

Reus, T., 2020

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An icy force both foul and fair: The theme of love versus fear in the Dutch dubbed version of Disney's *Frozen*

Keywords: **Dubbing, Dutch, *Frozen*, song translation, triangle of aspects**

This study compares the songs from the original, English-language version of the 2013 Disney film *Frozen* to those of the Dutch dubbed version, investigating how the thematic representation of love and fear differ between these versions. To support this inherently qualitative analysis, this study employs the triangle of aspects, an analytical model that identifies certain aspects and variables central to animated musical film dubbing, allowing a quantification of differences between dubbed versions. It is found that the dubbed songs differ most strongly from the original songs in the verbal code, which covers issues such as semantic sense and register, and least in the musical code, which concerns matters of rhyme scheme, rhythm, and singability. The effects of the changes are a slight backgrounding of the theme of love versus fear: whereas the source version presents and explores a clear dichotomy between love and fear, the dubbed version concentrates more on love as the ultimate goal of life, eliminating much of the importance of fear. These results show that quantitative data can be useful in qualitative analyses, presenting an important step in the development of the field of animated musical film dubbing within translation studies.

1. INTRODUCTION

Although audiovisual translation is currently a popular field among translation scholars (e.g. Pérez-González 2014; Low 2017), a genre that has seen some academic attention only in the past half a decade (as attested to by scholars including Di Giovanni 2008, Stopar 2016, and Martín-Castaño 2017) is the dubbing of musical film, and especially — even despite its significant importance in many societies today — animated musical film. The 2013 Disney film *Frozen* was one of the most successful films of all time around the globe (Konnikova 2014), its characters — particularly the princess sisters Elsa and Anna — and its themes — including loneliness, friendship, and the main overarching theme of love versus fear — resonating with many (Giese 2017). The Netherlands, where the dubbed version was released a mere month after the original version's release in New York (Del Vecho 2013), is one of the many countries in which the film was well-received (e.g. Wensink 2014). This study aims to explore the genre of animated musical film dubbing and evoke more academic interest in the field by conducting a case study of the songs of *Frozen*. The aim is to investigate how the theme of love versus fear differs between the original (or source) version and the Dutch-language dubbed version released in the Netherlands (the target version).

Since the field of animated musical film dubbing is relatively new within translation studies, this study also incorporates research into song translation and dubbing, as well as work on musicology, film studies, and literature studies, to develop an analytical model of animated musical films. This model, the triangle of aspects (Reus 2017), allows researchers to generate a comprehensive data set of differences between two versions of an animated musical film song on the basis of ten aspects. It offers useful tools for researchers of audiovisual translation, song and film translation, and musical translation, as well as dubbing history and the study of international export of Disney films. The triangle of aspects, and its use in a thematic analysis of an animated musical film, is described in more detail in section 2. That section also introduces *Frozen* and the theme of love versus fear in more detail. Section 3 briefly describes the results of the triangle of aspects analysis.

Sections 4 to 6 discuss the role of love and fear in the target songs and compare it to the source version in order to uncover to what extent and in what form the theme of love versus fear is different in the target version from the source version. Section 7 draws conclusions and gives recommendations for further research.

2. MATERIAL AND METHOD

The triangle of aspects, an analytical model first introduced in Reus (2017), provides a quantitative basis for the investigation of the theme of love versus fear in the source and target versions of the songs from *Frozen*. According to this model, an animated musical film comprises three codes, or sides — the musical, the visual, and the verbal — that need to be negotiated in the dubbing process: see figure 1. The triangle of aspects consists of ten aspects that together support a thorough qualitative analysis of theme with clear, close description and measurable data. Analyses employing the triangle of aspects use the song line or the syllable as their unit of analysis, depending on the aspect, and either assign a certain value to both language versions of that line or syllable, or directly compare the source and target versions, thus assigning a value only to the target version. In this sense, the model functions as a set of guidelines or tools that facilitate research into dubbed songs from animated musical films. The primary purpose of the triangle of aspects analysis in this study is to discover which aspects and songs or passages in the target version differ most from the source version. The results of this analysis are then used to discuss how the theme of love versus fear differs in the target version from the source version.

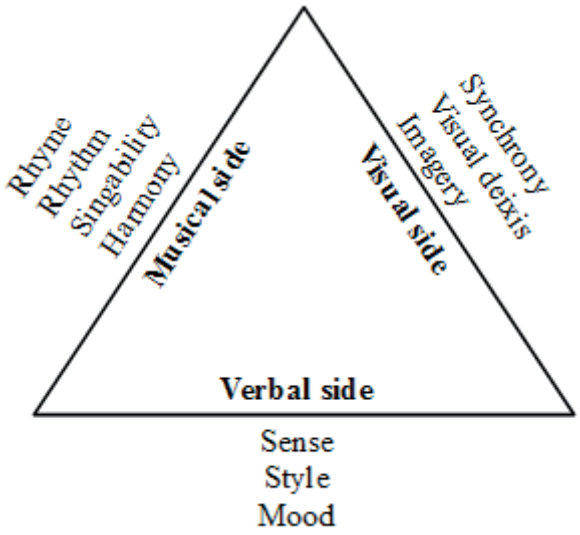

Figure 1: The triangle of aspects

The triangle of aspects' musical side consists of the four aspects of rhyme, rhythm, singability, and harmony. These are the four elements of music that constitute important constraints for song dubbing. For the aspect of rhyme, the researcher compares the rhyme schemes and number and prominence of repetitions in the source and target versions; rhythm describes the number of syllables and stress pattern per line; and singability defines how easy it is to sing the lines, using a system of categorising vowels and consonants based on Low (2005) and Franzon (2008). According to this system, open vowels are easier to sing than closed vowels, and voiceless or plosive consonants are more difficult to sing than voiced or sonorant consonants. The higher the singability, the more comfortable and confident a song sounds and the more intelligible it is. The fourth aspect, harmony, concerns the meaning of the music itself, as conveyed by its key, time signature, tempo, melody, chord structure, and orchestration (Tråvén 2005, Clendinning & Marvin 2010). This musical meaning is compared to the meaning of the lines to describe whether the music illustrates, amplifies, or provides disjuncture to the lyrics (Kaindl 2005).

The visual side comprises the three aspects of synchrony, visual deixis, and imagery. Synchrony describes the singers' mouth movements and compares them to the syllables

sung in the target version to find minor and major differences. Minor differences are vowels or consonants that differ one or two steps from the mouth movements seen on screen (as analysed using the IPA vowel and consonant diagrams), and major differences differ more than two steps. For this purpose, lines sung during close-ups of the singer's mouth are deemed more significant than non-close-up lines (Chaume 2012). Visual deixis concerns instances where the lyrics directly reference something seen on screen, such as characters pointing at things or an explicit description of an object (Chaume 1997, Levinson 2004). Imagery analyses the implicit meaning of the visual code, as shaped through lighting, colour, *mise-en-scène*, and montage (Arnheim 1974), and that meaning is compared to the lyrics to establish an illustrative, amplifying or disjunctive relationship (Kaindl 2005).

The verbal side of the triangle comprises the aspects of sense, style, and mood. Sense compares the semantic meaning of the lyrics between the source and target versions and indicates minor and major differences per line. Minor differences include partial alterations and added or removed connotations; major differences are lines with a completely different meaning (Low 2017). Style analyses the register and naturalness of the language per singer, and compares the findings between the two versions. A loose system of simple, average, and complex grammatical structures and vocabulary per song line supports this stylistic analysis (Leech & Short 2007), but style ultimately relies on a more qualitative interpretation of the language used. Mood concerns the narrative context of the song, including the story, themes and metaphors, symbolism, and character development, and analyses the position of the song in this context (e.g. Labov & Waletzky 1967). It is important to realise that although the verbal code is changed in the dubbing process, the verbal side of the triangle does not, necessarily. Words change, but not necessarily the meaning, style, or narrative of the song. Together, these ten aspects allow for a comprehensive understanding of the songs and the development of the themes in the target version.

This study concentrates on *Frozen* (Del Vecho 2013) as a representative of the

contemporary animated musical film genre: produced by Disney, the largest producer of animated musical films (Malach 2014), it is a film in which the songs constitute an essential part of the narrative. The Netherlands saw *Frozen*'s dubbed release on 11 December 2013 (Wensink 2014). Whereas the film itself was among the highest grossing films (Konnikova 2014), the soundtrack album was the most sold music album of 2014 (Wensink 2014) and the songs are indeed quite central to the film's success (Konnikova 2014), offering convincing character development as well as detailed thematic commentary (Beaudry 2015; Yee 2014). This study concentrates on the nine songs with English-language lyrics in the source version, which were dubbed in Dutch for the target version released in the Netherlands: 'Frozen heart', 'Do you want to build a snowman', 'For the first time in forever', 'Love is an open door', 'Let it go', 'Reindeer(s) are better than people', 'In summer', 'For the first time in forever (reprise)', and 'Fixer upper'. These songs together comprise 395 lines and around 23 minutes of audiovisual material when played back to back (Del Vecho 2013).

Based strongly in modern stage musical traditions (Beaudry 2015), the music of the film helps develop the story of two princess sisters — one cursed with magical powers she is unable to control and one isolated for most of her childhood without knowing why — that seems to resonate with many. One reason for this, suggests Yee (2014), is the film's themes. One of the primary themes is the opposition of love versus fear: love as represented by warmth, fire, passion, and togetherness; and fear as represented by coldness, ice, rationality, and isolation (Bauer & Steiner 2015). Anna embodies the emotion of love, as well as everything it entails, her red hair and freckles representing warmth and fire and her impulsiveness and unbridled optimism displaying her passion. Throughout the film her primary goal is to connect with Elsa, first by coaxing her out of her room during their isolation in the palace and later by chasing her to the top of a mountain. Elsa, on the other hand, represents fear: she has ice powers, is cautious and fearful, and tries to isolate herself in order to protect others. Although halfway through the film it appears that Elsa has found peace and happiness in isolation, the film concludes with Elsa accepting and reciprocating Anna's love, an act that allows her to finally control her powers. But the dichotomy of love

versus fear is not limited to the two main characters: the deceitful antagonist Hans is isolated because his parents neglected him; Anna's tentative love interest Kristoff because he was kidnapped by trolls; and the animated snowman Olaf simply because he has not seen anyone else in his short life. Kristoff and Olaf find love (and thus, redemption) by the film's conclusion, while Hans, failing to find love, faces retribution for his crimes (Yee 2014).

The theme of love versus fear can be found in all nine songs. 'Frozen heart' introduces ice as an important metaphor and highlights the importance of breaking and shaping the ice, or one's fear, rather than letting it control you. 'Do you want to build a snowman' introduces Elsa and Anna in their roles of emotional opposites: Elsa locks herself away while Anna tries to connect with her. The song, assuming the viewpoint of Anna, also introduces the ideas that love is good and fear is bad. 'For the first time in forever' narrates the story's main stimulus (i.e. Elsa's coronation) and further develops the sisters as thematic opposites. 'Love is an open door' shows Anna bonding with the first man she sees, revealing her yearning for love, but also — since that man is later revealed to be the antagonist — complicating the dichotomy of love and fear by hinting at the foolishness that carelessness and passion can lead to.

'Let it go' is a thematic contrast to the previous song, highlighting Elsa's need for isolation and the freedom she experiences in her isolation, further indicating that matters are not as simple as love is good and fear is bad. In 'Reindeer(s) are better than people' and 'In summer', the story takes a break and the characters of Kristoff and Olaf, respectively, are introduced: Kristoff is bitter and dislikes society as a result of his isolation and, it could be argued, displays a fear of society similar to Elsa's; Olaf is optimistic, joyful and naive, like Anna, chasing a dream that seems impossible to achieve and longing for love. 'For the first time in forever (reprise)' is a confrontation between Elsa and Anna, during which they attempt to solve their differences but fail to understand each other's viewpoints. This song represents a climax for the theme of love versus fear, pitting the concepts against each other quite directly. 'Fixer upper', finally, is an ode to love, and describes quite explicitly how

we need love to drive out fear. In these songs, then, as in the film as a whole, love and fear play major roles that are relevant for translation evaluations and are vulnerable to translation decisions. See table 1, below, for a summary of this expression of the theme.

3. RESULTS

The full data set for this study can be publicly accessed from Kielipankki (2019), the language bank of Finland. This data set comprises scans of the analysis sheets and tables offering a numerical summary of the findings. In addition, a more comprehensive discussion of the results is available in Reus (2018). This section highlights some of the most relevant results for the thematic analysis of love versus fear, describing the differences between the source and target versions of the songs — as well as, briefly, the effects of those differences on the theme of love versus fear — on the musical, visual, and verbal sides of the triangle.[1] Table 1 summarises the theme of love versus fear, and the aspects that include the main differences between the source and target versions, in each song.

Table 1: The theme of love versus fear, and the main differences, per song

Song	*Relation to love and fear*	*Main differences in the TT*
'Frozen heart'	Introduction of the theme	Synchrony, visual deixis, sense
'Do you want to build a snowman'	Introduction of Anna and love	Rhythm, synchrony
'For the first time in forever'	Introduction of Elsa and fear, juxtaposition of love and fear	Singability, synchrony, style
'Love is an open door'	Complication of love	Rhyme, rhythm, singability
'Let it go'	Complication of fear	Synchrony, sense, mood
'Reindeer(s) are better than people'	Expansion of fear	Rhyme, style
'In summer'	Expansion of love	Imagery

[1] All back-translations of song lyrics in the following sections are mine.

‘For the first time in forever (reprise)’	Confrontation of love and fear	Singability, style
‘Fixer upper’	Victory of love over fear	Singability, visual deixis

Of the three sides of the triangle, the musical is the most similar between the source and target versions. The target songs have slightly more different rhymes than the source songs, which means that the individual rhymes are repeated less often. The only exception to this is ‘Frozen heart’, which has fewer different rhymes in the target version. Rhythmically, the target version is even more similar to the source version. Most songs have seen the addition of some marked stress patterns, which are especially numerous in ‘Do you want to build a snowman’ (7 instances) and ‘Love is an open door’ (6 instances). For example, the first line of ‘Do you want to build a snowman’ is translated as ‘*Zullen wij een sneeuwpop maken*’ (‘Shall we make a snowman’): this translation stresses ‘*wij*’ (‘we’) in favour of the most syntactically important (and naturally most strongly stressed) part of the question, ‘*sneeuwpop*’ (‘snowman’), thus deviating from an unmarked stress pattern. Most songs also include at least a few lines with added or removed syllables in the target version, but these syllables were added and removed exclusively in unstressed and melodically unimportant areas.

Singability is the musical aspect that is most different in the target version from the source version, fulfilling a noticeably reduced thematic role. In ‘For the first time in forever’ and its reprise, for example, the source-language Elsa uses mostly close vowels while Anna uses mostly open vowels, highlighting the opposition between the characters: in the target version, this difference in singability is eliminated and the characters sing roughly equal numbers of open and close vowels. (This distinction in singability between Elsa and Anna is only present in these two songs, not in the rest of the film, so it can be argued that this was not intentionally done, but in these two songs, at least, the distinction is quite noticeable.) Concerning the relation between the lyrics and the implicit meaning of the music, the target version generally focuses more on illustration in favour of expanding, or amplifying, the meaning of the lyrics through their interaction with the music, the only

exceptions being ‘Let it go’ and ‘Reindeer(s) are better than people’. Apart from this slight tendency towards illustration, however, there are few significant harmonic differences between both versions.

On the visual side, and in general, the aspect of synchrony harbours the most differences of any single aspect. Especially ‘Frozen heart’ displays many differences, having only two prominent syllables with no difference as opposed to 12 with a minor difference and 9 with a major difference, while songs such as ‘Do you want to build a snowman’ and ‘Let it go’ also have a large degree of synchronic disagreement in the target version. Most instances of visual deixis, or direct references in the lyrics to something seen on screen, have been retained in the target version, the one notable exception again being ‘Frozen heart’. The songs in which visual deixis is retained most significantly are ‘For the first time in forever’ and its reprise, both duets of Elsa and Anna. Imagery, or the relation between the lyrics and the implied or connotative meaning of the visual code, is very similar between both versions: in some songs in the target version the imagery is made to illustrate the lyrics more than in the source version, while in other songs it is made to amplify the lyrics more, but the differences are minor. ‘In summer’ is an interesting song in that the disjuncture between the bright, colourful imagery and the dramatic irony of the lyrics is weakened in the target version, which makes the irony of Olaf the snowman not knowing that snow melts in summer less sharp.

The verbal side is arguably most different in the target version. Concerning the aspect of sense, roughly half of the lines in the target version have an altered meaning or altered connotations. ‘Frozen heart’ is the song most semantically different in the target version, while ‘Do you want to build a snowman’, in which 20 of the 32 lines are unaltered, might be the most similar. ‘Love is an open door’ and ‘Let it go’ both have a considerable number of lines with major changes, which might be related to the amount of (thematic) information packed in relatively short lines. Stylistically, too, the target version shows consistent differences from the source version. In general, the target version comprises more unnatural-sounding phrases and archaisms, which replace the sometimes lyrical

language and modern-day colloquialisms of the source version. In addition, characters' linguistic idiosyncrasies are reduced in the target version, removing the grammatical error in the titular lines of 'Reindeer(s) are better than people' and the stylistic differences in language use between Elsa and Anna in 'For the first time in forever' and its reprise. The exception to the trend of increased formality is 'Fixer upper', where some archaisms have been removed in the target version. Lastly, the mood, or the way the lyrics express the narrative context, character development, themes and motifs, is fairly similar in both versions. The target version removes some direct references to themes and symbols, but generally compensates for those losses in other lines. This strategy of compensation, however, may alter the interpretation of symbols: the target version line 32 of 'Let it go' ('I'm one with the wind and sky' in the source version) is '*Voorbij is de storm in mij*' ('The storm in me is over'), and while this line should sound empowering for Elsa, this interpretation becomes problematic if the storm is to still represent her liberation. In this sense, most songs' mood has been altered, but also compensated for.

4. LOVE IN THE TARGET VERSION

Anna can be seen as a symbol of love throughout the film. This is especially the case in 'Do you want to build a snowman' and 'Love is an open door', where she displays the desire to establish intimate connections with people — with Elsa, representing familial ties, in the former, and Hans, representing romantic love, in the latter. 'Do you want to build a snowman' represents not only Anna's love, but also her longing for love and her confusion towards Elsa's choice for isolation. It intersperses moments of clarity (such as the titular lines 2, 10-11, 14, and 32, where the snowman represents the connection between her and Elsa) with moments of great uncertainty (such as lines 4-5, 'I never see you anymore / Come out the door', sung over a minor chord progression and with lower singability as well as a visually darker colour palette). The target version maintains the semantic distinction between certainty and uncertainty in the aspect of sense, but weakens it by levelling singability (i.e. the singability for lines expressing certainty and for those expressing uncertainty is roughly equal in the target version). A great example of this is line 10, 'Do

you want to build a snowman', which is translated as '*Kom, dan maken we een sneeuwpop*' ('Come on, let's build a snowman'). The two melodically stressed syllables, 'snow' and 'man', have a high singability in the source version (/ɔː/ and /æː/ are quite open vowels), whereas the target version has /ɪːu/ and /ɔ/, closer and shorter vowels, and ends in a voiceless plosive consonant. Reduced repetition and the considerable degree of synchronic differences (see the above line 10 for an example of synchronic differences, too) reinforce the perception of Anna's insecurities. While the source version maintains a fairly sharp distinction between lines expressing love and lines expressing longing or confusion, the target version levels that distinction and instead introduces more uncertainty into the song as a whole. As a result, the target version has no lines that express Anna's intention to love as strongly as the source version, weakening her resolve as well as the introduction of the theme of love in the film.

'Love is an open door' symbolises not only (romantic) love, but also Anna's social ineptitude, which is used to express the notion that love cannot be forced. Anna's longing for affection causes her to rush into a relationship, but — as becomes apparent over the course of the song — Anna and Hans do not actually know each other (with lines such as 19, sung by Hans, and 20, the response by Anna: 'We finish each others / Sandwiches'). The translation of lines 19-20, '*We geven elkaar een / Hapje taart*' ('We give each other a / Piece of cake'), is a good example of how this narrowing down of the theme of love has been effected: the target version focuses purely on the explicit love presented in the song — Anna finally finding the love she had been looking for all her life — and ignores the implicit foreshadowing of Hans eventually betraying Anna. This focus of the target text on love more than on Hans's eventual betrayal can also be observed in the song's singability (which is considerably higher, thus more comfortable, clear and unobstructed, in the target version) and imagery, but is countered to a certain extent by the greatly reduced repetition between Anna's and Hans's lines and the introduction of unnatural stress in the target version. Overall, however, there are more aspects that support an uncomplicated expression of love (i.e. singability, imagery, and sense) than aspects that support the incongruity between Hans and Anna (i.e. rhyme and rhythm) in the target version.

5. FEAR IN THE TARGET VERSION

Fear is a prominent theme of ‘Let it go’, sung by Elsa, as well as ‘Reindeer(s) are better than people’, sung by Kristoff. ‘Let it go’ represents a significant shift in Elsa’s character from fearful and oppressed (by society as well as herself) to liberated and in control of her powers. The storm, as a symbol of her ice powers, initially represent fear, but later liberation and confidence, and the cold and distance she once feared are now symbols of positive isolation. When Elsa sings her childhood mantra (which previously fostered the fear within her), ‘Don’t let them in / Don’t let them see’ and ‘Conceal, don’t feel / Don’t let them know’ (lines 8-9 and 12-13, respectively), the music is upbeat and major, and the screen is lit up by magic and curly shapes: she is no longer afraid. The target version does not use her childhood mantra for these lines, instead opting for a more literal translation and thereby severing the relation between Elsa’s current state of mind and her childhood. In addition, the metaphor of the storm has become confused in the target version, representing, as in the source version, both her ice powers and her fears, but not transforming into liberation over the course of the song. Musically, the target version is quite close to the source version, but visually it includes quite numerous synchronic differences, making Elsa appear more confused. A striking example of this is line 15, ‘Let it go, let it go’, translated as ‘*Laat het los, laat het gaan*’ (‘Let it go, let it go’). The first instance of the phrase is quite similar, synchronically, but the second (possibly motivated by the higher singability of ‘*gaan*’, /xaːn/) results in a significant difference between the the shape of Elsa’s mouth and the shape a mouth normally makes when producing this sound. In addition, some important instances of visual deixis are removed, especially towards the end, where the source version portrays Elsa as having conquered her childhood fears convincingly. A great example is line 38, ‘My power flurries through the air into the ground’, translated as ‘*Mijn kracht neemt toe en schept een zuilenrij van steen*’ (‘My power increases and creates a colonnade of stone’). While singing this line, Elsa is creating the foundation of a castle, not a colonnade, of ice, not of stone, which makes her sound detached or confused. In the target version, Elsa’s development is in general less

convincing and pronounced, and the ‘fears that once controlled [her]’ (line 25) are still quite tangible by the end.

In the sense of finding happiness in isolation (as well as in the sense of later being reintroduced to society by Anna), Kristoff is similar to Elsa. As a child he was kidnapped by trolls, who raised him as an ice miner, and the first time the audience sees him interact with humans he is gruff, hostile, and unable to acquire what he wants. In ‘Reindeer(s) are better than people’, taking place right after this incident, Kristoff bemoans human society in a way that highlights his happiness with being alone. Even though it is not overt, the song displays Kristoff’s fear of society in lines such as 3-5, ‘Yeah people will beat you / And curse you and cheat you / Every one of them is bad’. Interestingly, the sections in which Kristoff sings about humans have a significantly lower singability than the sections where he sings about reindeer or himself, but they contain significantly more repetition. The target version lines 3-5, ‘*Ja mensen bedriegen / Ze vechten en liegen / Ze zijn stuk voor stuk slecht*’ (‘Yeah people cheat / They fight and lie / Every one of them is bad’), are less personal than the source version, omitting the pronouns referring to Kristoff, but otherwise convey a similar sense of dissatisfaction with society. However, the target version includes no difference in rhyme or singability between the different subjects addressed, thus incorporating Kristoff’s fear of society more effortlessly into his love of reindeer. This strategy, like the strategy used in ‘Let it go’, complicates a clear dichotomy between fear and love and foreshadows Elsa’s and Kristoff’s reintegration and eventual suggested happiness in society.

6. LOVE VERSUS FEAR

The central development of love and fear in the film, however, is the opposition between them, which can also be interpreted as the juxtaposition of Anna and Elsa. This opposition is the focus of two songs: ‘For the first time in forever’ and its reprise. Both are duets of Elsa, representing fear, caution, and isolation; and Anna, representing love, passion, and bonding. In the first song, Anna describes the way the palace opens up in preparation for

Elsa's coronation, and displays great joy and excitement at the prospect of meeting new people. Elsa, on the other hand, sits quietly in her room and repeats her childhood mantra ('Don't let them in / Don't let them see', lines 37–38). Musically, Anna's verses employ a predominantly major chord structure while Elsa's employ a relative minor chord structure and more subdued orchestration; visually, Elsa's verses are darker and include less movement than Anna's. The difference in the sisters' approaches to dealing with the situation is significant, but there are also similarities. Singability is again used as a distinguishing factor between the fears of Elsa and the love and excitement of Anna, while rhyme and repetition show the sisters also have similarities. For example, see lines 45–50, where Anna repeats Elsa's lines:

Elsa: But it's only for today
Anna: It's only for today
Elsa: It's agony to wait
Anna: It's agony to wait
Elsa: Tell the guards to open up the gates
Anna: The gates ('For the first time in forever', lines 45–50)

The target version, interestingly, maintains the distinction between the characters in its singability, and much of the repetition and unifying nature of the rhyme scheme in the rest of the song has been removed to accentuate that distinction. Lines 45–50, for example, are translated as follows:

Elsa: *Gelukkig duurt het maar een dag* ('Fortunately, it only lasts a day')
Anna: *Al duurt het maar een dag* ('Even though it only lasts a day')
Elsa: *Alleen omdat het hoort* ('Only because it is supposed to be like this')
Anna: *Dit is zoals het hoort* ('This is how it's supposed to be')
Elsa: *Goed dan, wachter, open nu de poort* ('All right, guard, open up the gate')
Anna: *De poort* ('The gate') ('For the first time in forever', Dutch dub, lines 45–50)

Instead of Anna repeating Elsa's lines here with merely a different intention, Anna actively restates and subverts Elsa's lines, widening the distance between them. In the target version, then, the distinction between love and fear is starker than in the source version, and Elsa, being less in tune with Anna (who is arguably the film's main protagonist), is rendered perhaps less relatable to Dutch audiences than to English-language audiences.

'For the first time in forever (reprise)' is a more immediate duet between Elsa and Anna: whereas in the first song they express their sentiments concerning the same event separately, in the reprise they address each other directly. Anna, again as a representation of love, attempts to convince Elsa to come back with her and unfreeze the city, while Elsa, as a representation of fear, attempts to explain why she is unable to do so: 'Just stay away and you'll be safe from me' (line 23). The target version of line 23 is '*Dus ga naar huis naar 't zomerjaargetij*' ('So go home to summertide'), expressing perhaps more clearly than the source version that Elsa does not know she froze the city (although this is merely a compensation for line 17, where the target version makes no mention of the sun while the source version does), but also weakening Elsa's motivation for her isolation and her role as a symbol of fear. However, that is no consistent trend in the song, and the target version embraces the theme of love versus fear, as well as the narrative symbolism of Anna versus Elsa and the visual symbolism of the storm versus sunlight, about as effectively as the source version. The target version makes mention of the storm as it is visually brewing in the third verse, just like the source version, and while the source version makes explicit mention of the sun to reinforce its role and a symbol of love in line 48 ('We'll make the sun bright'), there is no visual representation of sunlight at that moment, so the target version opts for a more direct expression of Anna's sentiment instead: '*Want ik zal naast je staan*' ('Because I will stand next to you'). Although the distinction in singability between the characters is reduced in the target version, there are relatively few major synchronic differences; the most prominent instances of visual deixis have been retained; and in both versions the rhyme scheme provides a connection between the sisters. Overall, then, the target version, although different to some degree, is roughly as effective as the source version in its development of the theme of love versus fear.

The dichotomy of love and fear can also be seen in a juxtaposition of the first song, ‘Frozen heart’, representing fear, and the last song, ‘Fixer upper’, representing love. In this sense, the narrative development moves from fear to love: fear is conquered and love is what we should strive for. In ‘Frozen heart’, the minor-key music, based around the tonic and dominant fifth chords, evokes a grounded sense of looming danger, and the dark colours and sudden, strong movements on the screen stress the great unknown beyond the ice miners’ lanterns. Although the lyrics do mention the beauty of ice (e.g. line 3, ‘This icy force both foul and fair’, lines 7–8, ‘Strike for love and / Strike for fear’, and lines 9–10, ‘See the beauty / Sharp and sheer’), these instances of beauty are always followed or preceded directly by warnings about the dangers of ice. The song explains that one can only appreciate ice if one is aware of the dangers and cautious enough to avoid them. While the target version’s lines 9–10 maintain this opposition of beauty and danger, the opposition is less clear in line 3, ‘*Verbergt een kracht heel puur en rauw*’ (‘Hides a power so pure and raw’, ‘pure’ not including the connotations of pristine cleanness) and lines 7–8, ‘*Splijt het hart / Verkild en zwaar*’ (‘Split the heart / Cold and heavy’). This reduced semantic and metaphoric weight of the theme is mirrored in the song’s synchrony, which comprises great incongruence between characters’ mouth movements and the syllables they sing, thus weakening their emotional impact and perceived authority; and its visual deixis, where most of the references have been removed, including those relating to Kristoff, the only main character in the song. The target version’s rhyme, rhythm, and singability are quite similar to the source version, supporting the characters’ authority and the severity of their warning. Despite that, however, the theme of love versus fear is significantly less central to the song in the target version than in the source version, and the target version instead focuses more on the explicit warning, or fear.

‘Fixer upper’ provides a contrast to the danger and darkness of ‘Frozen heart’. Its music is major-key, optimistic, and fast-paced, and its chord progressions use primarily major chords (even if those chords do not fit the key, which stresses the importance of major chords and optimism in the song). Visually, the song takes place at night, like ‘Frozen

heart', but the movements are fast-paced and smooth (as opposed to the sharp movements of 'Frozen heart') and there are festive, colourful lights everywhere. The song's message of love trumping fear is expressed most explicitly in lines 53–58, culminating in 'True love brings out the best'. In the target version, this line is translated as '*Want liefde doet de rest*' ('Because love does the rest', referring to fixing people by giving them love): this version, and with it the entire target version verse of lines 53–58, provides a level of clarity of the development of love versus fear quite similar to the source version. Concerning rhyme and rhythm, the target version is slightly less unified than the source version, but it is slightly more singable, which might compensate for the rhyme and rhythm. Visually, too — and despite some serious synchronic differences — the target version presents a quite coherent image of the theme. The style, which in other songs is somewhat old-fashioned and archaic in the target version, is about as colloquial in this song in both versions. As a result, the theme of love conquering fear is roughly as prominent in the target version as it is in the source version. One possible explanation for this might be the prominence of the theme in the source version: whereas most other songs incorporate multiple themes and instances of character development, the importance of love is without a doubt the main theme of 'Fixer upper', and its treatment in the Dutch dubbed version reflects that.

7. CONCLUSION

This study aimed to uncover how the theme of love versus fear was altered in the dubbing process of the Dutch dubbed songs of the 2013 Disney film *Frozen*. In most songs, the differences in the target version have dulled the development and prominence of the theme of love versus fear. While rhyme, rhythm, harmony, visual deixis, and imagery generally support the theme in the target version in a fashion similar to the source version, the role of singability is significantly less prominent, which distorts the careful balance (presented in the source version) between rhyme and rhythm on the one hand and singability on the other. The aspects of synchrony and style include many major differences in most songs, but other than weakening the perceived authority of the characters (such as in 'Frozen heart'), these differences seem to not have a significant effect on the theme of love versus

fear. The aspect of sense, however, is quite essential in causing most large differences, especially in combination with singability (e.g. in ‘Love is an open door’), visual deixis (e.g. in ‘Frozen heart’), and mood (e.g. in ‘Let it go’). In general, the theme of love versus fear has been simplified: songs including ‘Love is an open door’ and ‘For the first time in forever’ focus more strongly on love, rather than presenting love and fear as equally important and powerful, and ‘Fixer upper’, an ode to love, is the most explicit performance of the theme of love versus fear in the target version. Instead of introducing a compelling discussion on the topic of love versus fear, then, the target version focuses on the importance of love more extensively, and, by forgoing a thorough analysis of fear, expresses the message of love trumping fear in a less fully rounded manner, but also less ambiguously, than the source version.

The target version’s development of the theme in a simplified and more straightforward form, then, implies that, while important, this theme may not have been considered an essential part of the film’s purpose during the dubbing process. The separation of love and fear in the target version, and its focus on love over fear, suggest that love, at least, is a central theme in the target version — it is, after all, the driving force of the narrative, urging Anna, one of the main protagonists, to move the story forwards on several occasions — while the dichotomy between love and fear, which defines the relationship between Anna and Elsa as well as construes Elsa as a compelling character, is not as prominent. Anna, representing love, is defined more clearly as the film’s main protagonist in the target version, whereas Elsa, representing fear, becomes more backgrounded and fulfils a slightly more traditional villainous role in the target version. The exception to this is the song ‘For the first time in forever (reprise)’, where Elsa is portrayed as an important and conflicted character rather than just a villain; however, this is only one song. As a result, the target version seems to concentrate more on the explicit narrative of the film (i.e. Anna’s quest to save Arendelle) in favour of character development and, indeed, the thematic integration of Elsa’s character in the film’s narrative.

Another aim of this study was to test the usefulness of the triangle of aspects for the

purpose of a thematic analysis. While an analysis of the themes of a text is perhaps inherently qualitative and subjective to a certain degree, this study has attempted to substantiate its findings through the use of quantitative tools. By describing ten aspects of animated musical films, the triangle of aspects offers researchers a guideline to assume a broader and more structured scope when analysing dubbed versions of animated musical films. This model may provide relevant concepts to research fields including audiovisual translation, song and film translation, the history of dubbing, the international export of Disney films, and musical translation. The data collected according to the triangle of aspects provides a clear structure and solid foundations to any analysis, but however useful this model may be, it should be noted that the analysis in this study and the interpretation of the results are still qualitative in nature, so not necessarily representative of the film or genre as a whole. Although the triangle of aspects as applied in this study offers insight into one of the most prominent themes of *Frozen* (Beaudry 2015), more research is needed to fully appreciate the model's capabilities and to further develop its usefulness. Further research may also concentrate on the themes and characters in other dubbed versions of *Frozen*, other Disney films, or films by other animation studios or of other animation styles, such as those by the prominent Japanese animation producer Studio Ghibli, to uncover what elements are prioritised in the dubbing process, what effects those priorities have, and how those priorities and effects change over time or vary between cultures. The multimodal field of animated musical film dubbing is fledgling in academia, and considering the genre's prominent role in many societies, there is much to learn.

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IV

NOT A FOOTPRINT TO BE SEEN: ISOLATION IN THE INTERPLAY BETWEEN WORDS, MUSIC AND IMAGE IN TWO DUTCH-LANGUAGE DUBBED VERSIONS OF 'LET IT GO'

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Not a footprint to be seen: Isolation in the interplay between words, music and image in two Dutch-language dubbed versions of 'Let it go'

Animated musical films, such as Disney's *Frozen*, have long been immensely popular among the globe; however, the investigation of the songs of such films in a dubbing context constitutes a relatively new area of research. This paper compares the theme of isolation in one song from *Frozen*, 'Let it go', in the two Dutch-language dubbed versions released in, respectively, the Netherlands and Belgium. The triangle of aspects, an analytical model for animated musical films, is used to analyse the musical, visual, and verbal codes of 'Let it go' and categorise differences between the TTs and the ST. This model combines qualitative and quantitative data to compare different-language versions of songs from animated musical films. The analysis finds that the TT-NL is most similar to the ST concerning musical aspects such as rhyme scheme and rhythm, and expresses the theme of isolation most strongly through the connection between the lyrics and the music. The TT-BE is most similar concerning verbal aspects, such as semantic meaning and style, and expresses isolation most strongly through metaphor and symbolism. It is hoped that this exploration of the research field of animated musical film song dubbing stimulates further research into the genre.

Keywords: Dubbing, Dutch, *Frozen*, song translation, triangle of aspects

1 Introduction

As a surprise smash hit and one of the most successful animated musical films in history (IMDb, 2018), Disney's *Frozen* has been hailed as a revival for both Disney and the genre of the animated musical film as a whole (e.g. Malach, 2014; Yee, 2014). Its most popular song, 'Let it go', saw radio play for years after the film's release (Box Office Mojo, 2014; Kit, 2013). Its lasting success is not limited to the US, but has also spread abroad, as attested to by, for example, the Dutch and Belgian press at the time (Het Laatste Nieuws, 2014; Wensink, 2014). While the genre of animated musical film has arguably been popular across the world since the release of Disney's *Snow-White*

and the Seven Dwarfs in 1937 (Hand et al., 1937), however, the role of the translation – and more specifically, the dubbing – of the songs from this genre has not received great academic interest within Translation Studies (Susam-Sarajeva, 2008; Chaume, 2012).

Song dubbing for animated musical films is a multimodal genre combining musical, visual, and verbal elements, and research into the topic necessarily combines song translation and musicology research (Kaindl, 2005; Low, 2005; Franzon, 2008) with dubbing and film studies research (Chaume, 2004, 2012; Pérez-González, 2014). According to Low's (ibid.) pentathlon principle for song translation, translators should balance the five criteria of rhyme, rhythm, singability, sense, and naturalness. Chaume (ibid.) addresses the importance of lip synchrony and utterance length in dubbing film, as well as visual references such as nodding or waving. Musicology and film studies research (Clendinning & Marvin, 2010; Monaco, 2013) stresses the importance of the emotional content of the musical and visual codes, respectively, and how the lyrics respond to those codes. These elements have been tentatively combined in an analytical model focused specifically on song dubbing: the triangle of aspects (Reus, 2017, 2018).

The aim of this study is to explore one of the primary themes of 'Let it go' – isolation – and to investigate how that theme has been developed in the original, English-language version of the song (to be called the source text, or ST), the dubbed version released in the Netherlands (the Netherlands target text, or TT-NL), and the Dutch-language dubbed version released in Belgium (the Belgian target text, or TT-BE). The focus on a single theme allows for a comprehensive analysis of the musical, visual, and verbal aspects and of the effect that the treatment of those aspects in the TTs has on the development of the theme. Section 2 concerns the theme of isolation in the film and the song; section 3 explains the triangle of aspects in greater detail; section 4 briefly discusses the results of the analysis; section 5 analyses the theme of isolation in the two TTs and offers a comparison of isolation between the TTs; and section 6 concludes the study with a brief contextualisation of

the findings and recommendations for further research.

2 Material

Released in the United States on 27 November 2013 (*Frozen*, 2014), *Frozen* marked the beginning of a rise in popularity for Disney (e.g. Duralde, 2013; Malach, 2014; Muhanna, 2014). The film's popularity is not restricted to the US, as illustrated by the sheer number of languages it has been dubbed in: 43 and counting (Giese, 2018). For the Netherlands and Belgium, two different Dutch-language dubbed versions were produced: one released in Belgium on 4 December 2013 and the other released in the Netherlands on 11 December 2013 (Buck & Lee, 2013). Both were received as positively as the source text (Het Laatste Nieuws, 2014; Wensink, 2014). The variety of Dutch spoken in these two countries does not differ significantly (concerning mainly pronunciation and vocabulary), and the TTs can thus be considered synchronous same-language translations. The two translations seem to have been produced largely independently of each other. For reasons of copyright, the ST and TT lyrics have not been appended; however, they are available online by using search engine keywords such as 'Let it go lyrics' for the ST, '*Laat het los lyrics Nederlands*' for the TT-NL, and '*Laat het los lyrics Vlaams*' for the TT-BE. In addition, the analysis of the ST and TT-NL is available in the Language Bank of Finland (Kielipankki, 2019).

Telling the story of the orphaned princess sisters Elsa and Anna, *Frozen* has been lauded for its lack of clear male love interest and its rejection of the notion of true love (Yee, 2014), as well as the journey of Elsa, from isolation and oppression by social norms to self-acceptance and liberation (Beaudry, 2015). Elsa's journey is expressed perhaps most strongly in the song 'Let it go' (Beaudry, 2015), written by the songwriting couple Kristin Anderson-Lopez and Robert Lopez (Buck & Lee, 2013). In the film, Elsa spends her childhood in fearful isolation after accidentally almost killing her sister during a momentary lapse of control of her mysterious ice powers (Buck & Lee, 2013, 00:05:10). As she grows up, her powers become stronger and more uncontrollable, and during her

coronation ceremony years later, her powers spiral out of control catastrophically. She flees the palace, and, for the first time since the incident of her youth, she is outside, and, to some extent, free (Buck & Lee, 2013, 00:31:05). This is the moment Elsa sings 'Let it go', expressing, as she is seen constructing an ice palace on a secluded mountain top, her struggle between, on the one hand, suppressing her powers, isolating herself for the safety of others and herself, and adhering strictly to her childhood's protective mantra of keeping her powers secret; and on the other hand, releasing her powers, abandoning her old fears, and discovering what she is capable of.

The central focus of the song is the conflict between the themes of oppression and liberation (Yee, 2014). To Elsa, both can be found in isolation: in her youth, her isolation was the result of oppression and fear – her parents' as well as her own; while on the mountain top, her isolation is the result of liberation – she has chosen to isolate herself in order to discover what she can do. The song describes this shift in Elsa's perspective of isolation, from fearful to liberating. The beginning of the song sees Elsa uncertain about her decision to flee the city, but the choruses introduce optimism, excitement, and, eventually, growing confidence. The song incorporates several prominent metaphors for isolation: the storm, representing the liberating effect of isolation; the cold, representing the familiar, social isolation of Elsa's childhood; the distance, representing a new form of isolation that concentrates on physical distance to other people; and the door, representing, as it does throughout the entire film, the power Elsa herself has concerning her isolation (Beaudry, 2015; Yee, 2014). The cold and the door, whereas negative earlier in the film, are positive in 'Let it go', as illustrated by line 22, 'The cold never bothered me anyway', and line 18, 'Turn away and slam the door' (Buck & Lee, 2013). The storm and the distance are new metaphors in this song, and although negative at first (see, for example, lines 5-7, 'The wind is howling like this swirling storm inside / Couldn't keep it in / Heaven knows I've tried'), they, too, become symbols of empowerment. In line 21, for example, Elsa sings 'Let the storm rage on', now welcoming the storm, and lines 23-24, 'It's funny how some distance / Makes everything seem small', express Elsa's relief at having left socie-

ty behind. Within the context of Elsa's character development, then, the theme of isolation plays a central role, and the theme undergoes an important development in 'Let it go'.

3 Methods

The triangle of aspects, first introduced in Reus (2017), details various musical, visual, and verbal aspects that constitute constraints for the dubbing of songs for animated musical films. Each of these aspect categories (i.e. the musical, the visual, and the verbal) represents a side of the triangle. It is important to note, in this regard, that the musical side of the triangle does not concern the music itself, but only the music-related constraints on the lyrics. The same applies to the visual side. The musical side comprises four aspects, and the visual and verbal sides have three aspects each, for a total of ten aspects. The aim of the triangle is to offer not only concepts for a qualitative analysis, but also tools to gather numerical data and compare a TT to a ST on a more quantitative basis. This combination of qualitative and quantitative data can be used to analyse how a TT differs from the ST and what those differences might mean for the song's themes or characterisation, the dubbing process, or the priorities of the dubbing commission, for example.

The musical side of the triangle comprises the aspects of rhyme, rhythm, singability, and harmony. These aspects represent the musical constraints that govern the dubbing process. Rhyme concerns the rhyme scheme of the song, as well as important instances of repetition (Low, 2005, 2017). Rhythm concentrates on differences in line length (or number of syllables) and stress pattern (Low, 2005; Franzon, 2008). Singability concerns primarily vowel quality: the more open the vowel, the more singable the syllable (Low, 2017). Syllables are categorised as unstressed, stressed, and strongly stressed, based on criteria including note length and pitch. In this system, stressed syllables are simply those with prosodic or intonational stress, and any syllables that are noticeably longer or higher-pitched than that are strongly stressed. Harmony is the qualitative aspect that concerns the relation between the lyrics and the emotional effect of the music itself, as dictated by issues includ-

ing chord progression, key, and tempo (Clendinning & Marvin, 2010). According to Kaindl (2005), the music can illustrate, amplify, or provide disjuncture to the lyrics. For this aspect, a musicological analysis of the song is compared to the lyrics of all versions.

The aspects on the visual side are synchrony, visual deixis, and imagery. These aspects represent the constraints that the visual code introduces. Synchrony concerns the degree of agreement between lip movement and utterance, comparing the mouth shapes (which for descriptive purposes is based on vowel quality) to the syllables uttered (Chaume, 2012). Distinctions are made between front and back vowels as well as close, mid, and open vowels. Visual deixis comprises deixis referring to on-screen objects, including gestures and facial expressions (Levinson, 2004) as well as other kinetic features with cultural meaning (Chaume, 2004). The qualitative aspect of imagery represents the relation between the lyrics and the emotional effect of the visuals: e.g. use of colours, lighting, viewpoint, movement, and montage (Monaco, 2013). The relation between the lyrics and the visuals can again be illustrative, amplifying, or disjunctive (Kaindl, 2005).

On the verbal side, the aspects are those of sense, style, and mood. Based on Low (2005, 2017) and Chaume (2012), sense simply concerns the semantic meaning of the lyrics. The semantic meaning of the TTs is compared to the ST to determine the degree of difference per line: major (a complete change of the semantic message), minor (e.g. one of a multiple of messages is eliminated, or a metaphor is not retained, or the meaning has been altered slightly but not significantly), or none. Style concerns the register and naturalness of the lyrics. In this regard, a loose system of simple, average, or complex grammatical structure and vocabulary is used on the basis of criteria established by Halliday & Matthiessen (2004) and Leech & Short (2007). Such criteria include word length (longer words are more complex), word origin (in English, Latinate words are generally more complex than Germanic words), and number of subclauses in the sentence (more is more complex). According to Leech & Short (2007), simple structures generally imply colloquial style and complex structures

more formal language. Mood is the qualitative aspect on the verbal side, governing the relation between the lyrics and the narrative itself, including elements such as characterisation, plot, symbolism, and themes. The resulting narrative analysis of the film, and of the position of the song within the film, can again illustrate, amplify, or provide disjuncture to the lyrics (Kaindl, 2005).

The triangle of aspects analysis first identifies the values for each of the quantitative aspects in the ST and the TTs. The unit of analysis in this regard is the song line. For the more qualitative aspects (i.e. harmony, imagery, and mood), the analysis comprises a description and discussion of the relevant features in the ST; these descriptions and discussions may provide helpful insights and contextualisation for any interpretation of the findings. This study uses the triangle of aspects to discuss the role of isolation in 'Let it go' in the two TTs, and then compares the TTs to each other to explore the effects of the differences.

4 Results

The numerical results of the triangle of aspects analysis are summarised in table 1.

[insert table 1 here]

From left to right, the table categorises the findings according to side of the triangle, aspect, and variable, and compares the findings of the ST to those of the two TTs. These results are explained in more detail in sections 4.1 to 4.3, addressing the differences on, respectively, the musical, visual, and verbal sides of the triangle.

4.1 Musical analysis

Musically, both TTs include roughly the same degree of difference from the ST. The TT-NL not

just removes the more distant rhymes (such as lines 1 and 5, 'tonight' and 'inside', in Dutch '*vannacht*' and '*weet*'), but also adds rhymes, possibly as a form of compensation (such as lines 30 and 32, 'free' and 'sky', in the TT-NL '*vrij*' and '*mij*'). The TT-BE removes a significant number of rhymes, but also compensates by adding rhymes (most prominently the rhyme found in lines 5 and 7, again in lines 29-30, and finally in lines 40 and 42).

Rhythmically, the ST includes one instance of marked stress (line 38, where 'into' receives stress on the second syllable). The three lines with different syllable count from the ST in the TT-NL can be found in lines 2, 5, and 50, and the two instances of marked stress in lines 6 and 39. In the TT-BE the two lines with different syllable count from the ST are 32 and 46, and the three instances of marked stress pattern can be found in lines 2, 22, and 48. Line 2, 'Not a footprint to be seen', is dubbed in the TT-NL as '*Van een voetstap geen blijk*' ('No sign of a footprint'[1]), in which the one missing syllable is compensated for by a melisma on '*geen*' ('no'). The TT-BE maintains the number of syllables but instead pronounces '*voetafdruk*' in '*En geen voetafdruk te zien*' ('And no footprint to be seen') as /vuːtˈɑfdrœk/, whereas unmarked stress would be on the first syllable (i.e. /ˈvuːtɑfdrœk/).

Concerning synchrony, the lyrics include 93 stressed syllables (i.e. syllables that receive prosodic stress as well as some melodic stress) and 50 strongly stressed syllables (i.e. syllables that receive strong melodic stress, for example by being maintained for longer than a second or by being near the top of the singer's vocal range). The TT-NL includes more close as well as more open vowels than the ST, whereas the TT-BE includes significantly more open-mid vowels, at the expense of, primarily, close-mid vowels. The TT-BE changes may seem smaller than the TT-NL changes, but the difference between both TTs is not large.

[1] All back-translations are mine.

Concerning the aspect of harmony, ‘Let it go’ is a common time song in the parallel keys of f for the verses and A flat for the chorus. The verses have a chord structure of i-VI7-VII-iv, the pre-chorus, during which Elsa’s theme is sung (the ‘conceal, don’t feel’ part), are VII-VI, and the chorus (in the parallel major key) I-V-vi-IV. The song begins with high piano notes describing the tonic chord, and over the course of two verses, three choruses and a bridge, the orchestration swells to a full orchestra. The final chorus is concluded by high piano notes mirroring the introduction, describing the tonic chord, this time in the parallel major key. The vocal melody mirrors this growth in intensity: it begins relatively low and monotonous, but includes large intervals and high notes towards the end. Both TTs have reproduced the ST’s primarily illustrative relation between the music and the lyrics.

4.2 Visual analysis

On the visual side, the TT-NL includes significantly more differences from the ST than the TT-BE. The song contains 12 lines during which the singer’s mouth is either too far away to be interpreted meaningfully, or simply not on screen, and the remaining 38 lines represent 189 syllables for which lip movement can be clearly discerned. A good example of the different approaches between the two TTs is line 14, ‘Well now they know’. The TT-NL renders this as ‘*Da’s nu te laat*’, singing the vowels /ɑ y ə a/ where the screen shows a close-up of Elsa making mouth movements resembling the vowels /ɛ ɑʊ ɛɪ ɑ/. In the TT-NL, then, this line includes three major differences. In the TT-BE, on the other hand, the line is ‘*Hier houdt het op*’, /iː ɑʊ ɛ ɔ/, which has only two minor differences (i.e. the first and fourth vowels).

The ST lyrics comprise 20 instances of visual deixis, where the singer verbally refers to something seen on the screen. The TT-NL retains most of these references, but also eliminates a significant number. The reference that was replaced with a semantically unrelated reference can be found in line 49, ‘Let the storm rage on’, which is sung while showing a panorama shot of Elsa’s ice palace

(thus highlighting the magnificence of what her powers can do if left to rage freely, like the storm earlier in the song). The TT-NL version is '*Vrij en onbevreesd*', 'Free and unafraid', which focuses instead on Elsa spreading her arms confidently. The TT-BE retains more of the verbal references than the TT-NL, and alters more than it eliminates. The one reference replaced by a semantically unrelated reference can be found in line 48, which replaces the focus on the 'light of day' with the fact that Elsa passes through a door in '*Maak ik mijn entree*', 'I make my entrance'.

Most of the song takes place during the night, with the only source of illumination being a faint moon. Elsa is dressed initially in muted colours – the colours of her youth and the society she has fled from, as well as her surroundings, except for the light blue snow. The shapes reinforce this theme of oppression by society: the snow and Elsa herself consist predominantly of round shapes while Elsa's crown has sharp, Gothic-like forms. The ice palace, and Elsa's new dress worn half-way through the song, are significantly brighter. The shapes mirror those of the flashes of ice magic seen in the beginning of the song. At the end of the song the sun rises, casting bright orange light across Elsa's new palace. As Elsa's confidence grows over the course of the song, the colours brighten and her magical powers grow. The architecture of the ice palace resembles Elsa's child-hood palace, implying that isolation is still an important theme to her, but this time the isolation is bright, rather than dark. Whereas the ST and TT-BE visual codes illustrate roughly as much as they amplify the lyrics, the TT-NL visual code amplifies significantly more. This is mostly the result of the more abstract lines, such as 47 to 49, 'Here I stand / In the light of day / Let the storm rage on', translated as '*Hier begint / Nu mijn leven weer / Vrij en onbevreesd*' ('Here starts / Now my life again / Free and unafraid'), lacking a reference to the daylight and the storm.

4.3 Verbal analysis

Whereas the TT-NL differs roughly as strongly from the ST with regard to verbal aspects (e.g. sense and style) as visual aspects (e.g. synchrony and visual deixis, described above), the TT-BE

includes fewer differences from the ST on the verbal side of the triangle than on any other side. An example that illustrates the difference between the TT-NL and the TT-BE can be found in lines 35 to 37, 'Here I stand / And here I'll stay / Let the storm rage on'. The TT-NL dubs these lines as '*Hier begint / Mijn nieuw bestaan / Onbevreesd en vrij*' ('Here starts / My new life / Unafraid and free'), expressing a quite different sense and excluding the metaphor of the storm, whereas the TT-BE dubs these lines as '*Ik sta hier / En ik blijf hier / En de storm raast door*' ('I stand here / And I'll stay here / And the storm rages on'), conveying a message much more similar to the ST and retaining the metaphor of the storm. Lines 47 to 49, quoted in the previous paragraph, include similar differences.

The style of the ST is generally simple, containing mostly simple vocabulary and grammatical structures and no complex vocabulary or grammatical structures. The TT-NL is more complex than the ST, while the TT-BE has a stylistic complexity roughly comparable to the ST. A telling example is line 19, 'I don't care', which is quite simple by most linguistic standards. The TT-BE version translates this line as '*Ik geef niet om*' ('I don't care about'), linking it a little more formally to line 20. The grammatical structure was assessed to be of average complexity, rather than simple, but the vocabulary is still quite simple. The TT-NL version, however, translates this line as '*Wat men daar*' ('What the ones there'), inverting the grammatical structure of lines 19 and 20 (i.e. 'I don't care / What they're going to say'), which is a more complex, formal, and, perhaps, literary grammatical structure in Dutch than a non-inverted solution would be, and the word '*men*' (the impersonal pronoun 'one') is quite formal and arguably even old-fashioned in Dutch today.

For the aspect of mood, the song primarily constitutes an important moment of character development for Elsa. Whereas she has always considered isolation a necessary, albeit oppressive, tool to suppress her powers, in this song she discovers how isolation can be liberating as well. This dichotomy between oppression and liberation, expressed by means of the metaphors of the storm, the

cold, the distance, and the door, becomes dominant in key lines such as 22, ‘The cold never bothered me anyway’, and 23 to 24, ‘It’s funny how some distance / Makes everything seem small’, referring to Elsa embracing her isolation; and identical lines 21, 37, and 49, ‘Let the storm rage on’, showing Elsa developing her understanding of her powers. The titular lines, ‘Let it go’, combine the metaphor of the storm and Elsa’s powers – she is letting go of her powers so that they can be free, like a storm – with her development as a liberated character – the more she experiments with her powers, the more confident she grows. The symbol of the door, up until this point in the film used as shorthand for shutting people out, is developed here into a symbol of control and safety for Elsa: in line 18, ‘Turn away and slam the door’, for example, she expresses the voluntary nature of her isolation. By the end of the song, isolation is no longer something imposed on Elsa, but rather something she chooses and is in control of. The TT-NL mentions the storm only 2 times, rather than the 4 of the ST and the TT-BE, and the freedom of isolation is expressed 7 times in the ST, 6 in the Belgian, and only 4 in the TT-NL.

5 Discussion

5.1 Isolation in the TT-NL

The development of isolation has, in general, been reduced in the TT-NL. On the musical side, however, the TT-NL expresses this development to a degree similar to the ST, although in a fashion quite different. The ST uses the lyrics’ singability to develop isolation in unison with the harmony, beginning with many close and close-mid vowels and ending with many open and open-mid vowels to express Elsa’s development from isolation to liberation, while the rhyme scheme offers a sense of unity and continuity to the development. In lines 7 and 8, ‘Heaven knows I tried / Don’t let them in’, for example, which constitute, respectively, the end of the first verse and the start of the pre-chorus section, the ST uses the A-rhyme in line 7, referencing the first line, and the D-rhyme in line 8, reinforcing its connection to line 6 (thus creating a pattern of ABCB ADAD). The TT-NL uses

the D-rhyme in line 7 (referencing line 5 rather than line 1) and introduces a new rhyme in line 8 (ABCB ZDZY). Whereas the TT-NL uses the rhyme scheme to distinguish between the stages of the development of isolation, then, it uses singability in a more unifying fashion than the ST, effectively inverting the functions of those aspects concerning the theme of isolation and maintaining its development.

The reduced development of isolation in the TT-NL is instead the result of the visual and verbal sides. Synchronic differences between utterances and mouth movements may break suspension of linguistic disbelief: characters' mouth movements look unnatural or impossible. Most synchronic differences in the TT-NL can be found in lines 1 to 7, which establishes Elsa's sadness, and lines 23 to 27, which, conversely, develop Elsa's confidence and excitement. As such, the aspect of synchrony undermines the audience's interpretation or understanding of both Elsa's initial fears and her growing confidence after the first chorus. In this sense, synchrony weakens the emotional impact of Elsa's initial confusion and reduces the development of her confidence. Visual deixis seems to support her fears more strongly, since most of the removed instances of visual deixis can be found towards the end, where Elsa is more confident. A telling example can be found in line 46, 'That perfect girl is gone', sung while looking at her crooked reflection in the ice of her palace. The TT-NL translates this line as '*Op deze hoge top*' ('On this high peak'), ignoring Elsa's visual self-reflection. This removes the notion of conquering one's own insecurities, which is a primary element of the theme of isolation.

Verbally, too, there are many major changes in the TT-NL especially towards the end of the song. The bridge, discussing a colonnade of stone, rather than a palace of ice as in the ST, and the final chorus, removing most references to the voluntary nature of her isolation while expressing Elsa's newfound confidence rather more directly, leave little room for the connection of isolation in the song to the rest of the film. While TT-NL line 46, quoted in the previous paragraph, refers to the

isolation around her (possibly as a form of compensation), lines 47 to 49 discuss not the light of day and the raging storm as a representation of Elsa's freed powers, but simply a restart of her life (i.e. '*Hier begint / Nu mijn leven weer / Vrij en onbevreesd*', 'Here starts / Now my life again / Free and unafraid'). These lines are typical of the TT-NL in that they include fewer references to the visual code or the film's metaphors than the ST, instead opting for a more direct, unambiguous, and, perhaps, less emotionally compelling approach.

5.2 Isolation in the TT-BE

The development of isolation in the TT-BE has also been reduced slightly on a general level, but in ways different from the TT-NL. On the musical side, the TT-BE differs most significantly from the ST concerning the aspect of singability, describing a lack of development from close to open vowels similar to the TT-NL. This uniformity of vowel quality throughout the song is not as strong as in the TT-NL, but it is also not contrasted by a development of isolation in the rhyme scheme, which instead performs a similarly unifying function in the TT-BE as in the ST. Rhythmically, while close to the ST, the TT-BE includes some differences in line length and stress pattern towards the end, and especially the two added syllables in line 46, 'That perfect girl is gone', translated as '*Die brave meid is er vandoor*' ('That good girl is gone'), sound awkward. This line might be seen to undermine the growth of Elsa's confidence, but in truth this is only one line and has a minor impact.

On the visual side, it is the aspect of synchrony that includes most differences from the ST. Unlike the TT-NL, however, the differences are distributed fairly evenly across all lines, rather than concentrating only on the verse sections, and they are less pronounced than in the TT-NL verses, thus having little effect on the audience's interpretation of the development of isolation. Visual deixis in the TT-BE includes most differences in the first half of the song. Most of these changes are not eliminations of the reference to the visual code, however, but effective alterations or slightly weakened formulations of the same idea. For example, lines 10 and 11, 'Be the good girl / You always

have to be', are translated as '*Je moet altijd / Het brave meisje zijn*' ('You always have to be / The good girl'), sung while wagging her finger in an imitation of a strict parent. The TT-BE does not use the imperative form and the switch of the semantic loads between the lines weakens the impact of seeing the finger-wagging during the first line, but apart from that, a similar reference is maintained.

The TT-BE is least different from the ST on the verbal side. There are some minor changes in the denotations of lines, especially in the beginning, but semantically, the TT-BE is exceedingly close to the ST. Stylistically, too, the TT-BE is close to the ST, employing a similarly colloquial, if occasionally surprisingly formal, register. On this side, then, the development of the theme of isolation is strikingly similar to the ST, employing the same metaphors and symbols in roughly the same fashion. One difference, however, is that the connection between the symbols of the storm and the cold are occasionally less directly related to Elsa, making her seem less in control of the development of isolation. For example, the repeated line 'Let the storm rage on' implies that Elsa has the option of stopping the storm if she wanted to, while the TT-BE, '*En de storm raast door*' ('And the storm rages on'), does not imply such control. This does not necessarily affect the development of isolation, however: merely the level of conscious control Elsa has of that development.

5.3 Comparing the TT-NL and TT-BE

While in general, the TT-BE includes fewer differences to the ST than the TT-NL, the TT-NL is closer on the musical side. The TT-NL inverts the functions of the aspects of singability, rhyme and rhythm in the development of isolation, and thus supports the theme as strongly as the ST. In the TT-BE, singability has a unifying function similar to the TT-NL, but the rhyme scheme and rhythm have a unifying function similar to the ST. As a result, the development of isolation is weakened in the TT-BE on the musical side, whereas the TT-NL maintains the contrast between Elsa's growing confidence and the fact that she remains isolated from start to finish.

On the visual side, however, this contrast between fear and confidence is weakened in the TT-NL by its selective synchronic differences. Whereas the TT-BE includes fairly even synchronic dissimilarity to the ST, the TT-NL's differences concentrate on the verse sections, thus distracting the audience when the lyrics imply a more confident or optimistic mindset. Concerning visual deixis, the difference between the TTs is even starker: the TT-NL stresses Elsa's fear in the second half of the song, whereas the TT-BE stresses Elsa's liberation at the end but weakens the connection to the visual code at the beginning, widening the gap between initial confusion and later confidence. On the visual side, then, the TT-NL includes many differences that reduce the development of isolation as expressed on the musical side, while the TT-BE increases the development of isolation that had been reduced on the musical side.

The most significant differences between the two TTs, however, can be found on the verbal side. The TT-BE is exceedingly close to the ST concerning the aspects of sense, style, and mood, while the TT-NL includes some meaningful differences from the ST, ranging from major semantic changes in the second half of the song, eliminating metaphors from the lyrics, to a more complex, formal style, complicating Elsa's character development during the song. Whereas the TT-BE follows the development of isolation as expressed in the ST quite closely, the TT-NL undermines that development, replacing metaphors and characterisation by explicit statements to tell the audience how Elsa feels. The TT-NL, then, expands Elsa's growth and the development of isolation primarily through musical means, whereas the TT-BE employs primarily verbal means, and secondarily visual, to develop isolation. Both TTs, however, seem to share a general, if slight, reduction of the development of isolation.

6 Conclusion

The TTs of 'Let it go' investigated here adopt different strategies to convey the theme of isolation.

In the TT-NL, isolation is expressed primarily through the music, while differences of lip synchrony and limited inclusion of metaphors undermine the audience's interpretation of Elsa's growing confidence over the course of the song. The TT-BE, instead, limits Elsa's growth on the musical side, expressing the theme primarily through verbal means and visual deixis. While there may seem to be a correlation between similarity to the ST on a certain side of the triangle of aspects and the development of isolation on that side, that is not always the case. Differences have also been introduced to develop the theme, such as in the aspects of rhyme and rhythm in the TT-NL, or visual deixis in the TT-BE. While the focus of these two TTs might be different, then, the overall effect of the dubbing strategy on the theme of isolation is comparable, in that the development of isolation seems to have been slightly reduced in the TTs compared to the ST.

Reus (2018) argues that the focus of the TT-NL songs from *Frozen* was primarily on the musical side, concentrating not as strongly on maintaining a close relation between the visual code and the lyrics, or on the semantic meaning of the lyrics. By analysing a second, synchronic Dutch-language version of the songs, this study provides a useful context for those findings. Whereas the TT-NL adopts a relatively musicocentric approach, then, the TT-BE is more logocentric, concentrating on semantic meaning as well as themes and symbolism more than on adherence to the musical or visual constraints imposed by the ST. The triangle of aspects for song dubbing, first introduced in Reus (2017), is expanded upon and implemented in a generally qualitative comparison of theme. It has been found that the numerical data generated by the triangle of aspects is a valuable tool to support the qualitative analysis – especially concerning a translational genre as complex as animated musical film.

This study concerns only two dubbed versions of a single animated musical film song, so its scope is quite limited. Further research may involve other dubbed versions – ideally of language pairs that are perhaps less closely related than English and Dutch – to facilitate a more comprehensive com-

parison between dubbing strategies in other language areas and to assess their effects on themes such as isolation. Another interesting avenue of research involves different topics: narrative ones, such as characterisation or symbolism; visual ones, such as use of colour or the implications of the visual design; or musical ones, such as repeated sounds or the implications of chord progressions and melodies. These findings may also be contextualised by research into the dubbing process of 'Let it go' in the Netherlands and Belgium, or into the reception of the TTs in their respective target cultures. Ultimately, song dubbing of animated musical films is still a quite new research area, and it is hoped that this study generates more interest among scholars.

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Table 1: Differences between the ST and the two TTs

			ST		TT-NL		TT-BE	
Musical	Rhyme (per line)	End-rhymes	20		24		26	
		Av. repeated	2.5		2.1		1.9	
		Repetition	12		9		16	
	Rhythm (per line)	Marked stress	1		2		3	
		Altered syllable count	–		3		2	
	Singability (per syllable)	Close	18		28		19	
		Close-mid	49		33		34	
		Open-mid	51		52		64	
		Open	25		30		26	
	Harmony	Illus./Ampl./ Disjuct.	40/4/6		38/6/6		38/6/6	
Visual	Synchrony (differences per syllable)	None	–		73		90	
		Minor	–		46		53	
		Major	–		70		46	
	Visual deixis (differences per instance)	Retained	–		11		12	
		Eliminated	–		5		2	
		Altered	–		3		5	
		Replaced	–		1		1	
	Imagery	Illus./Ampl./ Disjuct.	26/23/1		18/30/2		25/24/1	
Verbal	Sense (differences per line)	None	–		22		30	
		Minor	–		11		16	
		Major	–		17		4	
	Style (structure per line)		*voc.*	*gram.*	*voc.*	*gram.*	*voc.*	*gram.*
		Simple	39	31	32	24	42	30
		Average	11	19	15	26	7	20
		Complex	0	0	3	0	1	0
	Mood	Storm	4		2		4	
		Freedom	7		4		6	