

**VILJA LAULAA - ANALYZING THE SINGABILITY OF
SONGS IN THE FINNISH DUB OF THE ANIMATED SE-
RIES *VIDA THE VET***

Samu Pynttari
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Department of Language and
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Faculty Humanities and Social Sciences	Department Department of Language and Communication Studies
Author Samu Pynttari	
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Abstract <p>Tämän tutkimuksen tavoitteena oli tutkia, miten hyvin Golchinnezhadin ja Afrouzin laulettavuuden malli sopi kääntämieni <i>Vilja hoitaa!</i> -animaatiosarjan laulujen analysointiin sekä saada tietoa miten laulettavia laulukäännöksiä voi tehdä. Tutkimus hyödynsi Golchinnezhadin ja Afrouzin (2021) tutkimusta, joka yhdisti kaksi aikaisempaa laulettavuuden tutkittavuuden analyysimallia. Tutkimuksen aineistona toimi viisi laulua <i>Vilja hoitaa</i> -animaatiosarjan ensimmäisestä kahdestakymmenestäkuudesta jaksosta, jossa toimin kääntäjänä vuoden 2023 elo- ja syyskuussa. Laulut valittiin kääntämisprosessin alusta, keskivaiheesta sekä lopusta.</p> <p>Jokaisen laulun kohdalla laulettavuuden mallin eri elementit (kuten rytmi, semanttinen merkitys sekä avainsanat) analysoitiin ja pisteytettiin aiemman tutkimuksen viitekehysten mukaisesti yhdestä kymmeneen. Kahdeksankymmenen pisteen kokonaistulos tarkoitti, että käännöstä voidaan pitää laulettavana. Alle kahdeksankymmenen kokonaispistemäärän saaminen taas tarkoitti, että käännös oli ei-laulettava. Tutkimuskysymykset, joihin tutkimus pyrki vastaamaan, olivat: ”Mitkä kriteerit Golchinnezhadin ja Afrouzin laulettavuuden mallissa saavat eniten ja vähiten pisteitä tekemissäni käännöksissä sarjasta <i>Vilja hoitaa?</i>” sekä ”Jos ei-laulettavia käännöksiä on, mikä tekee niistä ei-laulettavia?” Tavoitteena oli myös nähdä, onko kääntämisen laadussa tapahtunut kehitystä kääntämisprosessin loppuvaiheeseen siirtyessä.</p> <p>Tutkimuksen tuloksista kävi ilmi, että yksikään laulu ei saanut alle 80 pistettä, eli kaikkia viittä laulua voidaan pitää laulettavana. Laulujen välillä ei ollut myöskään suuria kokonaispiste-eroja, joten käännösprosessin aikana tullutta kehitystä ei voi todistaa. Aineistossa vähiten pisteitä saaneet kohdat olivat riimit (<i>rhyme</i>), semanttinen merkitys (<i>sense</i>) sekä parallelismit (<i>parallelisms</i>), jotka voivat siten olla kriteerejä joihin laulukääntäjän tulisi keskittyä tarkemmin käännöksiä tehdessään. Tämän tutkimuksen pohjalta ei kuitenkaan ole mahdollista tietää mikä erottaa laulettavan ja ei-laulettavan käännöksen, sillä ei-laulettavia käännöksiä ei aineistosta havaittu.</p> <p>Jatkotutkimusta varten Golchinnezhadin ja Afrouzin laulettavuuden mallia voisi käyttää toisessa suomeksi käännetyssä animaatio sarjassa ja verrata tuloksia tämän tutkimuksen löydöksiin. Kyseistä laulettavuuden mallia voisi myös jalostaa eteenpäin, sillä muutama kriteeri sai jokaisesta laulusta täydet kymmenen pistettä, ja esimerkiksi säkeiden ja säkeistöjen jaottelu (<i>segmentation of lines / stanzas</i>) ei ollut esillä aineistossa ollenkaan.</p>	
Keywords Translation, audiovisual translation, dubbing, singability, animation, kääntäminen, dubbaus, laulettavuus	
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1 INTRODUCTION

Dubbing is a form of translation that has been around since the 1920s (Chaume 2013). It consists of adding a new voice-over to an existing piece of visual media, such as a movie, video game or, in the context of this study, an animation. The new voice-over is often in a different language than the original, and thus needs someone to translate the original source text (ST) to the target text (TT). The job of an animation translator, however, is a difficult one: the translator has to create lines that are neither too long nor short, they must fit into the animated characters' gestures and their mouth movements, and additionally have to be able to convey the same message as the original as accurately as they can (Tiihonen 2007: 175). Moreover, the language used should "look the same as its speaker", which means that it must be similar in appearance of the character speaking. In addition to everything, the lines must be easily pronounceable and sound natural when spoken by the dubbing actors (ibid.) The job of a dubbing translator becomes even more difficult when translating songs for dubbing, since then they must also take the songs' requirements and constraints into account: the rhythms, rhymes, and intonation, for example.

Because children's animations are often dubbed, they can be a big part of many children's lives since they are a possibility for even the smallest of children to watch fun television series and movies without the need for them to know any foreign languages or even have the ability to read yet. Besides being entertainment, dubbed shows can also be a fun way for children to learn a language since even children that cannot read yet can be immersed in the language of their choice, even if it is a foreign one that they do not naturally hear in their daily lives. Also, the contents of dubbed series aimed at small children are often educational and provide visuals that aid them in learning a language or other useful skills. Moreover, Heikkinen (2007: 237) states that dubbed shows are easy for small children to follow since they do not have to focus on reading subtitles and following the plot and storytelling at the same time. This also means that they can follow dubbed shows on their own, without someone explaining

what is happening in the show to them, which would be the case if something important is only conveyed in text and the child is still learning to read.

Because dubbing can play an important part in people's lives, notably that of small children, it is odd that it seems to have fallen behind other topics in the field of audiovisual translation. Despite this, dubbing is a topic that has not been studied as much as other topics in translation studies, and studies on the dubbing of songs is "a relatively underdeveloped area of research, especially when it concerns dubbing constraints and strategies" (Reus 2020: 11). According to Franzon (2008), previous studies of translation and songs have mainly been focused on opera translation, but since their article in 2008, dubbing has only become more prevalent.

Reus (2020: 3) states that it is important to study dubbing – especially on animated films, because they "constitute a globally popular audiovisual media genre and are usually dubbed even in traditional subtitling countries". Finland is a country where subtitling is more common in the majority of foreign shows and movies, and dubbing is used mainly for shows aimed at younger children. According to Oittinen and Tuominen (2007: 12), dubbing in Finland is almost exclusively used in children's shows. Heikkinen (2007: 241) reinforces this by adding that dubbing in Finland is most often directed towards children under the age of eleven.

Having worked as a dubbing translator, I have become more interested in the topic and wish to know more about it from an academic perspective, which is why the present study aims to find out how to effectively translate songs for dubbing in the animated series genre. This is done by analyzing 5 songs from 5 episodes of the animated children's series *Vida the Vet*, which I have worked on as a dubbing translator in August and September of 2023. *Vida the Vet* is a Canadian children's animated series created by Spin Master Entertainment. The series follows the titular Vida, a 10-year-old girl with a deep understanding of how to take care of animals and herself.

I will be analyzing the data according to Golchinnezhad and Afrouz's (2021) framework of singability analysis, which combined two well-established models of singability analysis by Low (2005) and Franzon (2008). Golchinnezhad and Afrouz's framework is used and findings of the present study are compared to those of their study. The aim of this thesis is to see if the combined model can be a suitable tool for analyzing singability of Finnish dubbing, and to see if the results of this study are comparable to that done by Golchinnezhad and Afrouz. Similarly to Turunen (2017), I will be analyzing translations that I have already completed before starting to write this thesis. This might seem a bit unconventional since I have already done the translations, but I will hopefully be able to evaluate my work critically and see how well I have taken different things presented by Golchinnezhad and Afrouz's model of singability into consideration. It will also possibly show if I have improved as a translator through the translation process without academic experience on the topic.

After the introduction, chapter 2 discusses background information on translation, dubbing and goes into detail what singability is and how Golchinnezhad and Afrouz's model works. The chapter also discusses certain strategies and limitations a song translator faces, and how they relate to the data of the present study. Previous studies are also discussed in comparison to the present one. Chapter 3 presents the aims and research questions of the present study as well as the methodology used. Chapter 4 presents the findings through a thematic exploration, while the full analyses of the songs and their singability can be found in the appendix. Discussion about the study, its limitations and results are in chapter 5, and chapter 6 is a conclusion about the present study.

2 BACKGROUND

2.1 Audiovisual Translation

The Oxford English Dictionary defines translation as “[t]he action or process of translating a word, a work, etc., from one language into another”, and the Cambridge English Dictionary as “something that is translated, or the process of translating something, from one language to another”. Surprisingly, the definitions of the dictionaries do not only describe translation as rewriting text from one language into another which goes against what Oittinen (2007) says in their article: they state that when translation and interpretation are discussed, the focus is often only on the word-level of text. The definitions of both dictionaries are sensible since translation can be about much more than just text. In translation studies, there are different fields of study, one of which is audiovisual translation (AVT). According to Oittinen and Tuominen (2007: 11), audiovisual translation is a diverse and varied field of translation, which includes all translation, where in addition to written text, auditive and visual elements – sound and pictures – are also present.

Like translation as a whole, audiovisual translation also has different branches. Oittinen and Tuominen (2007) state that, in addition to the different translation methods of movies and TV shows – dubbing, voice-over translation and subtitling – other genres such as computer game translations, opera surtitles and even remote interpreting are a part of audiovisual translation. The main point in AVT that distinguishes it from “normal” translation is that there is more that must be taken into consideration than mere text. In recent years, audiovisual translation has become increasingly common due to improvements in technology that have changed how audiovisual translation is done. Díaz Cintas and Anderman (2009: 8) even go to state that “recently, audiovisual translation has evolved to the point where, as a discipline, it is now one of the most vibrant and vigorous fields within Translation Studies.”

From all the different branches of (audiovisual) translation, the focus of this thesis will be on dubbing, and more specifically, the dubbing of songs. This is due to the fact that I have been working as a dubbing translator whose material has primarily consisted of children's animation series, which feature a lot of songs, sometimes multiple songs per episode. Songs are an important aspect of dubbing because, as Amino-roaya and Amirian (2016: 44) explain, "songs play a significant role in specific genres of movies, such as musical and animations. They are often used to intensify the emotional impact of a given scene." Because songs are an important aspect in dubbing, they are a fruitful and important topic to study together. However, combining songs and dubbing (and the visual aspect of audiovisual translation), comes with its own constraints and problems, which will be discussed later.

2.2 Dubbing

Dubbing is a field of translation that "consists of translating and lip-syncing the script of an audiovisual text, which is then performed by actors directed by a dubbing director and, where available, with advice from a linguistic consultant or dubbing assistant" (Chaume 2013b: 107). Moreover, according to Chaume (2013a: 288), it is one of the oldest modes of audiovisual translation (AVT). The origins of dubbing trace back to the 1920s, when a need to transfer new sound films to other languages arose, and when multilingual movies were noted to be too expensive and unpopular with foreign audiences who wanted to see original actors on the screen. Subtitling was used as an alternative solution, but it quickly fell out of favour due to low literacy levels of the audiences at the time (Chaume 2013a). Besides dubbing being used in movies, it also occurs in other complex AVT modes, such as in video game localizations which use dubbing in dialogue, in some dubbed commercials, even in countries where subtitling is preferred, as well as in fandubbing – fans of a show or movie creating dubs on their favourite piece of media on their own – which is becoming more popular (Chaume 2013a).

According to Jakobson, there are three types of translation: intralingual translation, interlingual translation, and intersemiotic translation (Jakobson 1959, cited in Mirzayeva 2017). Intralingual translation concerns translation that is done within one language, where certain words can be explained with different words in the same language; an example of this would be paraphrasing. Interlingual translation (or translation proper) is what most people would consider translation to be: it means translating words from one language into another. Intersemiotic translation on the other hand means "translation from one linguistic system to another, which means the transference of meaning from a verbal to a non-verbal system or from one medium to another" (Mirzayeva 2017: 1). From the three different types of translation presented by

Jakobson, Chaume (2013b: 105) states that audiovisual translation, and thus also dubbing, is “characterised by the transfer of audiovisual texts either interlingually or intralingually”. Interlingual translation is the main type I use in my work as a dubbing translator, since I translate material from English to Finnish, and there is often no need for any paraphrasing between one language.

2.3 Strategies and constraints in song translation

Before beginning to translate anything, a (song) translator should have a strategy in mind that should be followed. Franzon (2008: 376) states that song translators have five distinct choices for translating songs:

1. Leaving the song untranslated.
2. Translating the lyrics but not taking the music into account.
3. Writing new lyrics to the original music with no overt relation to the original lyrics.
4. Translating the lyrics and adapting the music accordingly – sometimes to the extent that a brand-new composition is deemed necessary.
5. Adapting the translation to the original music.

They do, however, note that translators may have certain limitations imposed on them that may make some of the translation choices unattainable: “[h]ere, as is often the case with professional assignments, the music may not be changed, i.e. either it is difficult to change, or the contract does not allow the translator to do so” (Franzon 2008: 386). I personally do not have access to alter the music of the source material, so I cannot realistically even try to adapt the music to suit my translations, so that makes choice 4 unavailable. Franzon also notes that the translation choices they presented are mainly theoretical and that in real life cases, “the translation brief may make it evident that only one of these options is possible or that some of them may be combined” (ibid: 377). In my work as a dubbing translator so far, in addition to adapting the music to my needs being impossible, options 1 and 2 are not possible either, due to the songs being narrative in nature and thus highly relevant to the episodes and in need of translating, and the music of the songs has to be considered or otherwise the translation would most likely not fit in the song’s rhythm. Moreover, option 3 is also not feasible since the lyrics in *Vida the Vet*’s songs are often an important part of the story or integral to the “lesson” that can be learned from the episodes. This leaves option 5 as the only viable strategy, which may sometimes be the most difficult of the options since it requires the translator to find a good balance between the different

constraints and problems that face them, such as foreign rhythms, differences in word lengths between different languages, as well as the *skopos* of the text, which will be discussed next.

2.4 Skopos

Skopos theory is a term that is frequently used in translation studies. Franzon (2008: 375) states that “a basic tenet of *skopos* theory is that fidelity follows function: the factor that determines a translator’s decisions and choices would (or should) be the intended purpose of the target text.” In other words, *skopos* is the goal or purpose of the translation (Low 2005). In the context of translating songs, the *skopos* becomes making the translation singable, which can be difficult since one has many different criteria to take into account, as highlighted by Low:

Since the *skopos* of a singable translation is to be sung, with the pre-existing music, to an audience who knows the target language, the translator must pay careful attention to ensuring that the TT possesses those characteristics which will best help it to fulfil that function. (Low 2005: 186)

One of the most important points mentioned by Low that the translator has to think about is the target audience: in the case of dubbing in Finland, this is most often children, which means that the translator has to translate the dialogue and song lyrics so that even small children can understand what they mean. Of course, since animations are inherently visual, everything that goes on the screen can help the audience understand what is happening, and this should be something that the translator utilizes in their work.

In addition to paying close attention to the target audience, there are also other problematic areas that a song translator faces, as mentioned by Aminoroaya and Amirian (2016), who studied Persian translations of songs in animated movies. They explain that one of the biggest problems for song translations is that of proper rhyming. Rhymes are a crucial part of a successful song, which is why one should pay great attention to them when doing translation. Even so, although it is commonly thought that one should try to preserve the rhyming of the ST in the TT, sometimes the opposite is needed. Aminoroaya and Amirian cite Apter (1989), who states that a perfect equivalence of rhymes is not required for the translation to be considered successful, which seems to fit well with Low’s (2005) opinion of flexibility. According to Low (2005: 199) “not every rhyme has to be a perfect rhyme” and that sometimes an imperfect rhyme may be a better option since in certain situations it can incur less semantic loss on the translation. Another problem song translators may face according to Aminoroaya and Amirian (2016) is that of knowing how to match foreign rhythms. Low (2005) is of the opinion that the translator should aim to have an identical number of

syllables in each line between the ST and TT and thus match the rhythm of the music as closely as possible. Moreover, Aminoroaya and Amirian (2016) continue by saying that the translator should pay attention to the vowel lengths and the role of consonants in both the ST and TT to achieve a successful translation.

Besides having to pay attention to rhymes and the rhythm of the song, animated movies (and animated children's shows) are also multimodal, which means that they "consist of different layers of meaning, which are communicated through the photographic image and the sound of the film" (Kress and van Leeuwen 1996: 183, cited in Baumgarten 2008: 8). As such, one has to also be aware of everything that is present on the screen during the songs: Aminoroaya and Amirian (2016: 49) explain that image also contributes to a wide range of constraints, the most prominent of which is synchrony between the words and image. They highlight that the translator should focus especially on lip movements, because for the best viewing experience, the start and finish of a sound actor's utterance should line up with the mouth movements of the animation. Additionally, Baumgarten (2008: 11) explains that multimodal texts like movies and animated series have something they call visual-verbal cohesion, which means that occasionally the visual and verbal aspects are connected. They state that "visual-verbal cohesion plays a central role in the communication between the film and the extramedial audience. Whatever the onscreen participants make reference to is simultaneously pointed out as the focus of attention of the audience" (Baumgarten 2008: 12). This means that sometimes a character may point at something at the screen while also uttering something that focuses on where they are pointing at. This is not always the case, however, but nevertheless what goes on the screen will often dictate the direction of the translation, even though the ST might have its focus elsewhere. During translation, one cannot blindly follow the script and what people are talking about if there is something essential going on in the screen. This means that sometimes the meaning between the ST and TT may change due to the TT having to accommodate for what is happening on the screen to make the visual-verbal cohesion work. Overall, a song translator has to be able to navigate through a plethora of different constraints and problems so that they can succeed in the *skopos* of the text, making their translations singable.

2.5 Singability

This thesis focuses on songs, so *a song* should be defined, even if it may seem obvious. Franzon (2008: 376) defines a song as "a piece of music and lyrics - in which one has been adapted to the other, or both to one another - designed for a singing performance." Since songs are "designed for a singing performance", there should be a term that can be used to see how well a song can be sung. A term that is often used in

previous song translation studies and is already mentioned previously here is that of singability. It can be a difficult term to define, but Golchinnezhad and Afrouz (2021: 205) define it as an item that “refers to sounds in a translated song to be easy for singing. [...] There should be a harmony between singing lyrics and playing musical notes.” Franzon also acknowledges that the term is quite ambiguous but says that it can be defined in a very restricted fashion as “paying attention to vocalization” and that singability’s minimum requirement is that “the words fit the notes syllabically” (Franzon 2008: 397). As a whole, singability is a combination of multiple different criteria that should go together as well as possible when combined.

Singability has seen different studies and models of analysis over the years, with its most notable scholars being Low and Franzon (e.g. Low 2005; 2008, and Franzon 2008). As the name suggests, Franzon’s (2008) three layers of singability, based on the European melopoetic norm, features three distinct layers or ‘matches’ that guide the translator to singable translations. Their article “aims to shed some light on this concept of singability, which [they] see not as an absolute ideal but, from a functional point of view, as consisting of various layers, which sometimes may be modified, or optional” (Franzon 2008: 374). The different layers of singability presented are prosodic match, poetic match, and semantic-reflexive match. The prosodic match to the melody naturally makes use of prosodic or auditory parts of language, such as rhythm, stress, and intonation. In other words, Franzon (2008: 390) explains that it involves the translator striving to match the articulation between text and melody. The prosodic match may appear in the text as the text’s syllable count, rhythm, intonation, stress, and different sounds being easy (or difficult) for singing. The poetic match concerns itself with how the audience’s attention is retained and commanded: in music, it is with harmonies and different chord progressions, and lyrics can also mirror this with “stylistic figures, climax and contrast, euphonious or repeated sounds (e.g. rhyme)” (ibid.) It may appear in the text as rhyme, how the lines or phrases are segmented and how well certain key words are present. The semantic-reflexive match can be easily seen “in its most obvious appearance, in word-painting”, which means that joyful music should feature happy lyrics, and dissonant music sad lyrics, for instance. Franzon (2008) does note, however, that sometimes the translator may only need to pursue the first two layers, due to how the semantic-reflexive match presupposes their presence.

Due to the ever-changing nature of language, translations do not always follow the same pattern, but are heavily context dependent. Franzon (2008) mentions that singable translations should not be done word-by-word, but that they should take contextual appropriateness into consideration. They state that the translator must simultaneously aim to fit the music with the situation it will be performed in and do their best to “approximate the source text as much as necessary or possible” Franzon (2008: 388). Similarly, Low (2005) shares the same line of thought in their own model of translation that they call the Pentathlon Principle. Low’s (2005: 191) Pentathlon Principle

states that “the evaluation of [song translations] should be done not in terms of one or two criteria but an aggregate of all five”. They present the five criteria – singability, sense, naturalness, rhythm, and rhyme – but remind the reader that one cannot create singable translations by simply focusing on just one criterion. The translator should aim to be flexible in their translation so that each of the criteria are sufficiently well structured. The different criteria presented by Low (2005) and Franzon (2008) are explained further in chapter 4.

However, despite other scholars noting that song translations should aim not to be too rigid, Golchinnezhad and Afrouz (2021: 206) slightly disagree with this notion of flexibility, and state that “the liberties of the song translator takes must have limits, because in the context of songs, ‘semantic details’ are as important as phonetic features.” They highlight that if the translator is too flexible in their work, certain necessary semantic details may be lost in the target text. They give an example of a line in a translated song where the meaning of the target text is almost opposite to that of the source text due to the translator not paying enough attention to the ST’s meaning. Fitri et al. (2022: 215) also agree with Golchinnezhad and Afrouz: they state that song translators should “accurately follow the source text with regard to the length of the text and the number of syllables.” However, they also mention in the conclusion of their study that song translators should not follow the ST too closely, because then it might lead to worse rhyming in the TT. Translators should thus try to strive for a balance between being flexible and not focusing on just one aspect, while still being mindful of not deviating from the source text too much.

Golchinnezhad and Afrouz’s (2021: 198) study aimed to present “a less subjective” model of singability, which they used to investigate how singable Persian translations of songs in dubbed animation movies were. In their study, the topic of singability was analyzed with a merged model that combines Franzon’s three layers of singability with Low’s Pentathlon Principle. The model also added the element of lip-synchronization to be able to analyze songs that are performed in close-up shots more accurately (Golchinnezhad and Afrouz 2021: 203). Figure 1 below shows a visual representation of this model.

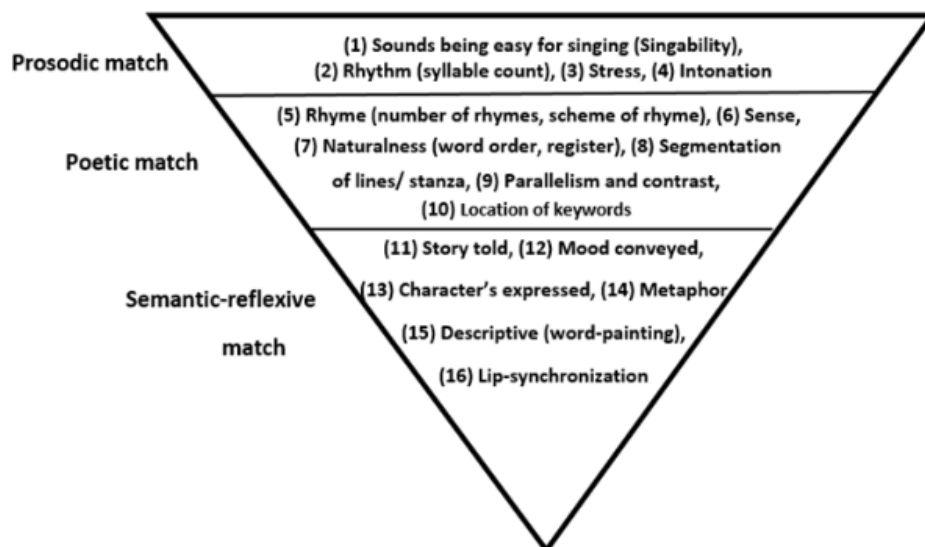


Figure 1: Golchinnezhad and Afrouz's (2021) merged model of singability

Their model features the different criteria of singability in a descending level of importance, with prosodic matches at the top being the most important. Golchinnezhad and Afrouz applied their proposed model of analysis to twenty-five songs from five different animated movies. Different criteria were analyzed and graded according to Low's scoring scale of singability, from zero to ten per item. If a song scored over 80 points in total, it was deemed singable, and if it scored lower than that, it was in turn considered non-singable.

The study found that despite being the most important criterion in the model, singability - or sounds being easy for singing - did not seem to be the most important criterion that distinguished what makes a song translation singable or not. Singability and segmentation were the most frequent items in both singable and non-singable songs, and thus "they are not the proper criteria for separating singable translation from non-singable ones" (Golchinnezhad and Afrouz 2021: 215). The study found that the two determinative factors that differentiate singable and non-singable translations were Location of Keywords and Sense, since non-singable translations scored lowly on both items. This would indicate that perhaps the poetic match level, although not as important as the prosodic match level in their model of singability, merits paying close attention to so that non-singable translations can be avoided.

3 THE PRESENT STUDY

3.1 Aims and research questions

The aim of this thesis is to investigate how singable the translations on *Vida the Vet* that I have done are, as well as to gain knowledge on how to effectively translate songs for dubbing, especially on children's series by comparing my results with what Golchinnezhad and Afrouz's (2021) study found. The thesis analyzed how singable my own translations of songs in *Vida the Vet* were, according to the model of analysis proposed by Golchinnezhad and Afrouz. Moreover, similarly to Turunen (2017), I attempted to showcase my development from a translator to someone who has a deeper academic knowledge of what translation is and how it is effectively done.

As with how Turunen reflects on their previous work as a translator who has not done any special research on the topic, my own translations that are analyzed have been done solely on the knowledge of both Finnish and English, without necessarily understanding translation as an academic and professional process. Thus, this thesis will hopefully be able to show my progress of becoming more proficient in translations with the help of understanding the academic workings of translation as a field.

The research questions of this thesis are as follows:

1. Which criteria based on Golchinnezhad and Afrouz's model of singability score the highest and lowest in my translations of *Vida the Vet*?
2. If there are non-singable translations, what makes them non-singable?

Comparing my results of non-singable translations and what the worst-scoring criteria in them are with the findings of Golchinnezhad and Afrouz's study will not only possibly reinforce the model of singability they presented, but also give further

information on what problems one should avoid when translating songs, at least in the genre of songs in animated series.

3.2 Data

The data of this thesis consists of 5 songs from 5 episodes of the animated children's series *Vida the Vet*, which I worked on as a dubbing translator in August and September of 2023. *Vida the Vet* is a Canadian children's animated series created by Spin Master Entertainment. The series naturally follows Vida, the resident veterinarian in Sweetwood, a magical forest just outside her own house. Vida, with the help of her trusty hamster assistant Popcorn, takes care of all her animal friends who come to her for help. The episodes in *Vida the Vet* are around 23 minutes long and consist of two stories, both slightly over 11 minutes in duration. In *Vilja hoitaa*, the Finnish dub of the series, each of these stories are treated as their own episode, which means that each Finnish episode is around 11 minutes long. Each of the 11-minute episodes starts with the theme song of the series and has at least one song based on the topic per episode that features some kind of message unique to the story or plot. The themes of the songs range from remembering to brush one's teeth to the appreciation of skateboarding.

The songs under analysis are from the first 26 episodes from the series. The songs chosen are from episodes *Toni piikikkäässä pulassa* (Eng. Tony in prickly trouble), *Viljan liikuskeleva laukku* (Eng. Vida's moving bag), *Pyörätuolitanssia* (Eng. Dancing with a wheelchair), *Oton hieno ystävä* (Eng. Otto's fancy friend), and *Amin hämmentävä hui-maus* (Eng. Kipp's confusing dizziness). Please note that the episodes of the Finnish dub do not have official English names and these translations are my own. The songs from the episodes range in duration from 47 seconds to 1 minute and 5 seconds. All the songs are in some way educational for children, either by informing what motion sickness is, or by telling children that everyone can dance, no matter who or what they are, for example.

The songs have been selected from the beginning, middle point, and end of my translation cycle, to possibly see if there has been any improvement along the way. The source material is collected and transcribed from the original videos I was provided, and the translated songs are collected and transcribed from Yle Arena - the online streaming service owned by Yle, the Finnish Broadcasting Company - since the videos there are the final product after all possible revisions or changes that may have been made in the studio are done.

3.3 Methods

The songs were analyzed according to Golchinnezhad and Afrouz's model of singability analysis, where different criteria were used in grading how singable the translated songs were. Translations scoring 80 points or over were considered singable, and translations scoring below 80 points were thus considered non-singable. Songs that were deemed non-singable (If there were any) were further examined with the aim of finding what changes could be made to make them singable, if possible. When all of the songs were analyzed, singable translations and non-singable ones were compared to see what differentiates them from each other. The results were then compared to the ones found in Golchinnezhad and Afrouz's study.

Rhyming elements were scored based on Low's (2008) devised scoring scale, where a certain number of points are given depending on the nature of the rhyming used. Table 1 comprises example rhymes for both open and closed syllables which serve as a guideline how many points to give for each of the rhymes in the translations. In cases where a closed syllable word was rhymed with an open syllable one (such as *blues* rhymed with *tuu*), scoring for the open syllables was used. While the translator should theoretically aim to score the full ten points in their rhyming, Low (2005: 199) reminds that every rhyme does not have to a perfect one, since sometimes an imperfect rhyme may incur less semantic loss than a perfect one.

Table 1: Low's (2008) rhyme scoring scale

Possible Options	For Closed Syllables	Point(s)	For Open Syllables	Point(s)
Consonant and the vowels on both sides	Love/glove	10	Belie/rely	10
Good rhyme	Love/shove	8	Lie/fly	9
Consonant close but not identical	Love/rough	6	Lie/rye	7
Consonant different	Love/lug	2	Lie/die	5
Vowel close but not identical	Love/move	4	Lie/lay	3
Vowel different	Love/have	1	Lie/lee	1

When it comes to elements in the prosodic and poetic match levels other than rhyme, Low's rhythmic scoring scale was used (see Table 2), where one point is deducted whenever a problematic defect is detected (Golchinnezhad and Afrouz 2021: 207).

Table 2: Low's (2008) rhythm scoring scale

Rhythmic variants already present in song	loses zero points
Small alteration to rhythm	loses one point

Small alteration to melody	loses three points
----------------------------	--------------------

Melody was not altered so it will not be present in this study. As for the items in the semantic-reflexive category, extra points were allocated to the translations as a bonus, depending on how well the items were transferred to the translation: 6 points, 8 points and 10 points for a fair, good, and very good transfer, respectively. Scoring above 80 points would make the song be considered singable, since according to Low, scoring eight points in each of the categories could be considered a success by the translator. (ibid.)

4 ANALYSIS AND FINDINGS

In this chapter, the different criteria will be explained and shown alongside examples from the lyrics which will show how the analysis was done. Each criterion of singability is analyzed individually in descending order through Golchinnezhad and Afrouz's model. Stress and intonation have been combined into one chapter, and the last six items of the semantic-reflexive match category have also been merged into one chapter, since they are at the bottom of the model and thus the least important criteria. The definitions of the criteria in the context of this study are explained and examples of possible problems are given to show what kinds of instances affect the scoring of each criterion. The full analyses and scoring for all five songs can be found in the appendix.

4.1 Singability

'Singability' as an item is different from the singability that is analyzed through the different criteria. As a gradable item in this study, it refers to how easily the song can be sung, which comes down to what Franzon (2008) calls 'phonetic suitability'. As mentioned in section 2.5, Golchinnezhad and Afrouz (2021: 205) state that the lyrics and music should be in harmony together. As an example of how to achieve this, they explain that "an open rhyming syllable cannot end in short vowels if its relate note is long" and that consonant clusters are something that should be avoided: when one begins a word with the same consonant that the previous word ends in, it can be difficult to articulate and thus affects the singing performance.

EXAMPLE 1

If you like to dance

Jos sua tanssittaa

(Doo-do-do-do)
Go on and dance!
(Doo-do-do-do)

(Dyy-dy-dy-dy)
Nyt tanssia saa!
(Dyy-dy-dy-dy)

Example 1 is from the beginning of one of the songs in the data, where consonant clusters affect the singability. The first word of the third line *nyt* (Eng. now) ends in a /t/ sound and the next word *tanssia* (Eng. to dance) begins with a /t/ sound, which makes good articulation difficult, especially since the song in question is somewhat fast in tempo. Consonant clusters were present in three of the five songs and deducted multiple points in them. Other problems with singability were not detected.

4.2 Rhythm

Rhythm in this study mainly pertains to the syllable count of the texts. It is an especially important criteria, since big deviations from syllable counts can greatly affect how easily a line can be sung in a song. In Golchinnezhad and Afrouz's study, they discuss how in addition to verbal rhythm – syllables in the text – sometimes the musical rhythm would also be changed. This was not the case in this study, since as previously mentioned in section 2.4, I do not, as the translator, have access to change the music and thus the translation had to be made to fit the existing soundtrack. Moreover, in Golchinnezhad and Afrouz's study, whenever the translator differed from the source text's syllable count by more than two syllables, one point was deducted from the total, whereas in this study, it was decided that differences of more than one syllable would be considered enough to warrant subtracting points to be more critical. In other words, differences of two syllables subtracts one point, differences of three subtracts two points, and so on.

Even though the studies of Fitri et al. (2022) and Low (2005) both state that a translator should aim to match the text length and syllable count of the ST with that of the TT, they do admit that sometimes a translator that finds that an eight-syllable line, for example, sounds clumsy or unfitting, may “add a syllable or subtract one” (Low 2005: 197) or that not conforming to the source text's syllables is acceptable if the tempo is the same in both songs (Fitri et al. 2022: 215)

However, perhaps since children are the ones that mainly do the singing in the Finnish dub of *Vida the Vet*, the need for being more rigid in staying within the original syllable count may be higher. The *skopos* of the songs analyzed here is not only that they should be singable, but that they should also be singable for small children who may not have studied singing or music theory, so it would most likely benefit them the most if there are minimal changes to the rhythm.

Even if differences of one syllable do not subtract points from the total, they can sometimes still be noticeable, too, as example 2 illustrates:

EXAMPLE 2

Welcome home! (3)	Kotona oot! (4)
Welcome home! (3)	Kotona oot! (4)
Everybody needs a place, that they can call their own! (13)	Paikka kaikkein kultaisin, siel' kotonani oo-oon! (13)

In this example, the central line of this song's refrain, *Welcome home*, was apparently too difficult to convey in three syllables in the Finnish translation and is thus off by one syllable (compare the numbers in parenthesis at the end of each line). The word *kotona* (Eng. at home) that was used sounds consequently somewhat rushed when sung. One possibility would have been to shorten the Finnish equivalent to *koton' oot* by omitting the pronunciation of the last letter of *kotona*, but it was likely deemed too informal to use. Another possibility would have been to stretch the sense of the line and try to fit something else within the three syllables, but this would have then scored less in the way of keywords being present.

4.3 Stress and intonation

Stress and intonation are both quite self-explanatory. Stress concerns how certain words may be emphasized and how well they are transferred to the translation, and intonation pertains to how some parts of the song may be sung in a rising or falling intonation, or otherwise in a certain pitch. Low (2005: 197) also states that syllabic stress is something that should be taken into consideration when translating songs. They say that the translator should identify where the composer of the song has placed stress, which is mostly on the downbeats, and then try to find the corresponding stressed syllables in the lyrics. In Finnish, for example, words always have stress on the first syllable of the word, so this must be kept in mind when doing translations so that the Finnish version fits with the rhythm of the music.

Below are examples of lyrics where a word is heavily emphasized and where intonation is noticeable.

EXAMPLE 3

My home is quite comfy, a great place to 'lax!	Kotona on rauha, tääl makoilla saa!
---	--

My home has a **garden** where I grow my favourite snacks! Mulla taas on **tarha** jossa kasvaa porkkanaa!

In example 3, the word 'garden' is explicitly emphasized and sung in a higher pitch in the original song, and it was transferred well into the target text, which would most likely not have been possible without deliberately creating the translation of the line around it.

Example 4 below shows how intonation was handled in the data.

EXAMPLE 4

<p>→ If you like to dance (Doo-do-do-do) → Go on and dance! (Doo-do-do-do) → You can't do it wrong! (Doo-do-do-do) → When you're rocking out to a song you love!</p>	<p>→ Jos sua tanssittaa (Dyy-dy-dy-dy) → Nyt tanssia saa! (Dyy-dy-dy-dy) → Ei väärin se mee! (Dy-dy-dy-dy!) → Kun kaikki hyvään biisiin jammailee!</p>
--	--

In example 4, rising and falling intonations are marked with ascending and descending arrows with approximations on how high or low the pitch was. The stanza followed a rising-falling-rising form in its lines, and it was recreated in the TT as well. While correct intonation is partly influenced in the studio where the translator is often not present, good intonation is not possible if the translation has not been done to match the music and source text. Songs where intonation was deemed necessary for analysis were marked with similar arrows to indicate parts where intonation was present. Lines where intonation was incorrect or not present warranted a loss of points. Four of the five songs had parts where intonation was further analyzed, but none of them suffered any point deductions.

4.4 Rhyme

As established above, analyzing rhyme utilized Low's (2008) rhyming scoring scale, where points were given according to example rhymes. The rhymes were observed and scored accordingly to the scale. Example 5 below shows how two rhyming pairs were scored.

EXAMPLE 5

If you're spinning, and you fall to the ground	Päässä pyörii, ja sit kaadut vaan näin
Or ride a ride, like a merry-go-round	Tai ajelet, melkein toisia päin
Or drive around in the back of a car	Otatte rennosti auton penkillä vaan
Then suddenly you feel bizarre!	Mut äkisti sua huippaa!

The rhymes *näin* and *päin* score 8 points according to Low's scoring table, and rhymes *vaan* and *huippaa* score 5 points, since they were graded according to the table for open syllables. Deviation from rhyming patterns did not warrant removing points over: if the ST had rhyming in the middle of the line and it was not transferred in the TT (see example 6), it did not negatively affect the singability for the purposes of the study, as can be seen in example 6.

EXAMPLE 6

You lose your teeth or grow new fur	Voi muutos tulla äkkiä
But you'll always be, who you always were	Mutta aina oot, sama sisältä

In example 6 the ST features rhyming at the end of the sentences (fur-were), but additionally there is a rhyme in the middle of the lines (teeth-be). The TT only has rhymes at the end of the lines (*äkkiä* and *sisältä*), but points were not removed and the rhymes that were there were analyzed normally according to Low's scoring table. Rhyming was understandably present in all of the songs, but there were also a few outliers that differed from the norm of having rhymes at the ends of the lines, like in example 6. They were handled on a case-by-case basis and can be seen in the Appendix.

4.5 Sense

Sense, in the context of this study, refers to semantic meaning and how well it is kept intact in the translation. It is, however, important to note that retaining the sense perfectly is not always the best option for the translator. Low (2005: 194) states that the definition of "acceptable accuracy" is slightly wider in song translation than it would be in other translating work. They state that "a precise word may be replaced by a near-synonym, a narrow term by a subordinate term, a particular metaphor by a different one which functions similarly in the context" (Low 2005: 194). Low understands that this way of breaking semantic meaning in the translation may seem odd to most translators, but they claim that since song translation is so dependent on the syllable

count of words, the song translator's need to stretch sense in certain situations is acceptable.

EXAMPLE 7

Source text	Target text	Back translation
It's a bummer having a quill in your bum! (11)	Pisto takapuolen, ei mukava oo! (11)	A puncture in your bottom is not nice!
You need help to remove it (7)	Sille jotain pitää tehdä (8)	Something must be done about it
And that's no fun! (4)	Se niin vain on! (4)	That's just how it is!

In this stanza, there are multiple changes to the semantic meaning of the lyrics. Firstly, *quill* has been replaced with *pisto*, which in this context means a puncture wound, and although similar in meaning, the word *piikki* (Eng. spike, quill) could have been used without negatively affecting the syllable count. Secondly, instead of discussing that the quill that has gotten stuck in the bottom of one of the characters should be removed, the TT simply says that something must be done about it, which again slightly changes the meaning so that the syllable counts could be matched. However, even after stretching the sense of the lyrics, the second line is one syllable longer than the ST. One possible translation could have been *Se nyt pois pitää saada* (Eng. It must be removed now), which would have both stayed within the semantic meaning as well as the syllable count of seven. However, in the current translation, the whole stanza has created its own semantic meaning and excluding the deviation from the syllable count, it works well enough without noticeable problems.

EXAMPLE 8

Source text	Target text	Back translation
When I go on a trip, I don't have to pack (11)	Kun matkustamaan meen, laukku kotiin jää (11)	When I go travelling, the bag stays at home
I've got everything right at home right here on my back! (13)	Mikään unohdu ei kun on kuori selässä! (13)	Nothing is forgotten when one has a shell on one's back!

In example 8, the stanza is sung by Molasses, a snail friend of Vida. In the last line, they notion towards their shell, which has been taken into account in the translation, resulting in a different meaning. The meaning could have been kept the same with a line such as "*Mikään unohdu ei kun on koti mukana*" (Eng. Nothing is forgotten when one has a home with them), but the visuals of the show steer the translation towards a certain direction, as can be seen in the image below.

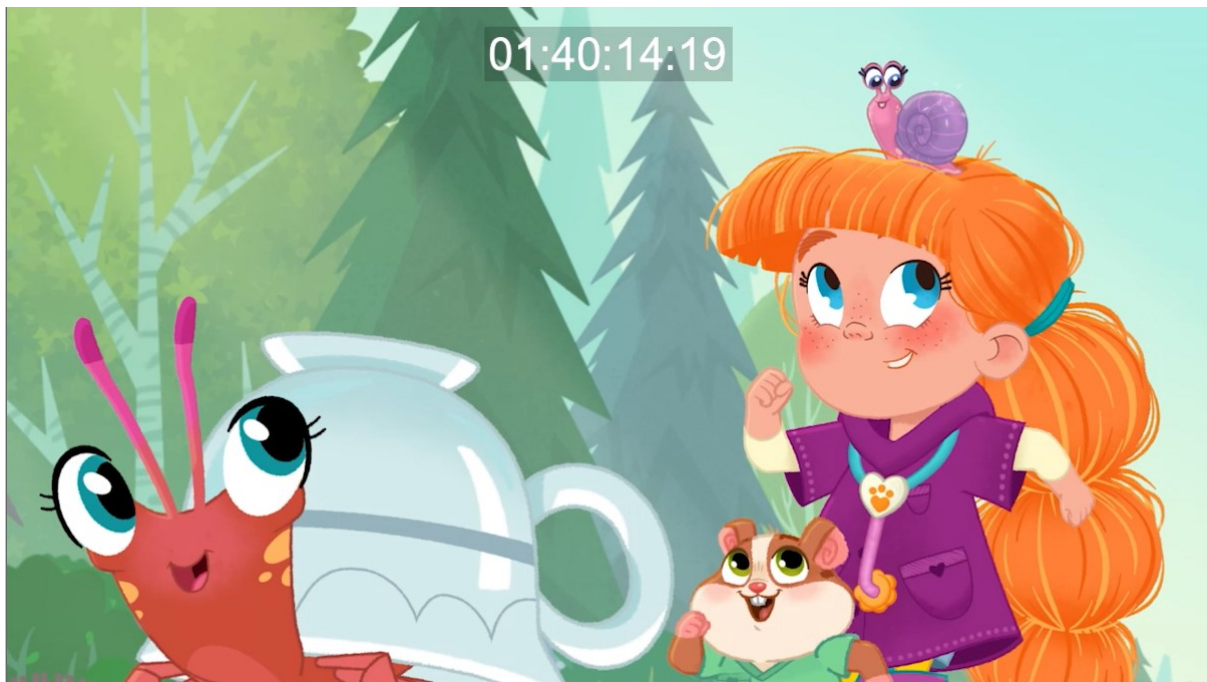


Figure 2: a screenshot from *Vida the Vet*

Figure 2 shows a screenshot from the scene, where Molasses the snail (sitting on top of Vida's head) is shown motioning towards their shell, and each of the characters on the screen are explicitly looking at its direction. Leaving the shell without mention would thus seem odd to the viewer. This is a clear example of Baumgarten's (2008: 12) visual-verbal cohesion, where, at times the visual aspect of the show can affect how the translator approaches the translation, even if it means that the semantic meaning has to be changed. Changes to the meaning of the lines was present in all five songs in differing amounts but change in sense to accommodate the visuals was not that common.

4.6 Naturalness

According to Low (2008), naturalness of the text requires one to examine different elements like register and word order. A natural translation should not sound odd in any way or form but be, as the name suggest, natural. However, as with the other criteria in this study, naturalness also has some room for flexibility, so the translations may have some unnatural parts in them. But since word order in Finnish is more flexible than English or Persian in Golchinnezhad and Afrouz's study, it may not pose similar problems for naturalness of the translations, as can be seen in examples 9 and 10.

EXAMPLE 9

You can't do it wrong!	Ei väärin se mee!
(Doo-do-do-do)	(Dy-dy-dy-dy!)
When you're rocking out to a song you love!	Kun kaikki hyvään biisiin jammailee!

In example 9 the refrain's *You can't do it wrong* is translated *Ei väärin se mee* (Eng. It won't go wrong), but later in the song it is instead flipped and is *Väärin ei se mee* (see example 10), which still works – although sounds slightly more poetic – because Finnish word order is not as strict as English.

EXAMPLE 10

You can't do it wrong!	Väärin ei se mee!
(You can't do it wrong!)	(Väärin ei se mee!)
When you're rocking out to a song you love!	Kun kaikki hyvään biisiin jammailee!

Even though the word order works fine in this case, it is noteworthy that stress-wise, the first refrain sounds better in comparison to the rhythm, since the first and longer syllable *vää* of the word *vää-rin* fits better with the ST's *can't do* than in the second refrain's *you can't*. This is still very minor and should not be enough to remove points over.

While the above example works for the translation's favour, some of the translations did have unnatural-sounding phrases as well, as can be seen in example 11. Unnaturalness is marked with an asterisk (*).

EXAMPLE 11

It might hurt for a second (7)	Saattaa sattua hetken (7)
But in the end (4)	Mut usko vaan (4)
It feels better when ya fix it, my friend (10)	Kipu helpottaa kun apua, saat* (10)

In example 11, the refrain has succeeded in having the syllable count match with the source text but features a slightly unnatural pause at the end of the third line before the word *saat* due to the last syllable of *a-pu-a* being shorter compared to its original counterpart *my*, which leads to the singer needing to add a pause before the last word of the line. Low (2005: 197) does remind translators that, in addition to syllable counts being important for singability, the song translator must also take vowel length and consonants into consideration, too. Surprisingly, this line was changed later in the song, as can be seen in example 12.

EXAMPLE 12

It might hurt for a second (7)	Saattaa sattua hetken (7)
But in the end (4)	Mut usko vaan (4)
It feels better when ya fix it, my friend (10)	Kipu helpottaa kun avun näin saat! (10)

The second refrain differs slightly from the first one in the third line of the translation, which sounds more natural since the problematic short syllable *a* of the word *apua* is replaced with a longer *näin*. The meaning of the line changes slightly from the almost literal translation of the first refrain – *the pain eases when you get help* in the first refrain, *the pain eases when you get help like this* in the second one – but since sense is something that can be stretched when need for it arises, this is acceptable to make the song sound more natural, especially since it follows the ST’s syllable count. It is still somewhat odd that the first refrain is left as it is since a better solution was present in the second refrain. It is possible that since the people at the studio have the final say for small changes, they decided to leave the refrains different so the song could have more variety in them. This does not, of course, mean that the translation done by me can be considered good and warrants subtracting a point. Overall, problems in naturalness were not present in all of the songs: two songs scored full 10 points, one song scored 9 and two songs scored 7 points each.

4.7 Segmentation of lines

Like naturalness, segmentation of lines and stanzas is also quite straightforward: it focuses on how the lines and stanzas of the songs are segmented. In the five songs analyzed, there were no changes done to the segmentation, and they were thus given full ten points. Segmentation of lines was one of the highest occurring items in Golchinnezhad and Afrouz’s data as well (which means that there were minimal losses of points), which may indicate that line and stanza segmentation is rare in animation song translations overall.

4.8 Parallelism

Parallelism means that certain phrases of a song are repeated multiple times or are otherwise parallel to each other. Parallelisms as a whole did not appear that often in the data, and in songs where there were no cases, ten points were given as a default. In songs that had them, Golchinnezhad and Afrouz’s method was followed where the

total of ten points was divided among the number of parallelisms visible in the song and given points based on how many were transferred to the translation. For instance, if a song had 8 parallelisms in total and 6 of them were transferred in the translation, it would score $\frac{10}{8} \times 6 = 7.5$ points, rounded up to 8. Below is an example of parallelisms in the data, with the parallelisms underlined.

EXAMPLE 13

But don't <u>worry</u> ,	Mut ei huolta,
you don't have to <u>worry</u>	apua on monta
You just gotta stop and rest	Keho sun jos lepoo saa
<u>Stop moving</u> ,	Ota paussi,
sit down and <u>stop moving</u>	istu pikku hetki
Then take some really deep-deep	Sen jälkeen hengittele vaan!
breaths!	

In example 13, the stanza features four parallelisms (*worry* and *stop moving* both twice) and none were transferred. Since they were not transferred into the translation at all, this stanza scores zero points in that regard. During the translation process, rhyming and trying to stay within the original syllable counts were the most important aspects that were focused on, which means that multiple songs lose points over parallelisms not being transferred. Not all of the songs had parallelisms in them, but those that did lost varying amounts of points due to other criteria taking precedence over it.

4.9 Location of keywords

Location of keywords refers to the most important words or phrases of the song's lyrics. Often this can be the words that make up what the song is called, as was the case with Golchinnezhad and Afrouz's (2021) study, but since *Vida the Vet's* songs do not have names, the songs have been analyzed by me and the main points have been chosen as the keywords. The keywords may be the words that move the narrative the best or words that coincide with the visuals on the screen, when the story progresses visually. This is a big difference between this study and the one done by Golchinnezhad and Afrouz, but since the songs do not have explicit names, this was a better alternative than excluding the criterion from analysis. Below is an example of how keywords were analyzed.

EXAMPLE 14

Sylvie's chrysalis is fun	Silva muotoaan muuttaa
---------------------------	-------------------------------

She's started **changing** but she's not done Ja perhoseksi hän päätyä saa
done

Through the visuals of the episode as well as the story conveyed in the episode and its song, the main keyword of the song in example 14 can be understood as 'change'. In the example, the keyword is bolded, and while the keyword has been translated correctly and is thus present in the TT, it is in a slightly different place of the song. Golchinnezhad and Afrouz's study did not seemingly subtract points from the total if keywords were not in the same line, so this example can be seen as a success. Overall, keywords were transferred well in all but one song, which lost two points in total.

4.10 Bonus points

The last six items of the singability model, which have been grouped by Golchinnezhad and Afrouz into 'bonus points', cover several more minor elements of the songs: how the mood is conveyed, how metaphors have been translated, as well as how lip-synchronization has been achieved. As mentioned in chapter 3.3, they can add 6, 8, or 10 points to the total, but Golchinnezhad and Afrouz also awarded them multiple times for at least one song, where good lip-synchronization was awarded 8 points as well as another 8 for the story being told well. I will only award a maximum of 10 points to be as critical as possible. If there were no observable problems within the six bonus criteria, the maximum of 10 points was awarded.

One criterion that is especially important in *Vida the Vet* is that of lip-synch and mouth shapes. The animation of the series is very expressive and uses multiple different mouth shapes that are distinct from one another. Tiihonen (2017: 177) states that a song translator must pay special attention to long and round beginning and ending vowels such as O and U. In Finnish they can be translated with vowels O, Ö, U, and Y. Perhaps the most important mouth shape is one where the mouth is round at the end of a word, since dubbed words that do not have a 'round' shape at the correct time end up looking very unnatural in the animation. Sometimes flexibility in other criteria is needed so that the lip synchronization works well, as can be seen in the next example.

EXAMPLE 15

Then no more dizzy blues!
Dizzy! Blues, buh-bye!
And no more tummy swooze
Tummy! Swooze, buh-bye!

Loppuu huimaus-blues!
Huimaus! Blues, hei-hei
Ei pyöri maha sun
Huippaus! Mun, hei-hei!

In example 15, the rhymes of *blues/sun* and *blues/mun* do not necessarily score many points on the rhyming scale, but since the animation shows very clearly that the characters' mouths are round, a "round" vowel – a U/Y or an O/Ö – should be used. Fitri *et al.* (2022: 214) state that even though different languages will have differing phonemic similarities, the most important factor in phonemic similarities is always the last syllable in a word. This means that, in addition to lip-synchronization being important, the translator should, if possible, find a similar word in the translation based on the last syllable. In this case, the instances where blues is mentioned, it stayed the same. Leaving the word 'blues' as it was works with the round mouth shape and rhythm of the animation perfectly and might also give small children watching a better idea why the song sounds so different to the other songs of the series.

In the other parts of the stanza, the phonemic similarity of example 15 is not that well executed, and lip-synchronization was deemed more important to succeed in than good rhymes.



Figure 3: a screenshot from *Vida the Vet*

In Figure 3, the characters from the show are in the process of saying the word *swooze* on the fourth line of the stanza of example 15, which requires the translator to think of a one-syllable word with a U/Y or an O/Ö. This limits possible word choices, and *mun* (Eng. mine) was chosen despite it not being that good of a rhyme with the word *blues*. Overall, lip-synchronization was not that problematic in the data, and only two songs suffered point deductions for it, although it is possibly the most important part of the bonus point category in the context of *Vida the Vet*.

Even though the bonus point category is comprised of six different items, it must be noted that the data did not feature any metaphors or word-painting (such as melody being composed to match the lyrics), so the bonus point category was mainly about lip-synchronization as well as the overall mood of the song. If there were problems with one of the items (i.e. mood or story told), it brought the maximum score of 10 down to 8 or even 6 if multiple problems were present. If no observable problems were detected, full 10 points were awarded, assuming lip-synchronization did not subtract points either.

5 DISCUSSION

The results show that all of the songs analyzed score over 80 points, which means that they can be considered singable. The highest-scoring criteria in the data were segmentation of lines, intonation, and stress, all scoring the maximum of 50 points. The criteria that scored the least points out of the total of 50 points were rhyme (31 points), sense (39 points), and parallelism (40 points), which indicates that perhaps these elements should be focused on the most when doing song translation. However, since no song scored below the 80-point threshold, it is not possible to analyze what differentiates singable translations from non-singable ones and thus answer the second research question. In addition to the three least-scoring criteria, there were multiple instances where some lines of the translations had more or fewer syllables when compared to the ST (*rhythm* in the model), which negatively affected singability in said lines, even if the score for rhythm did not always suffer as a consequence due to only subtracting points for differences of two syllables or more.

Table 3: total scores of the five songs

	Toni piii- kikkäässä pulassa	Viljan liikuskeleva laukku	Pyörätuoli- tanssia	Oton hieno- ystävä	Amin häm- mentävä huimaus	Total points
Rhyme	5	8	6	6	6	31
Rhythm	10	6	10	10	9	45
Natural- ness	9	10	10	7	7	43
Singabil- ity	10	10	7	8	9	44
Sense	7	6	9	9	8	39
Parallel- ism	9	7	10	10	4	40
Keywords	10	8	10	10	10	48
Segmenta- tion	10	10	10	10	10	50
Intonation	10	10	10	10	10	50

Stress	10	10	10	10	10	50
Bonus points	8	10	10	10	8	46
Total (out of 110)	98	96	102	100	91	

Low (2008: 210) reminds that, although the Pentathlon Principle allows and encourages translators to be flexible in their approach to the different criteria of the model, the translator should always focus on the *skopos* of their text. It would seem that, in the context of this study, while a song translator should be flexible in some elements when translating songs, staying within the original syllable count is important, especially if the translations are meant to be sung by children. Golchinnezhad and Afrouz (2021: 206) agree, and as was mentioned previously in section 2.5., they believe that a song translator should not stray too far from the source text. Perhaps when studying songs that small children are supposed to sing, one should be stricter about following the original text and subtract points from all deviations of the syllable count so the rhythm stays as faithful as possible to the source material.

Since the item of rhyme scored the lowest – an average score of 6.2 per song – it indicates that the main thing to focus on when aiming to do singable translations would be to make sure that good rhyme pairs are found. However, since none of the songs in the data can be considered non-singable, this is only speculation.

There is a need to critically evaluate the chosen methodology of this study. While a good tool that combines two well-established methods of singability analysis, Golchinnezhad and Afrouz’s combined model is perhaps not the best choice for analyzing *Vida the Vet’s* songs. Segmentation of lines, for instance, was not present in any of the songs in the data, and it was the second-highest scoring item in Golchinnezhad and Afrouz’s study as well, which may mean that its importance in studying songs in animated series may not be that paramount. Moreover, intonation and stress both scored full 10 points in all five songs, which is surprising, since neither is something that I explicitly pay attention to as a translator during the translation process. It is also something that cannot be affected that much by just textual means and may be something that is worked on mainly in the studio when the new lines and singing are recorded.

Moreover, since the songs did not have any names that would have been repeated in the lyrics, deciding which were the keywords of the songs was mostly up to me, based on the content of the lyrics and possible visual storytelling. This means that the analysis of the location keywords may be more subjective in this study than it was in Golchinnezhad and Afrouz’s study, where most if not all the songs had names that guided the keywords of the lyrics.

In addition to some criteria not being present in the data and keywords being different from the previous study, the topic of bonus points is also one that was not as good for the analysis as it could have been. The analysis for bonus points was not

explained that well Golchinnezhad and Afrouz's study, and it seemed that it was more up to the researcher how to give these bonus points than with actual rules. In addition, since there were no metaphors in the data, nor was there any word-painting, the bonus points were mainly about the overall mood of the translation and lip-synchronization, which may not be as critical as one would hope from a model of singability analysis as this one.

However, it must be noted that the data of this study only consisted of five songs from one animated series, whereas Golchinnezhad and Afrouz's study had a corpus of twenty-five songs from multiple animated movies. The current study might yield different results if, for example, all the songs in the twenty-six episodes of the first half of *Vida the Vet* were to be analyzed, or if songs from another animated series were also brought under analysis in addition to *Vida the Vet*.

6 CONCLUSION

The aim of this study was to examine how singable the Finnish translations of *Vida the Vet* that I have done were, as well as to test how applicable Golchinnezhad and Afrouz's (2021) singability model was. The research questions aimed to bring answers to which criteria based on the aforementioned model of singability scored the highest and lowest, and to find out what makes non-singable translations non-singable. Five songs were selected from the beginning, mid-point and towards the end from the first 26 episodes of the series and they were analyzed according to the methodology of Golchinnezhad and Afrouz's study.

Different criteria were analyzed and graded from zero to ten, with a score of 80 points being deemed singable. The study found that all five songs that were selected for analysis scored over the needed threshold, so they can be considered singable. Since no songs scored below the 80-point threshold, it is not possible to analyze what differentiates singable translations from non-singable ones and thus answer the second research question. However, the criteria with the biggest differences between the songs were rhyme, sense, and parallelism. Moreover, there were multiple instances where syllable counts did not match with those in the source text, which negatively affected the singing of those lines, so aiming to stay within the original text's syllable count is a key element in making a song singable, especially if the songs are to be sung by children.

None of the songs had big deviations between their total scores, and it does not seem like there has been any improvement on me as a translator, at least based on the results. However, despite there being no big deviations on points, the worst-scoring song was from the episode *Amin hämmäntävää huimaus*, which was the most recent episode I had done from the data. This could be attributed to the unfamiliar genre of blues but is still a notable difference when compared to the average points: the song scored 91 points, while the average score for the whole data was 97.4.

In the future, some other (Finnish) animation sung by children could be analyzed to see if similar results are found, or Golchinnezhad and Afrouz's model of analysis

could be refined further, since segmentation of lines was not present at all in the data. However, because this model of analysis has not been used besides the study it was presented in, more data about its usage is needed, since information about whether it is a suitable model of analysis for singability has not been determined yet.

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APPENDICES

APPENDIX 1: ANALYSES OF THE FIVE SELECTED SONGS

In this section, all of the selected songs are analyzed and graded. Before analysis, each song has a short paragraph discussing the story of the song or episode they are from. Each stanza is then analyzed, and their back translations are given so that differences in meaning are easier to see. The results are presented in table form, and the gradings are given a short explanation in the table as well.

The number of syllables is in parentheses after each line, and deviation from the original syllable count in the TT is marked in red. An asterisk (*) signifies unnaturalness of any kind, and parallelisms are underlined. Stress is marked with a hyphen (‘) when deemed necessary for analysis, and words that are clearly emphasized in the ST or TT are bolded. Intonation is marked with an ascending or descending arrow.

SONG 1

The first episode and song’s story consists of Tony the tiger getting a quill stuck in his behind and how he is too scared to have it taken out. The song discusses how Tony should not be scared, because taking the quill out would be beneficial to him.

Source text	Target text	Back translation
When ya got a splinter, a scrape or a cut (11)	Jos sä sormeen tikun, tai haa- van saat (10)	If you get a splinter or cut in your finger
Ya worry help will hurt it, ex- cept, guess what? (11)	Ei siihen haluu koskee, mutta, kuulepas: (12)	You don’t want to touch it, but hear me out

- 2 points awarded for the rhyming *saat* with *kuulepas*. The consonants are pronounced very differently. (Low’s example of this was *love/lug*)
- Somewhat choppy lip synch in the beginning: the sounds do not line up with the animation
- Differences of one syllable in lines 1 and 2 do not sound unnatural

Source text	Target text	Back translation
It might hurt for a second (7)	Saattaa sattua hetken (7)	It might hurt for a while
But in the end (4)	Mut usko vaan (4)	But believe me
It feels better when ya fix it, my friend (10)	Kipu helpottaa kun apua, saat* (10)	The pain gets better when you get help
I don't know...	Enpä tiedä...	I don't know...

- 6 points for rhyming *vaan* with *saat*
- One point removed for the slightly unnatural pause at the end of the third line before the word *saat*
- Keywords of *feel better* transferred (*Kipu helpottaa*)

Source text	Target text	Back translation
It's a bummer having, a quill in your bum (11)	Pisto takapuolen, ei mukava oo! (11)	A puncture in your bottom is not nice!
You need help to remove it (7)	Sille jotain pitää tehdä (8)	Something must be done about it
And that's no fun! (4)	Se niin vain on! (4)	That's just how it is!

- 5 points for rhyming *oo* with *on*
- The second line is one syllable longer, but fits alright to the rhythm
- *Quill* translated as *pisto* (puncture wound), one point removed
- Further two points removed from different meanings in lines 2 and 3

Source text	Target text	Back translation
It might hurt for a second (7)	Saattaa sattua hetken (7)	It might hurt for a while
But in the end (4)	Mut usko vaan (4)	But believe me
It feels better when ya fix it, my friend (10)	Kipu helpottaa kun avun näin saat! (10)	The pain gets better when you get help like this!

- 6 points for rhyming *vaan* with *saat*
- The third line is different from that of the first refrain, but is similar in meaning and sounds better in contrast to the rhythm here

Source text	Target text	Back translation
(Oh really?)	(Ai niinkö?)	(Oh really?)
Yeah! <u>It feels better</u> (5)	Joo! <u>On parempi</u> (5)	Yeah! It is better

→	→	
<u>It-it feels better</u> Yeah! (6)	<u>On-on parempi</u> , Joo! (6)	It-it is better, yeah!
<u>It feels better</u> (4)	<u>On parempi</u> (4)	It is better
<u>It-it feels better-better!</u> (7)	Tun-tuu jo paremmalta! (7)	It is already feeling better!

- No rhymes to grade
- 3 of 4 parallelisms transferred
- Keywords of *feel better* transferred as *on parempi*

Source text	Target text	Back translation
<u>It feels better</u> (4)	<u>On parempi!</u> (4)	It is better
→	→	
In the end (3)	Usko vaan! (3)	Believe me!
<u>It feels better</u> when ya fix it (8)	Siis <u>on parempi</u> kun autan (8)	So it's better when I help
So better not to skip it (7)	Ei kannata sun luistaa (7)	You should not skip it
<u>It feels better</u> when ya fix it, my friend! (10)	<u>Onhan parempi</u> kun a-pu-a saa-a-a-a-at! (10)	It is, after all, better when you get help!

- 6 points for rhyming *vaan* with *saat*.
- 5 points for rhyming *autan* with *luistaa*

None of the songs have had modifications to the segmentation of lines or stanzas, so they have been graded as a 10 by default. Overall, the song scored 98 points, so it can be considered singable.

Singability Item	Points	Explanations
Rhyme	5	30 total points in 6 rhymes, average thus 5
Rhythm	10	Only two lines had different syllable counts by one syllable, which does not affect overall score
Naturalness	9	Minor problems in naturalness
Singability	10	No acoustically problematic words or phrases found
Sense	7	Three lines where sense is stretched
Parallelism	9	Seven cases of parallelism, of which six were transferred. Points thus 8.57
Location of Keyword(s)	10	Keywords present in TT
Segmentation of Lines/Stanzas	10	No modifications done
Intonation	10	No problems in intonation
Stress	10	No problems with stress
Bonus	8	Good rendition of overall mood, but choppy lip synch in the beginning
Total Score (out of 110)	98	-

SONG 2

The second song is about how a hermit crab called Clickety gets a new shell in the form of a teacup, and how nice it is to have a home, whoever you are.

Source text	Target text	Back translation
Oo-ooh, aa-aah...	Uu-uu, aa-aa...	Oo-ooh, aa-aah...
It's cozy, it's shiny, and it's a perfect fit (12)	Se kiiltää, ja suojaa, ja sopii kivasti (12)	It shines, and protects, and fits nicely
With just a little extra space so I'll go into it! (14)	Jos tarve sille tulee niin voin mennä piiloonkin! (14)	If the need for it should come then I can also hide [inside it]!

- 5 points for rhyming *kivasti* with *piiloonkin*

Source text	Target text	Back translation
It's toasty! And sturdy! And makes a clinking sound! (12)	Se loistaa, ja kestää, ja myöskin kilahtaa! (12)	It shines, and is sturdy, and also clinks!
And it's light enough for this crab to carry it around! (14)	Eikä paina liikaa että sen myös pystyn kantamaan! (15)	And it does not weigh too much so that I am also able to carry it!

- 7 points for rhyming *kilahtaa* with *kantamaan*
- The last line is one syllable longer, but it is not noticeable

Source text	Target text	Back translation
<u>Welcome home!</u> (3)	<u>Kotona oot!</u> (4)	You're home!
<u>Welcome home!</u> (3)	<u>Kotona oot!</u> (4)	You're home!
Everybody needs a place, that they can call their own! (13)	<u>Paikka kaikkein</u> kultaisin, siel' kotonani oo-oon! (13)	The place most golden, that's where I am home

- 6 points for rhyming *oot* with *oon*
- *Kotona* sounds rushed due to it being a syllable longer than the ST, two points subtracted
- Keyword *home* transferred as *kotona*
- Both parallelisms transferred
- Different meaning in the last line, one point subtracted

Source text	Target text	Back translation
When I go on a trip, I don't have to pack (11)	Kun matkustamaan meen, laukku kotiin jää (11)	When I go travelling, the bag stays at home

I've got everything right at home right here on my back! (13) Mikään unohdu ei kun on kuori selässä! (13) Nothing is forgotten when one has a shell on one's back!

- 7 points for rhyming *jää* with *selässä*
- Sense stretched in the second line, one point subtracted
- Keyword *home* not transferred

Source text	Target text	Back translation
<u>My home</u> is quite comfy, a great place to 'lax! (11)	Kotona on rauha, tääl makoilla saa! (11)	There is peace at home, I can lay around here!
<u>My home</u> has a garden where I grow my favourite snacks! (13)	Mulla taas on tarha jossa kasvaa porkkanaa! (13)	I, on the other hand, have a garden where carrots grow!

- 7 points for rhyming *saa* with *porkkanaa*
- Emphasis on the word *garden* transferred also in the TT
- Parallelisms not transferred
- Keyword *home* not transferred in the second line

Source text	Target text	Back translation
<u>Welcome home!</u> (3)	<u>Kotona oot!</u> (4)	You're home!
<u>Welcome home!</u> (3)	<u>Kotona oot!</u> (4)	You're home!
Everybody needs a place, a happy spot with a friendly face, turtle pond or nesting space (23)	Paikka kaikkein kultaisin, mä puuhun mökin laittaisin, lammikosta pomppaisin (22)	The place most golden, I would put a cottage in a tree, jump from a pond
That they can call their own! (6)	Siel kotonani oo-oon (6)	That's where I am home!
<u>Welcome home!</u> (3)	<u>Kotona oo-oon!</u> (4)	I am home!
La-la-laa-la-la-la-lah!	Laa-la-laa-la-la-la-laa!	La-la-laa-la-la-la-lah!

- 10 points each for rhyming *kultaisin*, *laittain*, and *pomppaisin*
- 6 points for rhyming *oot* with *oon*
- *Kotona oot* in lines 1 and 2 sounds rushed, two points subtracted
- *Kotona oon* in line 5 does not sound as rushed since the line is slower in tempo
- Sense changes in lines 3 and 4, one point subtracted for each

The song scores 96 points, which means it can be considered singable.

Singability Item	Points	Explanations
Rhyme	8	61 total points in 8 rhymes, average thus 7.625
Rhythm	6	Both refrains had two differences of one syllable which sounded rushed
Naturalness	10	No problems with naturalness
Singability	10	No problems with singability
Sense	6	Sense stretched in four lines
Parallelism	7	7 cases of parallelism, of which 5 were transferred, score thus 7.14
Location of Keyword(s)	8	Two instances of keyword <i>home</i> not transferred
Segmentation of Lines/Stanzas	10	No modifications done
Intonation	10	No problems with intonation
Stress	10	Stress retained well, especially in the 5 th stanza (stress on garden)
Bonus	10	Very good overall rendition
Total Score (out of 110)	95	-

SONG 3

The third episode and its song discuss how one of the characters suddenly needs a wheelchair to move, and how they believe they cannot participate in an upcoming dance show. The song's main point is that anyone can dance, and that dancing should be fun first and foremost.

Source text	Target text	Back translation
If you like to dance (5) (Doo-do-do-do)	Jos sua tanssittaa (5) (Dyy-dy-dy-dy)	If you feel like dancing (Doo-do-do-do)
Go on and dance! (4) (Doo-do-do-do)	Nyt tanssia saa! (5) (Dyy-dy-dy-dy)	Now you can dance! (Doo-do-do-do)

- 7 points for rhyming *tanssittaa* with *saa*
- *Nyt tanssia saa* difficult to articulate ideally since *nyt* ends with a /t/ sound and *tanssia* begins with one. One point subtracted
- Second line one syllable longer, but it is not noticeable
- Keyword *dance* transferred as *tanssittaa* and *tanssia*

Source text	Target text	Back translation
You can't do it wrong! (5) (Doo-do-do-do)	Ei väärin se mee! (5) (Dy-dy-dy-dy!)	It won't go wrong! (Doo-do-do-do)
When you're rocking out to a song you love! (10)	Kun kaikki hyvään biisiin jammailee! (10)	When everyone is jamming out to a good song!

- 7 points for rhyming *mee* with *jammailee*

Source text	Target text	Back translation
If you feel the groove (5) (Doo-do-do-do)	Rytmi liikuttaa (5) (Dyy-dy-dy-dy)	Rhythm makes one move (Doo-do-do-do)
You just gotta move! (5) (Doo-do-do-do)	Sit liikkumaan vaan! (5) (Dyy-dy-dy-dy)	Now go on and move! (Doo-do-do-do)

- 5 points for rhyming *liikuttaa* with *vaan*

Source text	Target text	Back translation
You can't do it wrong (5) (Do-do-do-do)	Ei väärin se mee! (5) (Dy-dy-dy-dy!)	It won't go wrong! (Do-do-do-do)
When you're having fun, all day long! (8)	Kun kaikki toista, rohkaistaan! (8)	When everyone encourages each other!

- 0 points for not rhyming *mee* with *rohkaistaan*

Note: Although *rohkaistaan* rhymes with the previous stanza (*Liikkumaan vaan*), it has not been taken into account since it is the only example in the data

- The second line is completely different in meaning, one point subtracted

Source text	Target text	Back translation
If you like to dance (5) (If you like to dance)	Jos sua tanssittaa (5) (Jos sua tanssittaa)	If you feel like dancing (If you feel like dancing)
Go on and dance! (4) (Go on and dance!)	Nyt tanssia saa (5) (Nyt tanssia saa)	Now you can dance! (Now you can dance!)

- 7 points for rhyming *tanssittaa* with *saa*
- *Nyt tanssia saa* difficult to articulate ideally since *nyt* ends with a /t/ sound and *tanssia* begins with one. One point subtracted
- Second line one syllable longer, but it is not noticeable
- Keywords transferred

Source text	Target text	Back translation
You can't do it wrong (5) (You can't do it wrong)	Väärin ei se mee (5) (Väärin ei se mee)	It won't go wrong! (It won't go wrong)
When you're rocking out to a song you love! (10)	Kun kaikki hyvään biisiin jammailee! (10)	When everyone is jamming out to a good song!

- 7 points for rhyming *mee* with *jammailee*
- Despite word order changing from *ei väärin se mee* to *väärin ei se mee*, the sentence does not sound unnatural

Source text	Target text	Back translation
If you like to dance (5) (If you like to dance)	Jos sua tanssittaa (5) (Jos sua tanssittaa)	If you feel like dancing (If you feel like dancing)
Go on and dance! (4) (Go on and dance)	Nyt tanssia saa (5) (Nyt tanssia saa)	Now you can dance (Now you can dance)
You can't do it wrong! (5) (Doo-do-do-do)	Väärin ei se mee (5) (Väärin ei se mee)	It won't go wrong (It won't go wrong)
When you're rocking out to a song you love! (10)	Kun kaikki hyvään biisiin jammailee! (10)	When everyone is jamming out to a good song!
Do-do-doo-dodo-do!	Du-du-duu-dudu-du!	Do-do-doo-dodo-do!

- 7 points for rhyming *tanssittaa* with *saa*
- 7 points for rhyming *mee* with *jammailee*
- *Nyt tanssia saa* difficult to articulate ideally since *nyt* ends with a /t/ sound and *tanssia* begins with one. One point subtracted
- Second line one syllable longer, but it is not noticeable
- Keywords transferred

The song scores 102 points, which means it can be considered singable.

Singability Item	Points	Explanations
Rhyme	6	47 total points in 8 rhymes, average thus 5.875
Rhythm	10	3 lines had a difference of one syllable, which does not affect scoring
Naturalness	10	No problems with naturalness
Singability	7	Three instances of consonant clusters
Sense	9	One instance of stretching sense
Parallelism	10	No cases of parallelism
Location of Keyword(s)	10	Keywords translated very well
Segmentation of Lines/Stanzas	10	No modifications made
Intonation	10	No problems with intonation
Stress	10	No problems with stress
Bonus	10	Very good overall rendition
Total Score (out of 110)	102	-

SONG 4

Song 4 is about how Otto the bear's friend Sylvie – a caterpillar – is in the process of turning into a butterfly. Otto is scared about the change and Vida is trying to comfort them by explaining that everyone changes over time and that it is a natural part of life.

Source text	Target text	Back translation
Like the cloud shapes in the sky (7)	Niin kuin pilvet taivaalla (7)	Like the clouds in the sky

We all change as time goes by (7)	Kaikki kokee muutosta (7)	Everyone experiences change
It's normal and it's healthy, too (8)	Se normaalia meille on (8)	It is normal for us
And on the inside, you're always you! (9)	Ja sisältäsi sä itses oot! (9)	And on the inside you're yourself!

- 5 points for rhyming *taivaalla* with *muutosta*
- 6 points for rhyming *on* with *oot*
- Consonant clusters in *pilvet taivaalla*, one point subtracted
- Keyword *change* transferred as *muutosta*

Source text	Target text	Back translation
You start as a baby, cub or pup (9)	Oot aluksi pikkuinen pentu* (9)	At first you're a small cub
Then you get bigger, yeah, you grow up (9)	Mut hitaasti sä aikuistut (8)	But slowly you grow up
You lose your teeth or grow new fur (8)	Voi muutos tulla äkkiä (8)	Change can come suddenly
But you'll always be, who you always were (10)	Mutta aina oot, sama sisältä* (10)	But you will always be the same on the inside

- 5 points for rhyming *pentu* with *aikuistut*
- 5 points for rhyming *äkkiä* with *sisältä*
- The first line does not really match the rhythm and sounds unnatural despite having the same number of syllables. One point subtracted.
- The last line also sounds unnatural. One point subtracted.
- The second line is one syllable shorter than the ST, but this is not noticeable.

Source text	Target text	Back translation
Sylvie's chrysalis is fun (7)	Silva muotoaan muuttaa (7)	Sylvie is transforming
She's started changing but she's not done (9)	Ja perhoseksi hän päätyä saa* (10)	And she will end up as a butterfly
Her body knows just what to do (8)	Vain taivas enää raja on (8)	Only the sky is the limit
Sylvie, I'm so proud of you! (7)	Silva, susta yl-pee oon! (7)	Sylvie, I'm proud of you!

- 7 points for rhyming *muuttaa* with *saa*
- 8 points for rhyming *on* with *oon*
- The second line is slightly longer than the ST and sounds unnatural.
- Keyword *change* in line 2 is present, although in line 1 of the TT (*Muotoaan muuttaa*)

- Emphasis of *proud* transferred well
- Sense changes in line 3

Source text	Target text	Back translation
Like the cloud shapes in the sky (7)	Niin kuin pilvet taivaalla (7)	Like clouds in the sky
We all change as time goes by (7)	Kaikki kokee muutosta (7)	Everyone experiences change
It's normal and it's healthy, too (8)	Se normaalia meille on (8)	It is normal for us
Yeah, on the inside, you're always you! (9)	Ja sisältäsi sä itses oot! (9)	And on the inside you're yourself!

- 5 points for rhyming *taivaalla* with *muutosta*
- 6 points for rhyming *on* with *oot*
- Consonant clusters in *pilvet taivaalla*, one point subtracted
- Keyword *change* transferred as *muutosta*

Overall, the song scores 100 points, making it singable.

Singability Item	Points	Explanations
Rhyme	6	47 total points in 8 rhymes, average thus 5.875
Rhythm	10	2 lines had a difference of one syllable, which does not affect scoring
Naturalness	7	Problems with naturalness in three lines
Singability	8	Two instances of consonant clusters
Sense	9	One instance of sense changing
Parallelism	10	No cases of parallelism
Location of Keyword(s)	10	Keywords translated very well
Segmentation of Lines/Stanzas	10	No modifications made
Intonation	10	No problems with intonation
Stress	10	No problems with stress
Bonus	10	Very good overall rendition
Total Score (out of 110)	100	-

SONG 5

Song 5 discusses how Kipp the fox keeps getting dizzy for seemingly no reason at all, and Vida does her best to explain what motion sickness is, with the help of a blues beat.

Source text	Target text	Back translation
If you're spinning, and you fall to the ground (10)	Päässä pyörii, ja sit kaadut vaan näin (10)	Your head is spinning, and you fall like this

Or ride a ride, like a merry-go-round (10)	Tai ajelet, melkein toisia päin (10)	Or you're driving, almost towards other people
Or drive around in the back of a car (10)	Otatte rennosti auton penkillä vaan (12)	You're taking it easy on a car seat
Then suddenly you feel bizarre! (8)	Mut äkisti sua huippaa! (8)	But suddenly you get dizzy

- 8 points for rhyming *näin* with *päin*
- 5 points for rhyming *vaan* with *huippaa*
- The second line has a completely different meaning to the ST
- The third line differs in syllable count by two. As such, lip-synch does not work: the dubbed version still has Vida singing after their mouth has stopped closed.
- Consonant clusters in *vaan näin*, difficult to articulate well

Source text	Target text	Back translation
You got the dizzy blues (6)	Sul on huimaus-blues (6)	You've got the dizziness blues
→ <u>Dizzy!</u> Blues, oh-oh (5)	→ <u>Huimaus!</u> Blues, o-ouh (6)	Dizziness! Blues, oh-oh
Makes your tummy feel swooze (6)	On vatsan olo uus* (6)	The feeling of your tummy is new
→ <u>Dizzy!</u> Blues, oh no (5)	→ <u>Huimaus!</u> Blues, voi ei! (6)	Dizziness! Blues, oh no!

- 8 points for rhyming *blues* with *uus*
- *Huimaus* has three syllables, so two of the refrain's lines are one syllable too long. This is not that noticeable.
- Keyword *dizzy* transferred well
- Parallelisms transferred
- *On vatsan olo uus* sounds unnatural since one's stomach cannot really feel anything, and the way the line is phrased makes it sound like the stomach is the one who feels something new.

Source text	Target text	Back translation
Yeah, you got the woozy-swoozy, motion-sicky, feeling-icky dizzy blues! (19)	Joo, sul on huippa-haippa-pahoinvointi-huonon olon huimaus-blues! (19)	Yeah, you've got the dizzy-doozy-nausea-feeling unwell-dizziness blues!
And that's bad news! (4)	Ei iloo tuu!* (4)	It doesn't bring happiness!

- 5 points for rhyming *blues* with *tuu*
- *haippa* is not a real word, but sounds similar to *huippa(us)*
- *Ei iloo tuu* is not proper Finnish and does not sound natural, subtracts one point

Source text	Target text	Back translation
But <u>don't worry</u> , you don't have to <u>worry</u> (10)	Mut ei huolta, apua on monta (10)	But no worries, many things can help
You just gotta stop and rest (7)	Keho sun jos lepoo saa (7)	If your body can get rest
<u>Stop moving</u> , sit down and <u>stop moving</u> (9)	Ota paussi, istu pikku hetki* (10)	Take a break, sit down for a while
Then take some really deep- deep breaths! (8)	Sen jälkeen hengittele vaan!	After that just take some breaths!

- 5 points for rhyming *saa* and *vaan*
- 5 points for rhyming *huolta* and *monta*, as well as *paussi* and *hetki*

Note: These two rhyme pairs are outliers as they are not at the end of the lines but are explicit in the song's rhythm. There is a clear pause after *don't worry* and *stop moving*, so they are taken into account in the scoring, too.

- *Ota paussi* sounds rushed, the beginning syllable *o* in *o-ta* is almost incomprehensible
- Parallelisms not transferred into the translation

Source text	Target text	Back translation
Then no more dizzy blues! (6)	Loppuu huimaus-blues! (6)	The dizziness blues will stop
<u>Dizzy!</u> Blues, buh-bye! (5)	<u>Huimaus!</u> Blues, hei-hei (6)	Dizziness! Blues, bye-bye!
And no more tummy swooze (6)	Ei pyöri maha sun (6)	Your tummy is not swirling
Tummy! Swooze, buh-bye! (5)	Huippaus! Mun, hei-hei! (6)	Dizziness! Mine, bye-bye!

- 2 points for rhyming *blues* with *sun*
- 2 points for rhyming *blues* with *mun*
- Sense changes in the last line

Source text	Target text	Back translation
Say so long to the woozy, swoozy, motion-sicky, feel- ing-icky dizzy blues (20)	Loppuu vihdoin huippa- haippa-pahoinvointi-huonon olon huimaus-blues! (20)	At last the dizzy-doozy-nau- sea-feeling unwell-dizziness blues ends!
'Now 'that's 'good news! (4)	'Jatkuu 'hauskuus! (4)	Fun continues!

- 6 points for rhyming *blues* with *hauskuus*
- The last line does not follow the original's stress, but this is not noticeable

Overall, the song sounds slightly odd when sung in Finnish, which can most likely be attributed to blues being a foreign genre of music in Finland, and most certainly to the children singing the song, too. Nonetheless, it scores 91 points, which means it can be considered singable.

Singability Item	Points	Explanations
Rhyme	6	51 total points in 8 rhymes, average thus 6.37
Rhythm	9	Five lines had a difference of one syllable, and one line had a difference of 2 syllables, which loses 1 point
Naturalness	7	Problem with naturalness in three lines
Singability	9	One instance of consonant clusters
Sense	8	Two instances of sense being different
Parallelism	4	7 cases of parallelism, 3 of which were transferred. Points thus 4.28
Location of Keyword(s)	10	Keywords translated well
Segmentation of Lines/Stanzas	10	No modifications made
Intonation	10	No problems with intonation
Stress	10	No problems with stress
Bonus	8	Points subtracted for lip-synch not working with one line in the first stanza
Total Score (out of 110)	91	-