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Master's thesis in English

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Abstract

Dubbed song translations are complex texts governed by many constraints on various levels. This study explores how Disney songs are dubbed into Norwegian and looks at the differences in the way different types of songs governed by different types of constraints are translated. Examples of different types of songs in film are *diegetic* and *intra-diegetic* songs (Gorbman, 1980:196; Heldt, 2013:61; Winters, 2010:231). Diegetic and intra-diegetic songs are governed by the same song translation constraints but different audiovisual constraints (i.e. *lip synchronisation* in diegetic songs). To answer these questions, I qualitatively analysed the two songs from *The Lion King 2* (1998), both with a more general descriptive purpose (looking at rhythm, rhyme, AVC, and lip sync) and as predictors of the translators' selection of microstrategies. Then, I looked at only the latter aspect in a larger selection of songs, from a quantitative angle. The findings show that there is a great difference in the way the two types of songs are dubbed both in terms of applied microstrategies and in terms of macrostrategies reflecting the overall strategy of the translator (translation-orientation towards the source- or target-text). The microstrategy most frequently applied in the translation of intra-diegetic songs proved to be DIRECT TRANSFER and taken together, the microstrategies applied showed an overall tendency towards *source-text orientation* (Schjoldager et al. 2005) in most of the translations of this type of song. The most frequently applied microstrategy in the translation of diegetic songs, on the other hand, proved to be the PARAPHRASE and taken together, the microstrategies applied in this type of song showed an overall tendency towards *target-text orientation*. The tendency regarding text orientation was clearest in the diegetic songs, a result that may indicate that the combined constraints of all the aspects of dubbed song translation influence translators' choice of translation strategies.

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Abbreviations

AVT	AUDIOVISUAL TRANSLATION
AVC	AUDIOVISUAL COHESION
BT	BACK TRANSLATION
CP	COUPLED PAIR
D	DIEGETIC
DS	DIEGETIC SONG
ID	INTRA-DIEGETIC
IDS	INTRA-DIEGETIC SONG
L	LINE
LS	LIP SYNCHRONISATION
MA	MACROSTRATEGY
MI	MICROSTRATEGY
R	RHYME SCHEME
S	SYLLABLE COUNT
ST	SOURCE TEXT
STI	SOURCE TEXT ITEM
STL	SOURCE TEXT LINE
STO	SOURCE-TEXT ORIENTED
TT	TARGET TEXT
TTI	TARGET TEXT ITEM
TTL	TARGET TEXT LINE
TTO	TARGET TEXT ORIENTED

1.0 Introduction

Dubbing of song translation is a challenging task to perform as it combines two forms of translation that are already complex on their own. Dubbing is part of a complex text (the *audiovisual* text) that consists of different mediums that need to be coordinated in order to work well together. The synchronisation between sound and image is particularly important in dubbing and involves synchrony on various levels, among these *lip synchrony* (Chaume, 2004:43, Schwartz, 2011:399-400, Whitman 1992:28) and *audiovisual cohesion* (Martín-Castaño, 2017:31). The first, in short, refer to the synchronisation of a character's lip movements to speech, the latter to cohesion between the image on screen and the sounds or words of the verbal text. In terms of translation, dubbing falls under the category *audiovisual translation* (Pérez Gonzales, 2008:13) of which the various levels of synchrony constitute *constraints* (Mayoral, Kelly, Gallardo and Clas, 1988:356-367; Pérez Gonzales, 2008:14; Remael, 2010:15; Titford, 1982:113; Zabalbeascoa, 2008:23). The various audiovisual constraints (i.e. lip sync and audiovisual cohesion) govern the translation of dubbed audiovisual texts in that they need to be considered by translators in the translating process in order for the translation to function in the audiovisual text and thus affect translators' choice of applied translation strategy.

In terms of what governs song translation, constraint-based theory is one approach (Risso, 2016:07) based on that the fact that songs are *multimodal* (Susam-Saraeva, 2020:351) texts consisting, like audiovisual texts, of both verbal and non-verbal elements that need to be taken into consideration by the translator. The nature of the constraints in song translation vary depending on the *skopos* (Nord, 2018; Reiss, Nord and Vermeer, 2014; Vermeer, 1989/2012) of the individual translation. The term skopos reflects the purpose of a translation and has been applied in song translation theory by researchers such as Franzon (e.g. 2005, 2008) and Low (e.g. 2003a, 2005). An overarching skopos for some, but not all, song translations is *singability* (Franzon, 2008:375; Low, 2005:192) which includes a consideration of both the prosodic aspects of the music such as melody and rhyme (Haapaniemi and Laakkonen, 201:62), as well as the poetic aspects of literary figures and rhyme (García Jiménez, 2017:201). While the skopos of singability concerns the form of song translations, various sub-level skopoi involve the content side of song translation and these types of skopoi vary from one song translation to the next. In dubbed

song translation featured in movies for instance, sub-levelled skopoi may be anything from presenting the characters in a certain way, to evoking a particular emotional response from the audience, all depending on the type of song.

There are different types of songs featured in different types of movies, and the various types of song are, according to modern film musicologists (e.g. Gorbman, 1980; Heldt, 2013; Winters, 2010), defined by the individual song's relation to, and interaction with, the narrative world (or *diegesis*) of the given movie (1980:196; 2013:61; 2010:231). Animated movies, such as Disney movies, feature dubbed songs which are often subject to translation. The ideal Disney song is designed for the specific movie to become an integral part of the story and to make a genuine contribution to the film (Maltin, 2000:334). According to Winters (2010) this sort of ideal conform to two types of song featured in movies, namely *intra-diegetic* and *diegetic* songs (2010:237). Common for both types of song is that they exist in the narrative time and space of the diegesis, that they are concerned with the events of the narrative, and that they have the power to alter the course of the story (Winters, 2010:237). What sets the two types of song apart, however, is that while diegetic songs are sung by a character visible on screen (often by one or more of the characters in the movie), intra-diegetic songs are sung off screen, only available to the audience (Winters, 2010:237). Seeing as the singer of diegetic songs can be viewed on screen the synchronisation of sound and image is particularly important in this type of song and lip sync is required in practically every shot where the character's mouth is in focus (Chaume, 2012:68). The same requirement will thus apply to any dubbed translation of the diegetic song, hence introducing lip sync as a constraint the translators needs to consider in this type of song translation. Lip sync is not a requirement in song translations of intra-diegetic songs as the song is sung off screen, and thus the dubbed translations of intra-diegetic songs are not governed by lip sync constraints.

Based on the definitions of Winters (2010:231) for intra-diegetic and diegetic movie songs in terms of their relation to the diegesis and their ability to affect the narrative of the story, one can assume that the skopoi of these songs will be somewhat similar both on the overarching level (singable/non-singable) and on the sub-level in terms of content. For instance, the overarching skopos of dubbed songs from Disney movies is that they should be singable to the original tune of the source text (Mæle, H. Personal interview,

August 7, 2019), [i] while the sub-level skopos of Disney songs is to be an integral part of the story and make a real contribution to the film through the defining of one or more characters, setting the scene, or advancing the story one way or another (Maltin, 2000:334). The difference between these two types of song is that the intra-diegetic song is sung by a voice off-screen while the diegetic song is sung on screen, requiring lip synchronisation in the cases the singing character's mouth is in focus.

The translation of diegetic and intra-diegetic songs thus presents an interesting topic. Previous studies of song translation in the audiovisual context (e.g. Martín-Castaño. (2017); Reus (2017, 2018); Shiva and Zahra (2016)) have varied angles on the topic, but there seems to be a gap in the research. There are, to my knowledge, no studies to date that look into the possible variances in the translations of the different types of movie songs.

The aim of the thesis is to see how these Norwegian dubbed song translations are translated and whether there is an observable difference in the way that intra-diegetic songs are translated compared to that of the diegetic songs. Thus, in this study I analyse, qualitatively and in depth, the Norwegian dubbed translations of two Disney songs (and their source texts) from the same Disney movie, in addition to analysing six other Disney songs from three different movies. The songs in question are "Once Upon a Time in New York City and "Perfect isn't Easy from *Oliver and Company* (1988), "Circle of Life" and "I Just can't Wait to be King" from *The Lion King* (1994), "Steady as the Beating Drum" and "Just Around the Riverbend" from Pocahontas (1995), and "He Lives in You" and "My Lullaby" from *The Lion King 2* (1998). The songs are analysed by the means of Schjoldager et al.'s (2005) model of analysis of microstrategies and macrostrategies. The microstrategies of Schjoldager et al. (2005) include strategies used at word or line level in the songs, while the macrostrategies include the overall textual orientation of the songs. Through the analysis of the eight Disney songs listed above, I intend to answer the following questions: How are the Norwegian dubbed translations of these Disney songs translated? Which strategies are most frequently used in the translations of intra-diegetic songs and which are most frequently used in diegetic songs? What kind of overall orientation do the Norwegian dubbed translations of intra-diegetic songs and the

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[i] August 7, 2019 I conducted a personal interview with Harald Mæle in Oslo as research on the Norwegian translation on Disney film as early research for this master's thesis. Mæle is by far the most experienced actor and dubbing instructor of Norwegian translations of Disney movies to date and he has translated and dubbed Disney movies and their songs since the late 1980s (Mæle, 2014, August 26).

Norwegian dubbed translations of diegetic songs have? Seeing as both intra-diegetic and diegetic songs are integral parts of the movie's narrative, I hypothesise that the translation of both types of song will aim to stay close to the source text, but that the translations of the diegetic songs will show more of a tendency towards target text-orientation than that of the intra-diegetic songs because of the additional dubbing constraints. In the lines of this I hypothesise that the dubbed translations of the intra-diegetic songs will show an overall tendency towards source-text oriented translation, while the dubbed translations of the diegetic songs will show an overall tendency towards target-text oriented translation.

The following chapter provides a theoretical background for the rest of the thesis and serves as a reference point for the discussions towards the end of the study. Section 2.1 presents theory on audiovisual translation and includes important aspects on dubbing and synchronisation while section 2.2 lays down the theoretical framework for song translation and skopos theory. Section 2.3 gives a presentation of songs in film, including the different types of songs featured in film, the translations of these types of songs in film, and, lastly, a short presentation of songs in Disney film. The last section of Chapter 2 presents the previous studies on song translation in Disney film in terms of previous research questions, methodologies, and findings used in these analyses. Chapter 3 presents the methodological approach of this study, more context to the material investigated, a full and detailed overview of the model of analysis applied in this study, as well as an explanation of how this study has been conducted. Chapter 4 starts with the qualitative in-depth-analysis of the two songs from *The Lion King 2* (1998) followed by a discussion of the most prominent findings, all in 4.1. Section 4.2 presents the quantitative summary of the analyses of all the songs in the study followed by a discussion of the most prominent findings from these. Chapter 5 presents the concluding remarks of the study.

2.0 Theoretical background

2.1 Audiovisual translation

Audiovisual translation (AVT) is a branch in the field of translation studies concerned with translation of the "multimodal and multimedial [audiovisual] text into other languages and/or cultures" (Pérez Gonzales, 2008:13). AVT can be realised in both oral and written form and is often termed *constrained translation* (Pérez Gonzales, 2008:14; Mayoral, Kelly, Gallardo and Clas, 1988:356-367; Remael, 2010:15; Titford, 1982:113; Zabalbeascoa, 2008:23) as both verbal and non-verbal factors need to be taken into consideration in either case.

The audiovisual text is more dynamic and complex than the traditionally written text and is composed of two types of signs communicated through two channels of communication (Delabastita, 1989; Remael, 2010; Zabalbeascoa, 2008;). The signs involved in the audiovisual text are – as the term *audiovisual* suggests – audio and visual, while the channel of communication can be both verbal and nonverbal. Hence, according to Remael (2010), the four sign systems that together constitute the audiovisual text are: "audio-verbal signs (the words uttered), audio-nonverbal signs (all other sounds), visual-verbal signs (writing), and visual-nonverbal signs (all other visual signs)" (2010:13). All sign systems interact, and the relative importance and shape of each system varies depending on the other sign systems surrounding it resulting in the transcendent, multimodal– and multimedial text type that is the audiovisual text.

The complex composition of the audiovisual text poses extra challenges for the translators of AVT who have to consider the interaction between various forms of semiotics in the text in their task of translation (Pérez Gonzales, 2008:14, Remael, 2010:15, Zabalbeascoa, 2008:23) and the factors resulting of this complexity are parts of the reason why AVT is termed constrained translation (Mayoral et al., 1988:356). The specific constraints the translator is faced with depends on the realisation of the AVT, which can be both in oral and written form. The oral forms of AVT include different types of revoicing such as voice-over, narration, free commentary, and dubbing, while the written forms for the main part consist of interlingual subtitling (Pérez Gonzales, 2008:16). Many forms of AVT have been explored through the years, but the most used forms of AVT today is dubbing and subtitling (Chaume, 2016:68). Subtitling poses several challenges for the translator and most the prominent of these challenges is the need for the translator to

condense the verbal information so that it can be presented in writing. This is due to the change in code from oral mode, which is challenging, first, due to the fact that we speak faster than we read and, second, due to the limitations of space and time on screen for the lyrics to be shown which may result in loss of information from the source text (ST) to the target text (TT). A challenge that arises due to the change from one mode to another is that few oral forms are retained in the subtitles, the language is cleaned up, and false-starts or hesitations in the original can often not be traced in the subtitles (Pedersen, 2010:08) something that could alter the way the audience receive the material. Dubbing, on the other hand, keeps the same oral mode, but other constraints are present. For one thing the length of the TT needs to match the length of the source text ST, and it needs to be somewhat phonetically similar in order to match the mouth of the characters speaking (Chaume, 2004:38). Both of these are constraints of synchronisation which will be explored further later in this paper (section 2.1.2).

In all types of AVT, both the verbal and the non-verbal information plays an important part (Chaume, 1997:315). The non-verbal information of the image may for instance not allow the use of a given word in the TT, or there may be instances of the opposite where there is an icon on screen that needs to be prioritised in the TT for the audience to understand (Chaume, 2004:47). In these cases, the non-verbal information itself poses as a constraint the translators need to handle in their translations. While on the one hand the complexity of the sign systems in audiovisual texts presents constraints to AVT, the interaction between the audio-verbal signs and the visual-non-verbal signs also present some advantages and opportunities for the translator (Chaume, 1997:315). The non-verbal visual representations on screen often back up the verbal ST, which in turn may help translators in making the choice of what parts of the content to focus upon in their translation. In some instances, the visual-non-verbal representations on screen enhance the verbal information and clarify information that could be ambiguous without the non-verbal representation. Another advantage the non-verbal representations on screen present is the possibility for the image on screen to speak for itself in situations where the translator must prioritise what parts of the ST to include in the TT and what can be left out.

The primary role of audiovisual translation is to give viewers and consumers across the world access to cultural products in other languages than their own and give them the opportunity to fully enjoy this content. Audiovisual practices differ across the globe, and Norway is traditionally regarded as a subtitling country and has even been called "a bastion

of subtitling" (Pedersen, 2010:01). When it comes to Disney movies and other audiovisual content directed at children, however, Norway is known to dub most of what is made available to the audience. In the late 1980s and early 1990s, all material from Disney, DreamWorks, and similar animation studios, was almost exclusively only available in Norway in dubbed version, but for the last couple of decades both dubbed versions, and original language subtitled versions have been released (Pedersen, 2010:09).

2.1.1   Dubbing

Dubbing as audiovisual translation is a form of revoicing and involves the complete replacement of the original voice in the source language (SL) with a new voice in the target language (TL) (Pavesi, 2019:156, Schwartz, 2011:403). The ST is translated into a TT and adapted so that it fits to the original soundtrack not just in terms of translated content, but length of utterances, phonetic similarities, and is often performed by a dubbing actor with largely the same voice quality as the original (Schjoldager et al., 2008:216). Through dubbing the AVT material is not only translated orally to the TT language, but also transferred into the TT culture (Schwartz, 2011:43). Replacing the original voice in the ST with a new voice in the TT opens up for the possibilities to use for instance local dialects or replace other sociocultural norms of the ST-culture by their equivalents in the TL-culture to make the audiovisual text an even greater part of the target culture and tradition (Schwartz, 2011:396).

The fact that the dubbing process keeps the oral form of the ST makes it possible for this form of AVT to convey more of the information of the ST than what written forms of AVT does (Pérez Gonzales, 2008:17). According to Díaz Cintas (2009), the dubbed version sets out to reproduce the original message of the ST and strives to recreate the original utterance in such a way that the target language audience is led to believe that they are watching an original production (2009:04). This includes the dynamic flow of the original dialogues, pauses in speech, hesitations, and other prosodic features that are not possible to capture in writing (Pérez Gonzales, 2008:17). The illusion that the dubbed material is not a translated construction, but rather an original production in the TT language, gives the audience the comfortable advantage of enjoying the audiovisual content in their own language (Pedersen, 2019:09). Instead of having to divide their attention between the image on screen and a subtitle line placed somewhere on the screen, which

is the case for subtitled translated audiovisual products, dubbing allows for the audience to take in audiovisual material more effortlessly. According to Gonzalez (2008) this also "reduces the amount of processing effort required on the part of the audience" (2008:17) and gives a more relaxed experience and intake of the audiovisual content.

Although dubbing aims to recreate the original product as best as possible, there are always some kind of loss in any translation (Schwartz, 2011:406). For instance, according to Whitman-Linsen (1992), standardisation of language in dubbed translation tends to be a practice, leading to the loss of dialect, vernacular, and/or slang from the original production (1992:118). Tveit (2009) also talks about the danger of this type of loss in dubbing and claims that it creates "a loss of authenticity" (2009:92). Other attributes often compromised in dubbing are the "voice pitch, articulation, class, regional context, colloquialism, individual turns of phrase, timbre, educational levels" (Bosseaux, 2012a:86) and more information about the cultural positions and capabilities of the characters in an audiovisual production that what could be said to be stored in the voice of the character. Most criticism of dubbing, however, tends to involve constraint that is the need for the sound to match movement on the screen, known as synchrony, or, most often, the lack of synchrony in a production.

2.1.2   Synchronisation

The most crucial constraint that governs the AVT of dubbing is synchronisation between image and sound (Diaz Cintas and Baños Piñero, 2015:254), and synchrony can be present – or not present – at different levels (Schjoldager et al., 2008:217). In dubbing there are three dimensions of synchronisation that have been discussed in length by theorists during the years. The three dimensions of synchrony in dubbing are *lip synchrony*, *isochrony*, and *kinetic synchrony* (Bosseaux, 2019:50; Chaume, 2004:36; Díaz Cintas, 2004:50; Díaz Cintas and Baños Piñero; 2015:254; Pavesi, 2019:157; Schwartz, 2011:400; Whitman-Linsen, 1992:28) and the degree to which the translator chooses prioritise the different dimensions in his/her translation determines, according to Díaz Cintas (2009), the degree to which the dubbed material in question is able to pass as an original production to its audience (2009:04).

Lip synchrony (lip sync), or *phonetic synchrony* as it was first introduced as by Fodor (1976:10, 21-71), involves the matching of sounds to the screen characters' mouth,

lip, and jaw articulation. Lip sync poses as a challenge and constraint for the translator in that (s)he needs to adapt the translation to fit the shapes and movements of the on-screen character's mouth (Pavesi, 2019:157) and is in Chaume's (2012) opinion particularly important in medium frontal shots, close-ups and extreme close-ups, practically every shot where the character's mouth is in focus (2012:68). As the camera moves further away from the character, or in scenes where the speaker is off screen, the chances are that the sounds of the translated lines are more different than the sounds of their originals in the ST (Schjoldager et al., 2008:218) since the movement of the character's mouth will not be visible to the same degree as in the types of shots listed above. The type of shot and the visibility of the talking character's mouth are the main reasons why, according to Herbst (1994), only around 25% of dubbing material requires proper lip synchrony (1994:30). The translator is, according to Schwartz (2011), thus liberated from the lip sync constraint in the remaining 75% of the cases, which allows the translator to be more creative with his/her translation in terms of deviating from the phonemes used in the ST (2011:399). In the remaining 25% of closer shots, however, lip sync is according to Aggarwal (2008) very important because if the sound is not synchronised with the lip movements of the characters on screen, "the human perception tends to identify the presentation as artificial, strange, and annoying" (2008:05), leaving the audience with a disturbed feeling and in some cases the inability to follow the actual content of the audiovisual material. The concept of lip sync is particularly important for this study in that it is the most prominent factor separating diegetic songs from intra-diegetic songs and thus affect and influence the translator's choice of microstrategies, and hence macrostrategy of the translation.

Schwartz (2011) on her part suggests that the quantitative dimension of synchrony, *isochrony*, might be even more important than the qualitative dimension of synchrony that is lip sync when it comes to what is perceived by the audience as disturbing in their assessment of audiovisual material (2011:399). Isochrony involves the adjustment of the length of the TT so that it corresponds to the length of the ST. Pavesi (2019) explains isochrony as the correspondence between the onset and offset of the opening and closing of a character's mouth and the onset and offset of the same character's utterance (2019:157). The aim of isochrony is thus to have the length of the TT equal to the length of the ST so that there is no delay in the speech after a character opens his/her mouth to speak, or a continuance of sound after the character has closed his/her mouth when the utterance is over. The technical term for the discrepancy of visually and acoustically perceived utterances is *dischrony* (Schwartz, 2011:399), and is according to Schwartz

perceived as "extremely distracting" to an audience (2011:399) and thus desirable to avoid in the translation and dubbing of audiovisual content.

The third dimension of synchronisation in dubbing is *kinetic synchrony* and involves the synchronisation between the TT and the body movement and gestures of the characters on screen (Díaz Cintas and Baños Piñero 2015:254). If there is emphasis on a word in the original, that it also emphasised by some kind of head, arm, and body gesture by the character on screen, kinetic synchrony entails that the same emphasis should be transferred into the translation as well. This is also the case if a person is vigorously shaking his/her head, nodding agreeably, or making any other form of clear emotional expression. Hence, the translated words should reflect the gesture of the character (Chaume, 2004:44). According to Chaume (2004) the translator will, in situations where there is conflict between the different dimensions of synchronisation, first prioritise lip sync, then isochrony, and lastly kinetic synchrony (2004:36;47). Chaume (2004) also believes that degree to which a dubbed translation can be said to be believable as an original and not a translation is dependent on the degree of overall balanced synchronisation of the material (234:36).

2.2 Song translation

Song translation is a complex task to perform, and the field of song translation has certain aspects in common with audiovisual translation studies (Susam-Saraeva, 2020:351) and just like AVT, it differs from traditional literary translation on a number of levels. The multimodality of the song can be compared to the multimodality of the audiovisual text, and just like with AVT, song translation is "bound to elements beyond the written text, making it a branch of the so-called constrained translation category" (Risso, 2016:07). These elements include, according to Haapaniemi and Laakkonen (2019), the prosodic aspects of the music, such as its rhythm, length, and melody (2019:62). The aspects of poetic rhythm along with rhyme and literary figures of speech are also constraints governing the song translation process (García Jiménez, 2017:201). product

2.2.1   Approaches to song translation

Constraint-oriented translation theory is, however, not the only approach to song translation. Musicology and semiotics, for instance, are fields within which research on song translation has been and is produced and published. And then there is skopos theory which is a theory often applied in order to understand the factors governing translation in general, and song translation in particular.

The field of Musicology is, according to Smith-Sivertsen (as cited in Greenall, 2014:194-5) interested in how the musical business plays a role in the governing of song translations, while semiotics, on its part, is preoccupied with how the different sign systems of the song interact and how the different sign systems govern song translation (source). According to Kaindl (2005), songs are, in semiotics, viewed as "mediated objects and the process of mediation is at the centre of the translation analysis" (2005:241). Bosseaux (2012b) writes that "the emphasis is not solely on what makes up a song (i.e. the text and the music) but also on its place within the source and target cultures" (2012b:195), and the translator is responsible for putting all these various elements together in the new language.

Skopos theory within song translation is concerned with the function and the end-purpose of the translation, and how this governs the translation process, and according to Susam-Sarajeva (2008), the functional approach has become particularly interesting and helpful for even more researchers attempting to address the various constraints involved in song translation (2008:190). Skopos theory is particularly interesting for this study not just in terms of song translation in general but for song translation in film in particular. A further elaboration of skopos of song translation in general thus follow in 2.2.1, and an elaboration of skopos of song translation in film can be found in 2.3.2.

2.2.2   The skopos of song translation

The term *skopos* is Greek for aim or purpose and has been used in translation theory by theorists such as Vermeer and Reiss as a technical term for the purpose of a translation (Nord, 2018; Reiss, Nord and Vermeer, 2014; Vermeer, 1989/2012). Skopos theory is part of the *functionalist* branch of translation which stresses the purpose, or aim, of translation (Schäffner, 1998:235). The first rule of skopos theory is the *Skopos Rule* (Nord, 2018:28) which states that any translational action is determined by its skopos and that all texts are

translated for a given purpose and the end-product should serve that purpose (Nord, 2018:28). According to Vermeer (1989/2012) a single text may various different *aims* or *sub-skopoi*" (2001:353). Skopos theory was not initially developed for song translation in particular, but is a theory that has been adopted by various song translation researchers over the years.

Johan Franzon (2008) is one of the scholars who have taken a functional approach to song translation. In terms of song translation Franzon (2008) assumes the song in itself to have three properties: "music, lyrics, and prospective performance" (373), and for a song translation to be performable (singable), the translator attempts to create a match between the lyrics and the music on a prosodic, poetic or semantic level (2008:390). At the same time, Franzon (2008) defines the song in wider terms as "a piece of music and lyrics – in which one has been adopted to the other, or both to one another – designed for a singing performance" (2008:376). According to Franzon (2008) himself this implies that the ideal translation of a song should be a second version of the original that reproduces the song's "essential values of music, lyrics and sung performance to be reproduced in the target language" (2008:376). This is, however, a mere theory of optimal song translation and, as Franzon (2008) points out, an impossible ideal in practice (2008:376). The main factor governing song translation in Franzon's (2008) eyes is thus skopos and the strategies used and the angle of the focus of the translating process is in his view dependent on the purpose and function of the song in question in the target language setting. This means that different end-product-goals or aims entails different translation strategies and foci. In light of this Franzon (2008) proposes five options for song translation of which the choice depends on the skopos of the translation:

1) Not translating the lyrics
2) Translating the lyrics but not taking the music into consideration
3) Writing new lyrics (that have no overt relation to the original lyrics) to the original music
4) Translating the lyrics and adapting the music accordingly
5) Translating the lyrics and adapting the translation to the (original) music

The first option may apply in settings when the purpose and function of the song in the TT situation does not require the target audience to understand the semantic meaning of the song while the second option may be relevant in opposite situations where it is important for the target audience to understand the semantics of the song, but not for the song to be singable. Not translating the lyrics might for instance be an option in movies where the

song is used as background music where the lyrics do not have anything to do with the movie itself (specific sub-skopoi of songs in movies will be discussed more thoroughly in 2.3 below). Option two might be well suitable if the skopos is target-language subtitles of a song in a movie or tv-series. Depending on the end-product, this choice in song translation might be considered more 'straightforward' as the translator is free to focus on the semantic meaning of the song and can thus choose to disregard the poetic components of the song all together. Option three is often termed a *musicocentric* (wordless) approach (Gorlée, (2005:08) where the original tune is preserved while the semantic meaning of the lyrics is completely changed. An option often used for instance in the translation of songs where the original song has been a great success, but the song is to be used in an entirely different context in the target language and therefore require brand new lyrics. The opposite of a musicocentric translation is a *logocentric* (Gorlée, 2005:08) translation. According to Gorlée (2005) logocentrism is a view defending the general dominance of the word in vocal music, and this type of song translation occurs when the original wording and overall message of the original song is important and for it to be sung in the target language it needs a new musical composition. The fifth and last option represents the type of translation which idealistically could result in what Franzon (2008) above referred to as ideal song translation. Franzon (2008) underlines, however, that the choices presented, are not stand-alone and absolute alternatives, but rather strategies that may be combined or even just used as starting points for a translator who is to "pursue a particular goal [...] more or less vigorously" (2008:397).

While Franzon in his work on skopos in song translation, generally has taken a descriptive approach, Peter Low (2003a, 2005) on his part takes a more prescriptive approach. Low (2003a, 2005) believes that translators should consider the specific characteristics of each song-text, and that "the more margins of compromise are available, the greater are the chances of a successful TT" (2003a:87). According to Low (2005), an overarching skopos of singable TTs is that the translation should fit the pre-existing music perfectly, and he claims that the ideal goal of song translation is to create the illusion that the music was composed to the TT even though it was composed for the ST (2005:185). In order to obtain this goal and achieve functionality, the translation must according to Low (2005), meet all the unusual constraints opposed on song translation in an optimal fashion accordingly to the skopos of the individual song translation. Low separates the properties of the song into five principles: singability, sense, naturalness, rhythm, and rhyme. Low therefore names his theory *The Pentathlon Principle*, a translation strategy that involves

the deliberate balancing of five different criteria resulting in a functionally adequate song translation. The criteria are presented by Low as five metaphorical single events of the full pentathlon that is the TT. According to this metaphor the song translator must through these five events – the satisfaction of the five criteria – aim for the best aggregate, and just like the pentathlete the song translator might need to compromise along the way and pay less attention to one or more of the criteria for the optimised end-result of a TT that fulfils its skopos. Low (2005) warns translators against taking an a priori view identifying a single feature of the ST as absolutely sacrosanct in the translation process and underlines that showing flexibility in the balancing of the criteria will lead to greater success in the translation resulting in a TT optimally suited for its skopos (2005:210). This deliberate focus on function and purpose aids the translator in deciding which of the features to prioritise and which can be sacrificed at less cost (Low, 2005:2010). In this way Low (2005) presents his Pentathlon Principle both as an overall translation strategy as well as a guide on how to make decisions on the microlevel in the translation process. Low's theory has also proved to be a helpful tool for many scholars in the analysis of pre-existing song translations. In addition to the Pentathlon Principle, Low (2013) presents three possibilities for song translations of which he calls *Translation, Adaptation,* and *Replacement text.* He distinguishes between *Translation* and *Adaptation* in whether all significant details of meaning have been transferred or not. A *Replacement text* is, according to Low (2013), a text where the semantic transfer between the ST and the TT is non-existent and can thus be compared to Franzon's (2008) third option of song translation (i.e. writing new lyrics without any relation to the original lyrics to the original music). Low's (2008, 2013) theories on song translation have been used in practice in studies on song translation, some of which will be presented in section 2.4.

2.3 Songs in film

"Songs in film may appear as mere background music […] or play an integral part in the construction of the film narrative" (Desblache, 2018:322), and the specific purpose of film songs are determined by various factors. Among these factors are the aspects and properties of how songs relate and connect to the film's narrative and how the songs contribute to the movie as a whole. According to modern film musicologists (i.e. Gorbman, 1980; Heldt, 2013; Winters, 2010), the types of songs (or music) in movies are defined and determined by their relation to, and interaction with, the movie's *diegesis* (1908:196; 2013:61; 2010:231). The term diegesis is used to describe a movie's story world, or

narrative world, where the fictive action of the movie takes place (Larsen, 2013:24). Winters (2010) distinguishes between four different types of songs in movies and define the difference between them in terms of whether they appear "to exist in the time and narrative space of the diegesis, or whether [they appear] to *narrate* at a temporal distance from that space" (2010:236). The four types of movie songs according to Winters (2010) are thus: *non-diegetic* songs; *extra-diegetic* songs; *intra-diegetic* songs; and *diegetic* songs (2010:236-7) and will be explained in more detail in the next section.

Non-diegetic songs are, according to Winters (2010), the only type of the four that do not have any direct relation to the narrative, and Winters suggests that this kind of song can be found only in relation to credit sequences "where the cinematic frame and constructedness of the fiction are openly acknowledged" (2010:236). In other words, the non-diegetic song is a type of song never featured in the action of a movie, only at the beginning or end of the movie, either before the narrative starts or after the it is finished. An example of this type of song could be the song "Aristocats" which features in the opening credits of the Disney movie *The Aristocats* (1970) and ends before the first scene starts. The final three types of movie songs are part of the narrative, but on different levels. Out of these three types of songs two of them (extra- and intra-diegetic songs) are sung off screen, while the third type (diegetic songs) is sung by characters (or other sources) on screen.

Extra-diegetic songs are deliberately distanced from the "here-and-now of the narrative space's everyday world" and may have a sort of "self-consciously narrative function" as if it represents the movie's own emotional reaction to the narrative instead of its logic being dictated by the events within the narrative space (Winters, 2010:236-7). The purpose of the extra-diegetic song may in other words be to serve as background music, to comment on the action (without having any effect on the development of it), or to create an emotional response in the audience based on the mood and tone of the respective scene. Winters (2010) exemplifies this type of song with "the use of Barber's Adagio in Platoon (Oliver Stone, 1986) to underscore Sgt Elias's death" (2010:237). The extra-diegetic song is not necessarily a song with lyrics written for the respective movie but could be realised both as an all-instrumental melody or a popular song featured to convey a certain mood or emotional reaction to the narrative.

In turn, intra-diegetic songs are placed within the here-and-now of the narrative space's everyday world and the logic of the song is dictated by the events within the narrative space. In contrast to extra-diegetic songs, intra-diegetic songs appear to exist

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in the time and narrative space of the diegesis (Winters, 2010:237). The intra-diegetic song is written for the movie in question and contributes to the narrative of the film. Intra-diegetic songs and music may be produced by either the geographical space of the film, or by the characters themselves as a result of their movement – so-called *Mickey Mousing* (just music) – or as an expression of their emotional state (both music and song) (Winter, 2010:237). Even though intra-diegetic songs appear to exist in the film's everyday narrative time and space, this type of song is only available to the movie audience and cannot be heard as songs by the characters in the movie (Winters, 2010:237). The song "Once Upon a Time in New York City" from the Disney movie *Oliver and Company* (1988) is an example of an intra-diegetic song. The song is sung by a voice off-screen and explains the backstory of the main character *Oliver* to the movie audience as well as introducing the geographical space of the movie (i.e. New York City).

The only type of song that is heard by the movie characters is, according to Winters (2010), the diegetic song (2010:237). This type of song is either made available to the characters through a source or medium located within the diegesis – for instance through TV or radio, or explicitly produced by the characters themselves in that they sing the song on screen, moving their lips to the words of the lyrics. An example of a diegetic song sung by one of the characters on screen is the song "Just Around the Riverbend" from *Pocahontas* (1995) which is sung by the main character *Pocahontas* and depicts the restlessness in her character and emphasises how she is not ready for marriage and settling down. Since both diegetic and intra-diegetic appear to exist in the narrative time and space of the diegesis, they also hold the ability and power to change the course of the story (Winters, 2010:237). This means that because of their relationship to the narrative, diegetic songs as well as intra-diegetic songs contribute to the narrative in a way that extra-diegetic songs do not. The distinction between the different types of song, however, is not always definite, but may have fluid boundaries. Winters (2010) writes that the music and songs can easily cross the boundaries between the different types of songs and that "music considered extra-diegetic can easily become intra-diegetic without necessarily becoming audible to the characters [just like] diegetic music [...] easily [can] become partly or wholly intra-diegetic" (2010:237).

2.3.1 The skopos of dubbed song translation in film

Based on Winters' (2010) definition of the different types of songs in film in the section above, one can imagine that the skopos of the translation of diegetic songs and intra-diegetic songs may in many ways be similar while the skopos of extra-diegetic songs is something else. The logic of both intra-diegetic and diegetic songs is dictated by the events within the narrative space, they are considered to be produced by either the geographical space of the film, or by the characters themselves, and both exist in the diegesis and thus have the power to affect and change the narrative of the movie. Examples of skopoi of the translations of intra-diegetic and diegetic songs may thus be to present the characters or the geographical location of a movie or to develop characters or the plot in a movie while examples of skopoi of the translations of extra-diegetic songs may be to serve as background music, to create an emotional response in the audience, or to comment on the action or characters of the movie (without affecting either of them in any way). In terms of the skopos of dubbed song translation in film, one can thus assume that some of it has already been set by the purpose of the source text and the function of the song in the original version of the film. This maps on to Reiss' theory that the skopos of the TT should mirror the purpose of the ST (Reiss and Vermeer, 2014), but just like any other song translation, the respective skopos of any dubbed song translation in film varies from film to film and song to song.

2.3.2   Songs in Disney films

The Walt Disney company have implemented music and songs in their animations since "Mickey first squeaked and played improvised musical instruments in Steamboat Willie (1928)" (Hollins, Ehrbar and Maltin, 2006:06) and "music and [Disney] cartoons have gone hand-in-hand since" (Goldmark, 2002:X). According to Hollins et al. (2006) the songs in the early cartoons were most often public-domain pieces, but it did not take long before the movie companies realised the potential in the sales of sheet music and records as tie-ins for their cartoons, and so original production of music became custom (2006:06). In 1937 Disney launched their first full-feature-length cartoon, *Snow White and the Seven Dwarfs* (1937). Goldmark (2014) states that in *Snow White* (1937) "Disney merged the narratological framework of the 1930s cartoon [...] with the narrative of the Hollywood

film musical [and he especially emphasises] the constant singing and the non-self-aware performance of the animated characters combined with classic Hollywood storytelling" (2014:234). When it comes to the songs in *Snow White* (1937) and later in other Disney movies, Maltin (2000) writes that the songs were designed from the beginning to become "integral parts of the story" (2000:30), and that the ultimate goal was that every song should make a "definite contribution to the film, [and that none should seem] arbitrarily inserted in the narrative" (2000:96). In order to achieve this the songs were, according to Maltin (2000), written to "define character and advance the story" (2000:334), as well as "enhance the qualities already present and help to establish other [qualities] that might not be clear otherwise" (2000:95). The ideal Disney song according to Maltin (2000) is, in other words, an original song written for the specific movie in order to become an integral part of the story to make a genuine contribution to the film, either through defining one or more characters, or by advancing the story in some way. This description sounds a lot like Winters' (2010) definitions of the diegetic and intra-diegetic song mentioned above: existing in the narrative time and space of the diegesis, concerned with the events of the narrative, and with the power to alter the course of the story. This, however, does not mean that Disney movies exclusively contain diegetic and intra-diegetic songs, but rather that one may expect to find these types of songs in many of the Disney features.

2.4 Previous studies

The volume of studies on song translation in the audiovisual context (AVC) to date is not vast, and (to my knowledge) there are no published studies on the distinction between on-screen and off-screen songs. This section will thus present the studies of Aleksandrowicz (2019), Drevvatne (2018), Martín-Castaño (2017), Metin Tekin (2017), and Reus (2017, 2018) who all focus on song translation of songs in Disney movies.

Drevvatne (2018) and Martín-Castaño (2017) have taken a somewhat similar approach to their studies where they have looked at and compared different TTs (one dubbed, one subtitled) of the translation of songs from different Disney movies. In her study, Drevvatne (2018) examines three Disney songs translated into Norwegian while Martín-Castaño (2017), on her part, investigates 29 songs translated into Spanish. The results from both studies show that in the dubbed TTs, transfer of the ST's rhythm and singability have been the main priorities in the translation process and syllable count as well as the distribution of stressed and unstressed syllables of the TTs resembles their

ST equivalents closely. Rhyme has to some degree has also shown to be a priority in the two studies, although not to the same extent as rhythm. And while both studies found that the language in the dubbed versions was relatively natural in most of the cases, both also established that sense and semantic content had been the last priority – even though all the translations transferred the main idea. In the subtitled TTs both studies find that the verbal elements of sense and naturalness have been the main priorities in the translation process, while the non-verbal aspects of rhyme and rhythm have not been reproduced. Drevvatne (2018) explains this sacrifice of prosodic elements by stating that subtitles do not have to be singable.

Drevvatne (2018) and Martín-Castaño (2017) both use Low's (2003b, 2005) Pentathlon approach as the starting point for their analysis, but they also have separate, differing aspects to their models. Drevvatne (2018) uses the Pentathlon approach in her analysis and additionally considers the TTs in terms of Low's (2013) categories of *Translation*, *Adaptation*, and *Replacement text* as an additional aspect to the initial analysis according to the Pentathlon Principle. In her study, Drevvatne (2018) concludes that none of the TTs investigated can be categorised as *Replacement texts* since all of them contain some semantic transfer from the ST. She suggests in turn that the dubbed TTs could be termed *Adaptations* because of the low priority of the semantic content in the translation process in these TTs and considers the possibility of categorising the subtitled TTs as translations because of the high priority of sense in these TTs. However, she ultimately refrains from labelling the TTs at all with the concluding words from Susam-Sarajeva (2008) that there is no way to identify "where translation ends, and adaption begins" (2008:189). While Drevvatne (2018) applies Low's categories as a supplementary analytical tool in her analysis, the categories may also be used as the main analytical tool, as demonstrated by Metin Tekin (2017) in a study of dubbed Turkish translations of four Disney film songs. In his study, Metin Tekin (2017) find Low's (2013) terms quite suitable for the results of his analysis as he identifies the oldest song translations (from *Hercules*, 1997) as *Replacement texts*, and the newest song translations (from *Frozen,* 2013) to coincide with Lows' (2013) definition of *Translation*. Based on this Metin Tekin (2017) concludes that the strategies used to fulfil skopos of the translation of Disney movie songs in Turkey has changed from not taking the semantics of the source text into notable account (replacement text) to prioritising the semantic content in a much higher degree (translation).

Martín-Castaño (2017), on her part, applies the Pentathlon approach as a basis of two models of analysis, one for the analysis of subtitled translations (which will not be presented here), and one for the analysis of the dubbed translations. In addition to the aspects captured by the elements of the Pentathlon model explored above, Martín-Castaño's (2017) model for dubbed translations holds tools to analyse the visual side of the song translations. The visual elements analysed by the model are, first, lip synchronisation which she outlines according to Chaume's (2012:69) definition of the term explored above, and second, something she terms *Audiovisual cohesion* (AVC). By means of the term AVC Martín-Castaño (2018) refers to the relationship between the audiovisual image on screen and the verbal content of the translated lyrics (2017:29), in other words, how the verbal lyrics relate to the image displayed on screen as the line in question is sung. Martín-Castaño (2017) is, however, not the only one who has made a new model of analysis based on the Pentathlon approach. Reus (2017) introduces a model of analysis he calls *The Triangle of Aspects* which, like Martín-Castaño's (2017) model, combines musical, visual, and verbal elements in one, and approaches, according to Reus (2017) "inherently qualitative topics in a more quantitative manner" (2017:182). Reus demonstrates the diversity of the model by applying it in analysing the characterisation in the Dutch dubbed song translations of two Disney songs (Reus, 2017) and by investigating the skopos and translation strategies of the Dutch dubbing process of all of the songs from the same Disney movie (Reus, 2018). In his studies, Reus (2017, 2018) presents a visual figure of his analytical model in order to display the connection of the various semiotic elements in question in AVC song translation. In order to compare Martín-Castaño's (2018) model to Reus' (2017, 2018) model, I created a figure using the base of Reus' (2017, 2018) model (i.e. the geometric triangle and the labels of each of the sides: *Musical*, *Visual*, and *Verbal*), adding the musical, visual and verbal aspects of Martín-Castaño's (2017) model of analysis to their corresponding sides of the triangle and the result is Figure 1 below. For comparison, the original *The Triangle of Aspects* of Reus (2017, 2018) can be viewed as Figure 2, and it is clear that the two models are quite similar to one another. Both studies were published around the same time and I can find no evidence that either of the author's had any knowledge of the other. Neither of the studies refer to the other, and so the two authors seem to have developed their models independently from the other.

Figure 1

Visual Representation of Martín-Castaño's (2017) Model of Analysis

MUSICAL SIDE
Rhyme
Rhythm
Singability
Harmony

VISUAL SIDE
Synchrony
Visual deixis
Imagery

VERBAL SIDE
Sense
Style
Mood
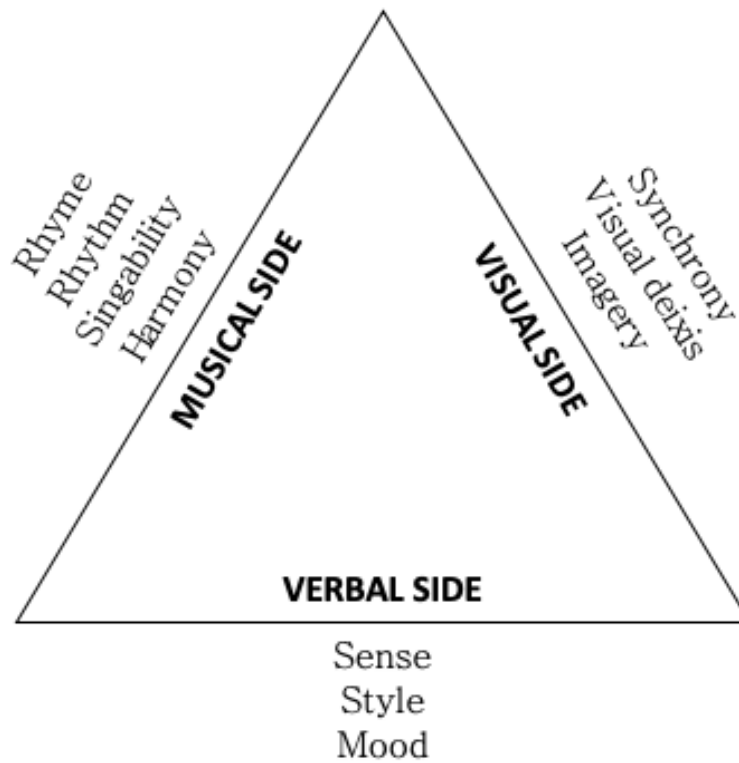
Figure 2

The Triangle of Aspects (Reus, 2017:04)

MUSICAL SIDE
Rhyme
Rhythm
Singability
Aural cohesion

VISUAL SIDE
Lip synchrony
Audiovisual cohesion

VERBAL SIDE
Sense
Naturalness
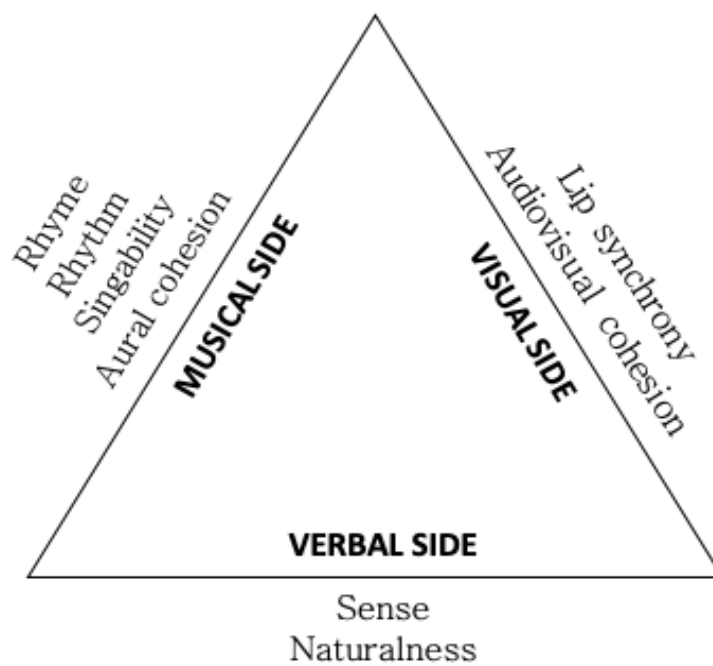
Since both models are based on Low's (2003b, 2005) Pentathlon approach, the aspects of rhyme, rhythm, singability, and sense are the same in the two models. The aspect of 'naturalness' is incorporated in what Reus (2017, 2018) calls 'style' which is used to consider stylistic differences in language use (Reus, 2018:06). Reus' (2017, 2018) 'visual deixis' is the same as Martín-Castaño's (2017) 'audiovisual cohesion' as it, according to Reus (2018), "combines culturally significant kinetic features (Chaume 2004), referential gestures, and eye movement (Levinson 2004)" (2018:05) in order to describe the relation between the audiovisual image on screen and the verbal content of the translated lyrics. 'Harmony', 'imagery', and 'mood' are considered purely qualitative aspects of Reus' (2017, 2018) model, and each describes the emotional impact imposed on the audience by the different semiotic elements: harmony considers the relation between the lyrics and the implicit, emotional effect of the music (2008:05), imagery describes the relation between the lyrics and the implicit, emotional effect of the image (2008:05), while mood governs the emotional effects of the narrative and include the study of "elements such as themes, motifs, symbolism, characterisation, and [...] the story of the song and its place in the film" (2018:06). Reus (2018) also adds that the analysis of the mood contributes to an understanding of "the role of narrative in the meaning of the song" (2018:06). All in all, Reus (2017) concludes that this model proves quite insightful and that it should be tested further to reveal other requirements the triangle needs to fulfil in order to be of practical use as a model of analysis for an even broader variety of different studies of song translation in the audiovisual context.

Not all studies of song translation in the audiovisual context use models of analysis developed within song translation studies. Shiva and Zahra (2016) is an example of this, as they apply a model by Schjoldager et al. (2008) that was initially developed for the analysis of literary texts. Schjoldager et al.'s (2008) model is comprised by two main types of translation strategies on two different levels of translation: First, a total of two macrostrategies that involve the overall approach to the translation and determines the orientation of the translation – whether it is a source-text oriented translation, or a target-text oriented one; secondly, twelve microstrategies used in the analysis at a word or line level. The two macrostrategies are constructed through the twelve microstrategies. Four of the microstrategies (direct transfer, calque, direct translation and oblique translation) result in source-text oriented translations while the remaining eight (explicitation, paraphrase, condensation, adaptation, addition, substitution, deletion, and permutation),

result in TARGET-TEXT ORIENTED products. Even though the Schjoldager et al. model is not song translation specific, Shiva and Zahra (2016) justify their choice of using this model in their study by pointing out that it covers the possible translation strategies applied in the song translations of their study (2016:53), and secondly they argue that the model entails Low's (2013) three approaches of song rendition in that ten of the twelve microstrategies (DIRECT TRANSFER, DIRECT TRANSLATION, CALQUE, OBLIQUE TRANSLATION, PARAPHRASE, EXPLICITATION, CONDENSATION, DELETION, ADDITION, and PERMUTATION) match Low's (2013) notion of *translation* while the two remaining microstrategies matches his notion of *adaptation* (ADAPTATION) and *replacement text* (SUBSTITUTION) (2016:53). Low's (2013) three approaches may in this way be regarded as macrostrategies matched by Schjoldager's microstrategies. In order to explain in further detail how Low's (2013) macrostrategies map onto Schjoldager et al.'s (2008) macrostrategies I have developed a visualisation that can be seen in Figure 3 and included a short explanatory text beneath.

Figure 3

Connection strategies Low (2013) and Schjoldager et al. (2008)
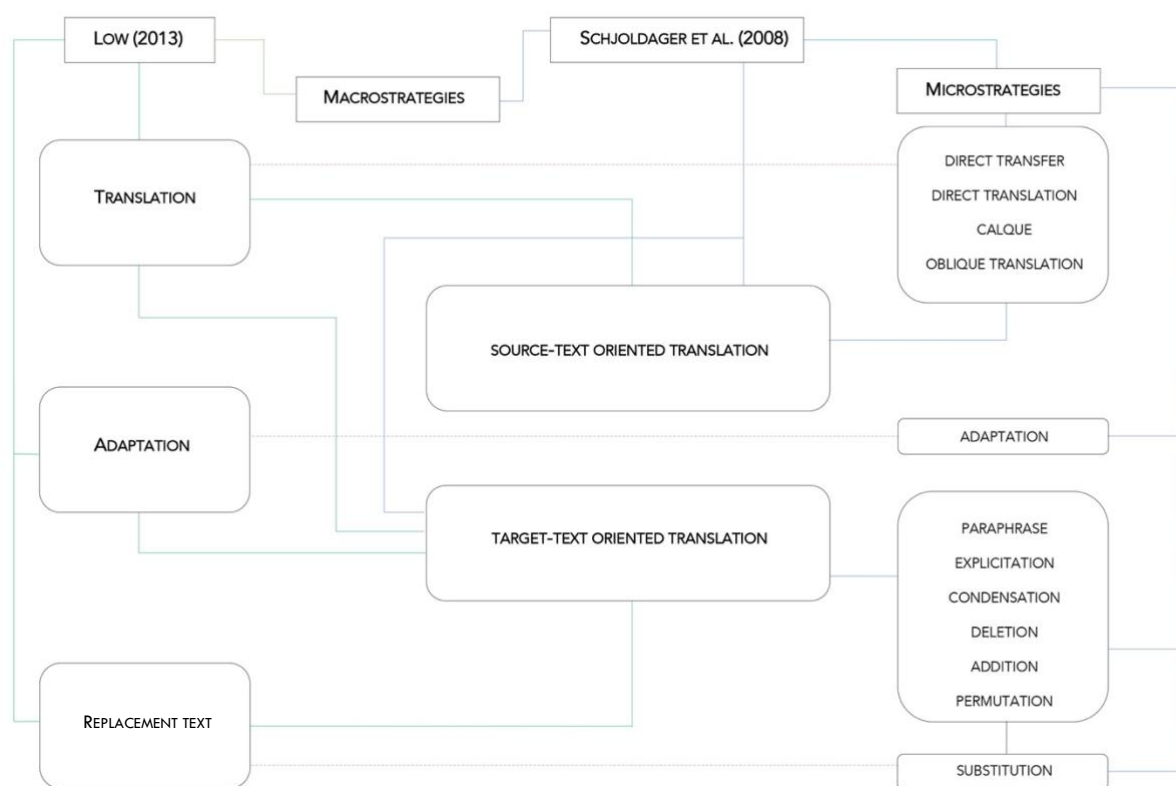
We can see that Low's (2013) *Adaptation* and *Replacement text* both map onto Schjoldager et al.'s (2008) SOURCE-TEXT ORIENTED TRANSLATION while his *Translation* is split between

SOURCE-TEXT ORIENTED and TARGET-TEXT ORIENTED TRANSLATION. The pink lines illustrate how Schjoldager et al.'s (2008) microstrategies map onto Low's (2013) macrostrategies (as is explained above the figure).

In their study, Shiva and Zahra (2016) analyse the translations of twenty-nine songs from six animated movies dubbed into Persian, and the aim of the study is to identify the most frequent microstrategies applied in the translated songs of the study and based on this analysis determine whether the tendency of the translations is towards source-oriented or target-oriented translations. The results of the study reveal that the most frequent microstrategies used in the Persian dubbed songs in the study were DIRECT TRANSLATION and ADAPTATION, and that, when added up, the overall tendencies of the translations were towards TARGET-TEXT ORIENTED TRANSLATION. Shiva and Zahra (2016) also found that there were initially three main factors determining the choice of microstrategies, all connected to the constraints governing the audiovisual song translations. Firstly, dubbing constraints proved to be a complicating factor in the translation process, and the issues of lip synchronisation and isochrony turned out to be the most crucial factors the translators had to consider in the choice of translation strategy. Secondly, the choice of microstrategy was affected by the visual components, both in terms of limitations due to a need for a match between the verbal lyrics and the visual, non-verbal, image on screen; and in terms of functioning as an aid for the translator in situations where they could not find a close equivalent of the line in the STs and resorted to describing the image instead. Thirdly, the poetic aspect of rhyme was the most significant obstacle for the translators as well along with musical aspects, rhythm, note value, melody, and meter, which all were described by Shiva and Zahra (2016) as complicating factors in the translation process. Additional aspects discovered by Shiva and Zahra (2016) was traces of ideological manipulation in the song translations in that concepts seemingly had been deemed improper for children or as violating the rules of the Iranian broadcasting systems had instead been replaced by neutral concepts. Finally, Shiva and Zahra (2016) found examples where new music had replaced the original composition.

3.0 Methodology

3.1 Methodological approach

The goal of this study is to analyse the translation strategies applied in Norwegian dubbed translations of different types of songs from original Disney movies, and to see whether the frequency of the applied translation strategies shows tendencies towards *SOURCE-TEXT ORIENTED* or *TARGET-TEXT ORIENTED TRANSLATION*. As the study intends to describe and explain the translation strategies applied in the song translations rather than assess and evaluate, the approach of the study is what Saldahna terms *descriptive/explanatory* (2014:50). The objects of the study are "texts that are the product of translation" (Saldahna, 2014:05) and so the study all in all is what Saldahna (2014) terms a *product-oriented study*.

3.2 Material

The study relies on the analysis of the Norwegian translations of eight original Disney songs from four different Disney movies. Two songs were selected from each movie, one diegetic song sung by the characters on screen and one intra-diegetic song sung off screen. The criteria for selection of material for the study were as follows:

1. The films selected must be original Disney 2Dimension animated movies that have Norwegian dubbed versions.
2. The films selected must include original songs written for the specific film.
3. The films selected must contain at minimum one diegetic- and one intra-diegetic song.

Seeing as part of this study includes observing the effect lip sync constraints may have on translation, the songs explored were all collected from movies made in approximately the same way in terms of animation. Even though there might be slight differences in the animation techniques used in movies made years apart, 2D hand drawn animation overall simulate motion in a distinctive way compared to other animation techniques such as three-dimensional computer-modelled animation for instance. The norm in Norway since the late

1980s has been to dub all Disney animated movies. Based on this, any Disney 2D movie released would be suitable.

The reason why the movies selected needs to include original songs written for the specific film has to do with the purpose of the song in the film and thus the skopos of the song translation. Original songs written for the specific Disney film are designed from the beginning to become integral parts of the story (Maltin, 2000:30) and are thus more connected to the narrative of the movie than that of songs that are not original.

As seen in section 2.3 above, both diegetic and intra-diegetic songs share the overall same function and features in that they comment directly on the events of the story, and thus have the power to change the course of it. The shared function of the two types of song is precisely why these types of songs are chosen as material of study for this thesis. In this way we can keep the number of variables between the two types of song down in order to investigate the role of lip sync on the translations.

This brings us to the last, and most crucial, criterion that in turn would prove to be the most limiting criterion of all. Even though most Disney features contain one or more songs, it turned out to be quite difficult to find movies containing more than one *type* of song. *Snow White* (1937) for instance contains only diegetic songs, the same goes for *The Little Mermaid* (1989), *Beauty and the Beast* (1991), and *Mulan* (1998), to name a few. On the other hand, there are movies such as *Bambi* (1942), *Tarzan* (1999), and *Brother Bear* (2003) which stand out in that they do not contain any wholly diegetic songs. In *Tarzan* (1999) two lines from the song "I'll Be in Your Heart" is sung by one of the characters, and the same goes for the first lines of "On My Way" in *Brother Bear* (2003), but other than this all of the songs featured in the three movies are either extra-diegetic or intra-diegetic. However, based on the three criteria listed the following four films featuring the following eight songs were eventually chosen for the study:

Table 1

Material of study

Movie title	Intra-diegetic song	Diegetic song
Oliver and Company *Oliver og gjengen* (1988)	"Once Upon a Time in New York City" "Alle har en drøm i New York City"	"Perfect isn't Easy" "Feilfri er jeg"
The Lion King *Løvenes konge* (1994)	"Circle of Life" "Livets sirkel"	"I Just can't Wait to be King" "Snart blir jeg majestet"
Pocahontas *Pocahontas* (1996)	"Steady as a Beating Drum" "Som en trommes faste slag"	"Just Around the Riverbend" "Rundt neste sving"
The Lion King 2 *Løvenes konge 2* (1998)	"He Lives in You" "Han bor i oss"	"My Lullaby" "Min vuggesang"

The movies chosen for the study came out within a ten-year span and were all released in Norway, as well as dubbed in Norwegian, the same year as they premiered in the United States. In order to keep the variables between the two types of songs at an absolute minimum, the chosen songs share some additional features on top of being the same type of song. The chosen intra-diegetic songs for instance are all placed at the beginning of their respective movies and function as a part of the presentation of the geographical setting of the given film. "Once Upon a Time in New York City" (*Oliver and Company*, 1988) for instance describes the features of the city in song as well as repeating the name of the city multiple times for instance line 1 "Now, it's always once upon a time in New York City" and line 6 "Ain't it great the way it all begins in New York City?" (see Appendix D). In "Steady as a Beating Drum" from *Pocahontas* some of the lines are sung in Native American in order to set the mood of the geographical location for the audience. When it comes to the diegetic songs chosen for the study, similar to the intra-diegetic songs they appear early in the movie, and they are either sung by one (or more) of the heroes of the movie. This is the case for "I Just can't Wait to be King" (*The Lion King*, 1994) and "Just Around the Riverbend" (*Pocahontas*, 1995) which are both sung by the respective main characters, or as for "Perfect isn't Easy" and "My Lullaby" which are both sung by the villains of the movie.

3.3 Model of analysis

Like Shiva and Zahra (2016) I have chosen to base my analysis of the material on Schjoldager et al.'s (2008) model of macro and microstrategies. The microstrategies deal with translation at the word sentence and/or line level while the macrostrategies deal with the overall orientation of the translations (whether the text is source- or target text-oriented). Schjoldager et al.'s (2008) model is based mainly on Vinay and Darbelnet's (1958/2000:84) classic model of translation strategies, while at the same time inspired by Delabastita's (1989; 1993:33) five transformation categories. The relationship between Schjoldager et al.'s (2008) model and the other two will be elaborated further below. First, we will take a brief look at the models of Vinay and Darbelnet (1958; 2000) and Delabastita (1989; 1993).[ii]

Vinay and Darbelnet's (1958; 2000:84) model consists of two general translation methods on the macrolevel and seven translation procedures on the microlevel. The macrolevel methods of Vinay and Darbelnet (1958; 2000) indicate the overall orientation of the translators, and whether they have translated the text with the form and content of the source text in mind (what they call *Direct translation*) or focused on the effect of the translated text in the target language (termed *Oblique translation*). 'Direct translation' covers three of the seven procedures in Vinay and Darbelnet's (1958; 2000) model:

1. 'Borrowing': The ST-item is transferred directly to the target text.
2. 'Calque': A special kind of borrowing where an ST expression or structure is transferred in a literal translation resulting in ungrammatical or unidiomatic TL.
3. 'Literal translation': A word-for-word translation of the ST-item resulting in grammatically and idiomatically correct TL.

The remaining four procedures are covered by 'Oblique translation':

4. 'Transposition': A change of one word class in the ST for another without changing the sense (e.g. replacing a verbal phrase with a noun).
5. 'Modulation': A (slight) change in meaning and/or point of view.
6. 'Équivalence': The ST situation is described by new stylistic or structural means in the TT. Often used for proverbs.

[ii] The definitions of the procedures of the two models are obtained mainly from Schjoldager et al. (2008:90) and Munday (2016:88-91).

7. 'Adaptation': Changing the cultural reference of an ST-item because there is no correspondence in the target language.

Delabastita's (1989; 1993) five transformation categories originates from ancient rhetoric and was not originally intended for translation, but has, according to Delabastita, been "rediscovered by modern linguistics (e.g. Noam Chomsky) and literary theory" (1993:33). According to Schjoldager et al. (2008) Delabastita (1993) defines the five transformation categories along these lines (2008:91):

1. 'Substitution': An ST-item is replaced by a more or less equivalent TT-item.
2. 'Repetition': Some/or all of the formal features of the ST-item are repeated or reproduced in the TT.
3. 'Deletion': An ST-item is not rendered in the TT.
4. 'Addition': The TT contains an item that has no (apparent) relation to any ST-item.
5. 'Permutation': An ST-item is rendered in a different position in the TT compared to its positioning in the ST.

According to Schjoldager et al. (2008), Delabastita's (1993) *Repetition* category seems to contain all three procedures of Vinay and Darbelnet's (1958; 2004) *Direct translation* (i.e. *Borrowing*, *Calque*, and *Literal translation*, while Vinay and Darbelnet's four *Oblique translation* procedures (*Transposition*, *Modulation*, *Équivalence*, and *Adaptation*) could be seen to correspond to Delabastita's (1993) *Substitution* (2008:91). Schjoldager et al. (2008) adds that the remaining three categories of Delabastita (1993) (*Deletion*, *Addition*, and *Permutation*) do not have corresponding items in Vinay and Darbelnet's (1958; 2000) model (2008:91).

Neither Vinay and Darbelnet, nor Delabastita or Schjoldager and her co-writers, are song translation theorists, which means that none of these models are developed within the field of song translation or designed as song translation strategies, but at this point (as far as I am aware) there does not exist a model featuring this type of microlevel categories developed within the field of song translation. The various models developed based on Vinay and Darbelnet's (1958; 2000) classic model outside song translation theory are numerous, but the reason why just Schjoldager et al.'s (2008) model was chosen for this study was mainly because it provides a variety of detailed procedures for translation exceeding that of Vinay and Darbelnet's (1958; 2000) model and combined with

Delabastita's (1993) categories it offers the possibility of a more precise analysis of translation in general, and translation of song lyrics in particular.

3.3.1   The macrostrategies

The term *macrostrategies* refer to the macro-level decisions a translator makes in the translation process. These decisions involve the overall method for carrying out the translation, depending on how the translation will relate to its source "in a (more or less) transparent way" (Schjoldager et al. 2008:67). The macrostrategies of Schjoldager et al.'s (2008) model are titled *Source-text oriented* (STO) and *Target-text oriented* (TTO) strategies, and according to Schjoldager et al. (2008), there are three main factors separating the two macrostrategies from one another: first, STO-translations focus on the ST form and content while TTO-translations prioritise the effect of the TT. Second, while STO-strategies communicate someone else's communication, TTO-strategies mediate between the primary parties of the communication. Third, Schjoldager et al. (2008) use Juliane House's (1981; 1997:54-7) principle of *overt* translation to characterise STO and *covert* translation in the characterisation of TTO (2008:72). According to Schjoldager et al., House's (1981; 1997) terms are however employed in a rather superficial manner in the definition of the two macrostrategies (2008:31. Overt translation, according to House (1981, 1997) implies that the audience are aware that they are dealing with a translation, the ST may have a high standing position in the ST-culture, the sender may be well-known, and in most cases ST presuppositions are transferred into the TT (2008:31-2). For covert translation the opposite is the case: The audience is not aware (or does not care) they are dealing with a translation, the ST does not have a high standing in the source culture, and the presuppositions of the ST is not transferred into the TT (200:31-2).

In order to complete their model, Schjoldager et al. (2008) introduce twelve microstrategies that deal with specific problems on the microlevel of the translations (all explored in detail in 3.3.2 below). Schjoldager et al. (2008) do not explicitly state that the application of one microstrategy entail just one of the macrostrategies, but Shiva Zahra (2016) who also apply Schjoldager et al.'s (2008) model (as mentioned in 2.2.2 above), state that four of the microstrategies "give the impression of a *SOURCE-TEXT ORIENTED* macrostrategy [while the remaining eight microstrategies] work towards a *TARGET-TEXT*

ORIENTED strategy" (2016:53). For purposes of simplification, this categorisation of the microstrategies into two macrostrategies will be applied in this study to produce clean numbers that will allow us to see clear tendencies towards one or the other macrostrategies.

3.3.2   The microstrategies

The names and definitions of many of Schjoldager et al.'s (2008) microstrategies derive from one or both of the two models mentioned, although they might not have the exact same meaning or function in Schjoldager et al.'s (2008) model. The first four strategies (DIRECT TRANSFER, DIRECT TRANSLATION, CALQUE, and OBLIQUE TRANSLATION) are in this study considered to belong to the source-text oriented strategies while the remaining eight (PARAPHRASE, ADAPTATION, EXPLICITATION, CONDENSATION, DELETION, ADDITION, SUBSTITUTION, and PERMUTATION) are considered target-text oriented strategies. The twelve microstrategies will now be described in more detail, and the examples presented for each of the strategies are for the most part authentic examples from the material. The only exception is the example of the microstrategy CALQUE which is not found in the analysis of any of the material in this study. Seeing as the two songs from *The Lion King 2* will be analysed in depth in the analysis chapter (more on this in 3.4 below), most of the examples illustrating the microstrategies are gathered from the songs of the remaining four movies.

3.3.2.1   DIRECT TRANSFER

DIRECT TRANSFER coincides with Vinay and Darbelnet's (1958; 2000) *borrowing* and involves transferring a word or expression from the ST into the TT unchanged. DIRECT TRANSFER could be used as a microstrategy for full lines as, as can be seen in example 1 below, or for mere parts of the line as is the case in example 2:

(1)   Nants ingonyama bagithi baba   STL 1

　　　Nants ingonyama bagithi baba   TTL 1

[Here comes a lion, father]   Gⁱⁱⁱ

DIRECT TRANSFER: "Circle of Life" L 1, *The Lion King* (1994)

(2)   Should I marry **Kocoum**?   STL 27

         *Skal jeg velge **Kocoum***?   TTL 27

         [Should I choose Kocoum?]   BT

         DIRECT TRANSFER: "Just Around the Riverbend", *Pocahontas* (1995)

In example (1) the line of the original (English) ST is in Native American, and the translator
has decided to keep these lyrics exactly as they are in the Norwegian translation as well.
In example (2) the English lyrics are translated into Norwegian, while the name 'Kocoum'
is directly transferred into the TT.

3.3.2.2   DIRECT TRANSLATION

DIRECT TRANSLATION involves a word-for-word translation resulting in an idiomatic and
natural-sounding TT. The translator often chooses the TT-words which first comes to
mind when applying this strategy. Schjoldager et al.'s DIRECT TRANSLATION is more
restricted than Vinay and Darbelnet's (1958; 2000) macrostrategy with the same title but
proves to be identical to their procedure called *literal translation*. DIRECT TRANSLATION can
be applied to both a full line and parts of the line:

(3)   **I'm working on my roar**   STL 4

         Jeg trener på mitt brøl   TTL 4

         [I'm working on my roar]   BT

         DIRECT TRANSLATION: "I Just can't Wait to be King" L 4, *The Lion King* (1994)

(4)   **Oh, great spirit hear our** pray   STL 13

         Store ånd, å hør vår sang   TTL 13

ⁱⁱⁱ The glosses for the Zulu lyrics of "Circle of Life" are collected from the following two fansites:
classicfm.com/discover-music/circle-of-life-english-lyrics-lion-king/ [17.07.2020]
https://www.insider.com/circle-of-life-english-translation-lion-king-2016-7 [17.07.2020]

[Great spirit, oh hear our song]   BT

DIRECT TRANSLATION: "Steady as a Beating Drum" L 13, *Pocahontas* (1995)

In example (3) we can see an illustration of a DIRECT TRANSLATION where the word order of the ST has been kept as it is in the TT. Example (4), on the other hand, illustrates a DIRECT TRANSLATION where the word order of the TT is not identical to the ST.

3.3.2.3   CALQUE

CALQUE is a procedure that is quite similar to DIRECT TRANSLATION, but whereas the result of DIRECT TRANSLATION is a natural sounding text in the target language, CALQUE results in unidiomatic and unnatural target language. Schjoldager et al.'s CALQUE is in other words the same as Vinay and Darbelnet's (1958; 2000) microstrategy with the same name.

(5)   **Det bugter sig i bakke, dal,** det hedder gamle Danmark   ST (Danish)
        It winds itself in hill, valley, it is called old Denmark   TT

        CALQUE: "Source: *Det er et yndigt   land*. Wikipedia." (Schjoldager et al. 2008:94)

(6)   I'll try and say '**How doth the little** ‐'   ST
        *Nu vil jeg prøve at sige '**Hvordan gør den lille** ‐'*   TT (Danish)
        [How does the little]   BT

        CALQUE: "Changed from Caroll, Lewis. 2000. *Alice* [*in Wonderland*]." (Schjoldager et al. 2008:95).

3.3.2.4   OBLIQUE TRANSLATION

OBLIQUE TRANSLATION in Schjoldager et al.'s (2008) model is more restricted than Vinay and Darbelnet's (1958; 2000) macrostrategy with the same name. The microstrategy OBLIQUE TRANSLATION involves translating in a sense-for-sense manner and attempts to cover the contextual meaning of an ST item. This means that instead of keeping the linguistic structure or exact choice of words of the ST, OBLIQUE TRANSLATION preserves the overall and full meaning of the ST using other words and/or through different linguistic structures. In other words, the denotative and referential meaning of the ST and the TT is the same

although the choice of words differ. OBLIQUE TRANSLATION can be applied to both whole lines and parts of a line, as can be seen in the examples below:

(7)   **Steady as the beating drum**   STL 5

        Som en trommes faste slag   TTL 5

        [Like the steady beat of a drum]   BT

        OBLIQUE TRANSLATION: "Steady as a Beating Drum" L 5, *Pocahontas* (1995)

(8)   There's far **too much to take in** here   STL 14

        *Det er **for rikt til å fatte***   TTL 14

        [It is too rich to grasp]

        OBLIQUE TRANSLATION: "Circle of Life" L 14, *The Lion King* (1994)

In example (7) and (8) neither of the TTs are word-for-word translations of the ST, but both still capture the overall meaning of their source. One could say that OBLIQUE TRANSLATION presents alternative ways of conveying the same message as the denotative meaning of both texts is the same. If we compare the STs to the BTs we see that for example (7) *Steady as the beating drum* could in English just as easily have been *Like the steady beat of a drum* [BT], and *too much to take in* from example (8) could just as well be *too rich to grasp* [BT] without it changing the meaning of the line the slightest. This preservation of ST-meaning in the TT is the reason why OBLIQUE TRANSLATION in this study is regarded as the fourth and last of the *SOURCE-TEXT ORIENTED* microstrategies.

3.3.2.5   PARAPHRASE

PARAPHRASE is the first of the eight microstrategies indicating *TARGET-TEXT ORIENTED TRANSLATION*. Just like in OBLIQUE TRANSLATION semantic elements of the ST can be recognised in the TT of a PARAPHRASE and there is really no clear cut-off point between the two categories. What separates the categories from one another, however, is the degree of similarity between the ST and the TT and that in the PARAPHRASE the similarities lie more on the connotative level than the denotative level as is the case for the OBLIQUE TRANSLATION which is why PARAPHRASE is considered a *TARGET-TEXT ORIENTED* category in this study. In the PARAPHRASE the ST-elements are put in a new context and the text is

often rendered rather freely. The variation within the category is vast and the procedure can be applied to both whole lines and parts of a line:

(9)   Singing to the cedar flute   STL 6

        Følger siden fløytesang   TTL 6

        [Following since then flute song]   BT

        PARAPHRASE: "Steady as the Beating Drum" L 6, *Pocahontas* (1995)

(10)   They're always setting stages **there**   STL 4

        *Du kan stå og du kan falle **her***   TTL 4

        [You can stand, and you can fall here]

        PARAPHRASE: "Once Upon a Time in New York City" L 4*, Oliver and Company* (1988)

(11)   Where the mighty sturgeon lives   STL 10

        Har vi laks så fet og stor   TTL 10

        [We have salmon so fat and big]   BT

        PARAPHRASE: "Steady as the Beating Drum" L 10, *Pocahontas* (1995)

In order to illustrate the great variation of the PARAPHRASE, three examples have been included for this category. Example (9) demonstrates a PARAPHRASE where one type of phrase is transformed into another type of phrase; the verb phrase *Singing to the cedar flute* has become the noun phrase *fløytesang* [flute song] controlled by the verb phrase *Følger siden* [following since]. It is also interesting to note how the translator has used a word in the TT (*siden* [since]) that sounds a lot like the word in the ST (cedar) even though the two words do not have anything else in common when it comes to sense or meaning.[iv]

Example (10) represents the use of PARAPHRASE to change the perspective of the ST in the TT. The prepositions *there* and *her* [here] in example (11) as single words have opposite meaning, but in context we see that they refer to the same place (New York City). The difference is thus not in the denotational meaning of the words, but more in terms of deixis as the phrase reflects a change in the relation between the referent and the speaker.

[iv] This phenomenon has been called *Phonetic calque* (Franzon, forthcoming)

Example (11) illustrates the kind of PARAPHRASE where it is extra difficult to point out exactly what has been done in the translation process. Both texts say something about a (type of) fish; ST *sturgeon* and TT *laks* [salmon]. The ST points out that it *lives here* while the TT says that *vi har* [we have] it *fet og stor* [fat and big]. There are semantic similarities between the two texts, but the overall semantic meaning of the elements (or the whole), however is not the same in the TT as in the ST. The ST has, in other words, been transformed in an indefinable way which is the case for a great deal of the examples of the category found in the analyses.

3.3.2.6   ADAPTATION

ADAPTATION in Schjoldager et al.'s model is used to denote a procedure that recreates the effect of one or more of the ST elements, entirely or partially in the TT. The strategy is typically applied in cases where a cultural reference in the SL will not have the same effect in the TL and is therefore replaced by a new item creating the same effect in the TT. ADAPTATION is set apart from the PARAPHRASE in that it generates entirely new denotations and connotations. Although the two examples below only display ADAPTATION of parts of a line, the procedure may be applied to full a full line as well.

(12)   Sleep ya little **termite**   STL 28

      *Sov, din lille **pelsdott***   TTL 28

      [Sleep, you little furball]

      ADAPTATION: "My Lullaby" L 28, *The Lion King 2* (1998)

(13)   No one saying **see here**   STL 10

      *Ingen sier **hør her***   TTL 10

      [No one saying hear here]

      ADAPTATION: "I Just can't Wait to be King" L 10, *The Lion King* (1994)

Example (12) illustrated ADAPTATION on the semantic level where the ST-noun phrase *termite* has been replaced by the TT-noun phrase *pelsdott* [furball]. Since termites do not live in Norway Norwegians may not have the same relation to or knowledge about termites as most Americans may have. The effect of the ST is, however, not recreated wholly as

'furball' does not have the same denotative or connotative meanings in Norwegian as 'termite' has in English.

An example where the effect of the ST-item is recreated fully can be seen in example (13). The term *see here* denotes the same thing in English as the term *hør her* [hear here] does in Norwegian. This example recreates the effect of the ST both on the semantic level and on the structural level.

3.3.2.7 EXPLICITATION

The category of EXPLICITATION is a new category of Schjoldager et al. (2008) and is not based directly on the earlier models. This microstrategy involves making textual information that is implicit in the ST explicit in the TT. In other words, one can say that a connotation is turned into a denotation stating directly something in the TT that is hidden in the ST. EXPLICITATION can be applied to full lines as well as parts of a line:

(15) **Now you're on your own**   STL 1

    Du har ingen venn   TTL 1

    [You have no friend]   BT

(16) Should I choose the **smoothest** course?   STL 25

    Skal jeg ta den **trygge** lei?   TTL 25

    [Should I take the safe course?]   BT

    EXPLICITATION: "Just Around the Riverbend" L 25, *Pocahontas* (1995)

Example (15) illustrates EXPLICITATION of a full line where the information *Now you're on your own* implicates that *Du har ingen venn* [You have no friend] and this information is made explicit in the TT. In example (16) parts of the line has gone through EXPLICITATION where the underlying information of the adjective *smoothest* has been made explicit in the TT through the new adjective *trygge* [safe].

3.3.2.8 CONDENSATION

CONDENSATION is another one of Schjoldager et al.'s (2008) own strategies in that it involves a condensation of the textual information of the ST in the TT and not just a visible

condensation of the length of the textual items. In most cases Schjoldager et al.'s CONDENSATION does involves translating in a shorter way, but in some cases it also involves making textual information that is explicit in the ST implicit in the TT. In theory CONDENSATION may be applied to full lines, but in the material for this study CONDENSATION was only found for parts of a line:

(17) **Take a peek** at that paw   STL 16

      Se min velstelte klo   TTL 16

      [Watch my well-groomed claw]

      CONDENSATION: "Perfect isn't Easy" L 16, *Oliver and Company* (1988)

(18) Well, I've never seen **a king of beasts** with quite so little hair   STL 2

      Jeg har aldri sett **en konge** før som har så lite hår   TTL 2

      [I have never seen a king before who has so little hair]

      CONDENSATION: "I Just can't Wait to be King" L 2, *The Lion King* (1994)

Example (17) is an illustration of CONDENSATION where the TT has been translated in a shorter way than the ST where the TT uses one word to convey just about the same as the ST. Example (18) shows both a shorter translation of the TT and is an example where explicit information (*of beasts*) in the ST is made implicit in the TT.

3.3.2.9   DELETION

DELETION involves leaving a unit of meaning that is present in the ST out of the TT. As opposed to CONDENSATION the unit removed from the ST cannot be inferred from the TT but is deleted from the text altogether. In contrast to the microstrategies presented so far, DELETION will in this study be defined as a microstrategy that only applies to parts of a line and never a complete line.

(19) But people, **I guess**, can't live like that, we all must pay a price   STL 3

      De fleste vil aldri leve slik, det strir mot vår forstand   TTL 3

      [Most will never live like that, it struggles against our reason]   BT

      DELETION: "Just Around the Riverbend" L 3, *Pocahontas* (1995)

(20)   **It's gonna be** king Simba's finest thing   STL 25

    Velsigner Simbas kongeverdighet   TTL 25

    [Blessing Simba's kingly dignity]   BT

    DELETION: "I Just can't Wait to be King" L 25, *The Lion King* (1994)

Example (19) and example (20) both show examples of DELETION where the elements printed in bold in the ST are not rendered in the TT and so there are no traces to be found of these elements in the TT.

3.3.2.10   ADDITION

ADDITION is a microstrategy where a unit of meaning that does not exist in the ST is added to the ST and can be viewed as the opposite of DELETION. ADDITION distinguishes itself from EXPLICITATION in that the textual information cannot be inferred from the ST just like the information of the DELETION cannot be inferred from the TT as in the case of CONDENSATION. ADDITION thus involves introducing one (or more) completely new item(s) to the TT. Similar to DELETION, ADDITION is in this study defined as a microstrategy that does not apply to the full line, but only to parts of a line:

(21)   Steady as the beating drum   STL 28

    Følge *trommens faste slag*   TTL 28

    [Follow the steady beat of the drum]   BT

    ADDITION: "Steady as a Beating drum" L 28, *Pocahontas* (1995)

(22)   It's gonna be king Simba's finest thing   STL 25

    Velsigner *Simbas kongeverdighet*   TTL 25

    [Blessing Simba's kingly dignity]   BT

    ADDITION: "I Just can't Wait to be King" L 25, *The Lion King* (1994)

Example (21) is a classic example of ADDITION where a new item (that cannot be found traces of in the ST) is introduced in the TT. Example (22) displays the same line as we

saw in example (20) above but highlighted here is the TT-item *Velsigner* [Blessing] which cannot be found in the ST and is thus the result of an ADDITION. Example (20) and (22) together illustrate how the microstrategies DELETION and ADDITION are combined in the translation of a line, something which is quite common in translation.

3.3.2.11   SUBSTITUTION

Schjoldager et al.'s (2008) SUBSTITUTION shares the name with Delabastita's (1993) category, but as opposed to Delabastita's category, Schjoldager et al. (2008) use the strategy more literally in their model. SUBSTITUTION here involves substituting an ST-item with an entirely different TT-item and eliminating all denotative meaning and connotative meaning of the ST in the TT. Every SUBSTITUTION is in other words a form of a combined DELETION and ADDITION and, in order to be able to keep the categories separate, SUBSTITUTION has in this study only been analysed in the cases where the denotative meaning of a full ST-line is replaced by entirely new information in the TT-line:

(23)   Not a flee or a flaw   STL15

       Blått er stjernenes blod   TTL 15

       [Blue is the stars' blood]   BT

       SUBSTITUTION: "Perfect isn't Easy" *L15, Oliver and Company* (1988)

(24)   Beyond the shore   STL 8

       Blir yr og vill   TTL 8

       [Becoming exited and wild]   BT

       SUBSTITUTION: "Just Around the Riverbend" L 8*, Pocahontas* (1995)

In both example (23) and (24) the ST is not rendered at all in the TT but has instead been substituted by brand new TT-elements that cannot be related to the ST neither on the connotative level nor the denotative.

3.3.2.12   PERMUTATION

The last microstrategy of the model is PERMUTATION. This category is based on Delabastita's (1993) term with the same name and involves the translation of a given ST

element in a different location in the TT compared to where it is located in the ST. In this study PERMUTATION has been analysed as a microstrategy when elements are translated in a different TT-line than the TT-line that appears in the same place musically as the ST-line the information originally is located which means that in cases where information in the ST has been moved to a new position within the same line of the TT PERMUTATION has not been used as a category. Despite this, PERMUTATION can be applied to full lines as well as parts of a line:

(25)   Girl, **we've got work to do**   STL 1

        Himmel og skrekk og gru   TTL 1

        [Heaven and horror and dread]   BT

        Pass me the paint and glue   STL 2

        Det må arbeides nu   TTL 2

        [It must be done some work now]   BT

        PERMUTATION: "Perfect isn't Easy" L 1 & 2, *Oliver and Company* (1988)

(26)   So, Oliver, **don't be shy**   STL 11

        Så, Oliver, prøv på ny   TTL 11

        [So, Oliver, try again]   BT

        Get out there and go and try   STL 12

        Du kan ikke være sky   TTL 12

        [You cannot be shy]   BT

        PERMUTATION: "Once Upon a Time in New York City" L 11 & 12, *Oliver and Company* (1988)

Examples (25) and (26) illustrate PERMUTATION of parts of an ST-line into a full TT-line. Some may argue that PERMUTATION as a category on its own is not sufficient to analyse the translation but should be combined with other categories in order to investigate what has been done to the ST in addition to the movement of the line or of elements in it. In this study, however, PERMUTATION has been used as a stand-alone category in order to achieve

clean numbers (number of microstrategies applied matching the number of *coupled pairs* (Toury, 1995:77) identified).

3.4 Procedure

When the choice of material for the study had been made and the model of analysis had been established, the material itself had to be assembled and prepared for study and analysis. The source texts were transcribed from the original versions of the movies and the target texts transcribed from the Norwegian dubbed versions of the movies. Back-translations were then added to the Norwegian TTs and in the cases where the TTs are realised in other languages than Norwegian (e.g. some of the lines in "He Lives in You" that were in Swahili), a gloss was added instead of a BT. The backtranslations are the results of translations made by the author of this thesis, while the glosses were collected from google translate before being compared to fan translations on various websites in order to be certain they were correct. The transcriptions of the songs were aligned line-by-line so that the ST, the TT, and BT/G could be viewed side by side in a structured fashion. The line then served as the starting point for the analysis (more on this in 3.4.1 below).

A preliminary analysis of the microstrategies applied in all of the song translations was then conducted, the number of strategies applied in each song counted, and the results of the analyses plotted into a table displaying the frequency of the strategies used for each of the songs. The two songs from the same movie that showed the greatest discrepancy in the overall text-orientation (*SOURCE-TEXT ORIENTATION* or *TARGET-TEXT ORIENTATION*) were then chosen for the in-depth qualitative analysis (more on this in 3.4.2 below). Subsequently, the preliminary analyses of all of the songs were revised and the results in the tables adjusted accordingly so that a quantitative summary of the results from the analysis of each song could serve as the basis for a comprehensive discussion of the findings in order to answer the research questions of this paper (more on this in 3.4.3 below).

3.4.1 Units of translation

In order to be able to analyse the material in a structured and consequent matter the material had to be separated into smaller units. The songs were thus transcribed line-by-line before coupled pairs of translation were identified and analysed.

3.4.1.1 The line

The definitions of the line in song translation are many and various and so the definition of the line in this study is based on a characterisation collected from Greenall (forthcoming): "Due to varying and inconsistent graphological practices, my preliminary definition of 'line' is going to be this: A chunk of text constitutes a line when there is a musical break between this chunk and the next one, and/or if it or its musical correlate is repeated or repeatable in the larger framework of the song as a whole" (Greenall, n.p.). With this as a starting point, the line in this study has two main functions. The first purpose is already mentioned above: it provides a systematic way of organising and displaying the STs, TTs, and BTs next to one another, while the second purpose is as a starting-point for the qualitative analysis of the songs. The advantage of using the line as a starting point for the qualitative analysis is that the natural pauses created by the musical break between the lines often results in a grouping of semantic information line-by-line in the STs which in turn may imply grouping of phrases subjected to the same translation strategy. The line is also the basis for identifying SUBSTITUTION as applied microstrategy (see 3.3.2.11 above). The fact that the line often consists of multiple semantic and/or structural units, however, also mean that the same line may be the subject of multiple strategies. Therefore, a line-for-line analysis may display more than one translation strategy and so by analysing purely line-by-line one might miss out on translation strategies applied by the translator. Thus, within the line coupled pairs have been identified and analysed as units of translation.

3.4.1.2 Coupled pairs

Coupled pairs is originally a concept of analysis developed by Gideon Toury (1995) who defines coupled pairs as "correspondences between specific translation problems in the source text (i.e. tasks to be solved) and their solutions in the target text" (1995:77). By using coupled pairs in the analysis of the translations, it becomes relatively clear which

elements of the ST have been rendered in the TT (DIRECT TRANSFER, DIRECT TRANSLATION, CALQUE, OBLIQUE TRANSLATION, PARAPHRASE, ADAPTATION, EXPLICITATION, CONDENSATION), which have been added (ADDITION), which have been deleted (DELETION), and whether any elements have been rendered in different places in the TT compared to their original place in the ST (PERMUTATION). In this study coupled pair-analysis have been performed, with the line as a starting point. This means that in the analysis of this study, a translation strategy begins or ends within a source-text line. In other words, in the cases where the elements at the end of one line and at the beginning of the next line has been subject to the same microstrategy, they will in this study be considered as two separately applied strategies.

3.4.2   The qualitative analysis

The songs for the qualitative in-depth analysis was, as mentioned above, chosen based on the preliminary results of the analysis of microstrategies in all the songs. The intra-diegetic and diegetic songs (from the same movie) that showed the greatest discrepancy in overall text-orientation proved to be "He Lives in You" and "My Lullaby" from *The Lion King 2* (1998) and so these were chosen as the material for the in-depth analysis.

In order to be able to fully answer the research question of how the songs are translated, the aspects of rhythm, rhyme, audiovisual cohesion (the relation between the audiovisual image on screen and the verbal content of the lyrics (Martín-Castaño, 2017:29)), and lip synchronisation were included in the qualitative analysis in addition to the analysis of the microstrategies applied in the translations. Rhythm was investigated in terms of the number of syllables of each line, rhyme based on the presence or absence of end-rhymes, audiovisual cohesion in terms of whether the verbal information in either of the texts (ST or TT) was supported by the visual image on screen as the line is sung, and lip synchronisation based on whether the singing character's mouth is visible on screen as the line is sung. All the aspects of the analysis will be elaborated on below in the explanation of the tables used in the analysis chapter (Table 2).

3.4.2.1   Qualitative table

For a systematic presentation of the analysis and to make the material more handleable, the songs were separated into smaller sections based on the semantic content of the source text. The sections were then presented line-by-line in tables in which the aspects mentioned above where used to analyse the song translations, and colour coding used to highlight patterns found in the analyses. In order to fully explain how this in-depth analysis was conducted, an example of the table used in the analysis is presented below together with explanations of the content of the different columns and cells. The colour coding used in the qualitative analysis of "He Lives in You" and "My Lullaby" has also been included in the explanations.

Table 2

Example of table used in the qualitative analysis

1	2	3	4	5	6	7
T	**L <X>**	**R**	**S**	**AVC**	**LS**	**MI**
ST	<Source text>	<alphabetic letter I>	<number of ST-syllables>	<u>1</u>/0>	<1/½/0 >	<MICROSTRATEGY^x>
TT	*<Target text>*	<alphabetic letter II>	<number of TT-syllables>	<u>1</u>/0>		
BT/G	<[Back translation or Gloss]>					

3.4.2.1.1   Column 1: Source or target text

T: Text (T)

ST: Source   Text   (ST).   Labels   the   type   of   text
                presented in cell on the right.

TT: Target Text (TT) Displays the label for the type of text
                presented in cell on the right.

BT/G: Back Translation/Gloss Displays the label for the type of text
                presented in cell on the right (which is either a Back
                translation (BT), in the cases where the ST is in English, or a
                Gloss (G), in the cases where the ST is not in English).

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3.4.2.1.2　　　Column 2: Line

L <X>:　　　　　　　Displays the Line (L) <number> of the song (e.g. L 1).

<Source text>:　　　Displays the source text of the given line.

<Target text>:　　　Displays the target text of the given line.

<[Back translation
or Gloss]>:　　　　Displays the back translation or gloss (depending on whether
　　　　　　　　　ST English or not), of the given line. Always in brackets [].

Colour coding L in "My Lullaby":

☐ = Grey colour for lines that are more spoken than sung. In "My Lullaby" there
are some parts of the song that are more freely spoken rather than sung to the
melody compared to the rest of the song which means that the singability constraint
does not apply in the same way here as in the other lines that are fully sung. In
order to highlight these sections, they were colour coded.

3.4.2.1.3　　　Column 3: Rhyme

R:　　　　　　　　Rhyme Scheme (R). The only type of rhyme considered in
　　　　　　　　　this paper was end-rhyme. That is when the last syllable of a
　　　　　　　　　line rhymes with the last syllable of the next line (or another
　　　　　　　　　one later) in the text. In the table each last syllable receives a
　　　　　　　　　unique name (i.e. an alphabetical letter presented in lower
　　　　　　　case).　The　naming　goes　alphabetically　line-by-line　and　a
　　　　　　　　　letter is repeated only in one of two cases: (1) If the exact
　　　　　　　　　same last word is repeated (no rhyme). (2) If the last word of
　　　　　　　　　a line rhymes with the last word of a line earlier in the song.
　　　　　　　　　The lines that rhyme are colour coded and the specific codes
　　　　　　　　　are displayed below (titled "Specific colour coding in tables of
　　　　　　　　　analyses").

<alphabetic letter I>: Alphabetic letter in lower case representing the rhyme scheme of the ST.

<alphabetic letter II>: Alphabetic letter in lower case representing the rhyme scheme of the TT.

Specific colour coding in tables of analyses:

In order to immediately recognise the rhyming couplets in the analysis tables of the two songs, the cells containing the rhyming couplets was colour coded so that the rhyming couplets are highlighted in the same colour. For the intra-diegetic song "He Lives in You" this results in four colours for the ST-rhyming couplets and three colours for the rhyming couplets in the TT. The reason why there are different colours for the ST-rhymes and the TT-rhymes is, (as will be elaborated on further below in the analysis chapter) that the ST-rhymes were not replicated in the same places in the TT and so it was more convenient to separate the colours in order to enhance this difference. In the colour coding in "My Lullaby" on the other hand, the same colours are used for the ST-rhyming couplets and the TT-rhyming couplets. The reason for this (as will be elaborated on in the analysis chapter further below) is that every ST-rhyme was replicated in the same places in the TT, and so representing the same rhyming couplets in the two texts in the same colour provided the cleanest result. Common for the analysis of both songs is that for the lines that contain no end-rhymes, column 3 has been left colourless.

Colour coding R "He Lives in You":
▊▊▊▊ = End rhyme ST-lines
▊▊▊ = End-rhyme TT-lines
☐ = No rhyme

Colour coding R "My Lullaby":
▊▊▊▊▊▊▊▊▊▊▊▊ = End rhymes (STLs & TTLs)
☐ = No rhyme

3.4.2.1.4 Column 4: Syllable count

S: Syllable Count (S).

\<number of ST-
syllables\>: Displays the number of syllables in the ST-line (STL).

\<number of TT-
  syllables\>: Displays the number of syllables in the TT-line (TTL).

Colour coding S (common for both songs):

■ = Syllable count TTL = syllable count STL

■ = Syllable count TTL ≠ syllable count STL

3.4.2.1.5 Column 5: Audiovisual cohesion

AVC: Audiovisual Cohesion (AVC). Describes the relation between the audiovisual image on screen and the verbal content of the lyrics. An AVC-match was registered whenever a verbal item matched one or more elements visually available through the image as the lyrics were sung.

\<1\>: The number <u>1</u> signifies a match between visual items on the screen and the lyrics sung. In the cases where there was a match, the verbal element (the word(s)) in the lyrics matching the image was underlined in the L-column (ST/TT/G).

\<0\>: If there was no AVC-match in a line, this was signified in the column by the number <u>0</u>.

Colour coding AVC (both songs):

☐ = Match between element(s) in lyrics and image (AVC-box coloured)

3.4.2.1.6   Column 6: Lip synchronisation

LS: Lip sync (LS) requirements. This column displays whether or not the translator has had to take lip sync into consideration in his/her translation and is scored as 1, ½ or 2 (details below). Determining the need for lip sync (lip sync requirements) was based on whether or not the singing character's mouth can be seen in the camera while the words in the line are sung. The words sung as the character's mouth is in focus (the words requiring lip sync) has been printed in bold in the analysis in the tables for each of the songs. This category was only used for the diegetic songs as in the intra-diegetic songs the singer is not visible on screen.

<1>:   A line was given score 1 in the LS-column when the whole line required lip sync (the characters mouth is in focus as the whole line is sung). In these cases, the whole line has been printed in bold.

<½>:   A line was given score ½ in the LS-column when only parts of the line required lip sync (the character's mouth was in in focus only as parts of the line was sung). In these cases, only the words sung as the singing character's mouth is in focus has been printed in bold.

<0>:   A line was given score 0 in the LS-column when no parts of the line required lip sync. The mouth of the character was not in focus at all as the line was sung.

3.4.2.1.7   Column 7: Microstrategies

MI: Microstrategies (MI). In this column the microstrategies used in the translation of each line are displayed. If more than one strategy was used in the translation of the same line, the microstrategies have been listed below one another.

<MICROSTRATEGY^x>:   Each microstrategy has been numbered correspondingly to the number of the coupled pair (in the ST and or TT) the microstrategy has been applied to. This is highlighted in the analysis by a number printed in raised font following the name of the microstrategy applied.

Most of the categories above are common to the two tables used for the qualitative analysis of both "He Lives in You" and "My Lullaby, the only exception is the category lip sync which only applies to the latter as lip sync is only required in diegetic-songs. The extensive explanation of the categories and columns of the tables used for the qualitative analyses is condensed into Table 3 and 4 below.

3.4.2.1.8   Colour coding qualitative analysis tables: Summary

Table 3

Colour coding Qualitative Analysis Table: "He Lives in You"

T = Text

L = Line

R = Rhyme

■■ = End rhyme ST-lines

■■■ = End-rhyme TT-lines

■ = Close-rhyme ST-lines (match between the vowels of the last word of two lines, but mis-match between the last consonants) marked in the tables with x^x

□ = No rhyme

S = Syllable

■ = Syllable count TTL = syllable count STL

■ = Syllable count TTL ≠ syllable count STL

AVC = Audiovisual cohesion

□ = Match between element(s) in lyrics and image (AVC-box coloured)

□ = No match between element(s) in lyrics and image (AVC-box left blank)

Underlined text = Words in text matching items of visual image on screen (the words are underlined in the T-section - ST/TT/G)

MI = Microstrategy

Table 4

Colour coding in the qualitative analysis tables of "My Lullaby"

T = Text (type ST/TT/BT/G)

☐ = Lines that are more spoken than sung (marked in T-column; ST/TT)

L = Line

R = Rhyme

▮ = End rhymes (STLs & TTLs)

☐ = No rhyme

S = Syllable

▮ = Syllable count TTL = syllable count STL

▮ = Syllable count TTL ≠ syllable count STL

AVC = Audiovisual cohesion

☐ = Match between element(s) in lyrics and image (AVC-box coloured)

☐ = No match between element(s) in lyrics and image (AVC-box left blank)

Underlined text = Words in text matching items of visual image on screen (the words are underlined in the T-section - ST/TT/G)

LS = Lip synchronisation

Bold text = Words sung as singing character's mouth is visible on screen (the words requiring lip sync are printed in bold in the T-column; ST/TT)

MI = Microstrategy

× = Number of CP

(*Full explanation of all the categories of the table can be found in 3.4.2*)

3.4.3 The quantitative summary

The quantitative summary involved a presentation of the microstrategies and macrostrategies applied in the translation of all the songs in the material and discussion of the most profound findings. The applied microstrategies were quantified and put in a table shoring the results clearly. Lastly, in order to determine the overall text-orientation (i.e.

macrostrategies) of the different types of songs, the numbers for the *SOURCE-TEXT ORIENTED* microstrategies were added together, and the numbers of the *TARGET-TEXT ORIENTED* microstrategies added together for each type of song individually so that the results displayed the overall orientation of the two types of songs and could.

4.0 ANALYSIS AND DISCUSSION

There will be two parts to the analysis, one qualitative analysis part and one quantitative. In order to address the findings of the analyses directly, both parts of the analysis section will be followed by discussions of the respective results.

4.1 Qualitative analysis

In the qualitative analysis the two songs from *The Lion King 2* (1998) were investigated in terms of applied microstrategies, rhythm, rhyme, AVC and (for "My Lullaby" only) lip sync. The analysis of "He Lives in You" is presented in the first sub-section below, and the analysis of "My Lullaby" in the next. The last sub-section of the chapter presents a discussion of all the results of the qualitative analysis of both songs.

In order to make the material more handleable and the analysis more systematic, the songs have been divided into smaller chunks based on the semantic content of the respective chunks of song text and the heading of each chunk reflects its semantic content.

4.1.1 Analysis of "He Lives in You"

"He lives in You" is the intra-diegetic song selected from *The Lion King 2* (1998) which appears as the first song of the movie and is featured to the opening scenes of the film. The song is sung by a voice off screen and is used in the movie as one of the means to set the geographical location and the overall mood or tone. "He Lives in You" is sung by a lead singer who is backed up by an African choir (which appears to be the same choir in the dubbed version as in the original film) singing in Zulu. The African choir can be heard throughout the whole song, but only the parts of the song where the Zulu lyrics are in focus (and not in the background under the lead singer's voice) are included in the analysis. The purpose of the song in the original version of the movie is on one hand to introduce the audience to the geographic location of the film while at the same time pursue a point made in the previous movie (*The Lion King* (1994)) that *Mufasa* (the diseased lion king) lives on in all of his descendants. Based on Reiss' theory that the skopos of the TT mirrors the purpose of the ST (Reiss and Vermeer, 2014) I hypothesise the skopos of the translation of "He Lives in You" to be the same.

The music of the song starts as the words "Walt Disney presents" fades in and then out of the picture on the screen. By the time the first words of the lyrics can be heard, the diegesis has begun and the images on screen show different animals on the savanna in the blue dark night. Throughout the song we are introduced to more and more animals of various breeds who all seem to move in the same direction towards the same destination. They gather up beneath what we later in the movie learn is Pride Rock upon which some of the main characters of the movie (Simba, Nala, Kiara, Rafiki, and Zazu) are gathered and above the rock, up in the heavens, the late Mufasa can be seen looking down at everyone. The camera shots shift between showing the animals below, the group on Pride Rock, and Mufasa in the heavens throughout the last parts of the song until its end.

"He Lives in You" consists of a total of 61 lines and within these lines I have identified 83 coupled pairs (CP). Each CP has been assigned one microstrategy each which, together with the aspects of rhythm, rhyme, AVC, and lip sync will be analysed in the tables below.

4.1.1.1   A Lion and a Tiger

The opening lines of the song (**L 1** – **L 4** in Table 5) are sung by the African choir in Zulu and function (together with the visual image in screen of the savanna) as an introduction to the geographical location of the movie. The same choir sings the lines in both the original version of the movie and in the Norwegian dub. The lyrics have not been changed, and so the microstrategy used for the first four lines of the song is DIRECT TRANSFER[1–4].[v]

The use of Zulu lyrics in the ST sets the mood for the movie in the original version signalling for the audience that the geographical setting of the movie is going to be Africa. Everyone may not recognise the language to be Zulu (or an African language in particular), but it is quite apparent that the lines are not in English and the song supports the visual image on screen of the African savanna. The effect that is created in the original by using the song as a means to set the scene is thus transferred in the translation and the Norwegian audience receives the same introduction to the setting of the movie as the original English audience.

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[v] The numbers printed in raised font after the name of the microstrategies are not footnotes but the number labelling the individual coupled pairs of the analysis.

Table 5

A Lion and a Tiger

T	L 1	R	S	AVC	MI
ST	Ingonyama nengw' enamabala[1]	a	9	0	
TT	*Ingonyama nengw' enamabala*[1]	a	9	0	D. TRANSFER[1]
G	[Here is a lion and a tiger]				
	L 2	R	S	AVC	MI
ST	Ingonyama nengw' enamabala[2]	a	9	0	
TT	*Ingonyama nengw' enamabala*[2]	a	9	0	D. TRANSFER[2]
G	[Here is a lion and a tiger]				
	L 3	R	S	AVC	MI
ST	Ingonyama nengw' enamabala[3]	a	9	0	
TT	*Ingonyama nengw' enamabala*[3]	a	9	0	D. TRANSFER[3]
G	[Here is a lion and a tiger]				
	L 4	R	S	AVC	MI
ST	Ingonyama nengw' enamabala[4]	a	9	0	
TT	*Ingonyama nengw' enamabala*[4]	a	9	0	D. TRANSFER[4]
G	[Here is a lion and a tiger]				

Since the source text is directly transferred into the original all formal aspects (rhyme – R, syllables – S and audiovisual cohesion – AVC) of the translation are all identical to that of the original.

4.1.1.2   The spirit of life

In this chunk of the song (**L 5 – L 12** in Table 6 below) the African lines are in the ST used as a complement to the verb phrase *Calling* in **STL 7**. In the Norwegian TT the TT in Norwegian and the Zulu lines are more separated from one another.

In the translation of **L 6** two microstrategies have been applied. The first is a PARAPHRASE[5] where the ST conjunction *And* has become the TT conjunction *Men* [But] and the ST-noun phrase *the spirit* has been turned into the verb phrase *det ånder* [it breathes]. Directly translated the noun phrase *the spirit* is in Norwegian *ånden* from which the verb *ånde* [breathe] is derived from. The formal connection between the two conjunctions in the beginning of the line together with the denotative connection between the ST noun

phrase and the TT verb phrase constitute the reason why the microstrategy is analysed to be PARAPHRASE[6]. The second microstrategy applied in the translation of this line is a DIRECT TRANSLATION[7] as the ST-prepositional phrase *of life* as it is reproduced word-for-word in the TT.

STL 7 the ST is composed of only one word, the transitive verb *Calling*, and functions as the verb phrase of **STL 6** which finds its object in the African lyrics of **L 8 – L 12**. **TTL 7** on the other hand, functions as additional information to **TTL 6** and has no connection to the following lines. The denotative meaning of **STL 7** and **TTL 7** is completely different and, as this is the case for the entire line, SUBSITUTION[8] is the microstrategy used in the translation of this line.

The African choir sings line **L 8 – L 12** in both texts, and just like in 4.1.1.1 the microstrategy applied for these lines is DIRECT TRANSFER[9-13].

Table 6

The Spirit of Life

T	L 5	R	S	AVC	MI
ST	<u>Night</u>[5]	b[x]	1	<u>1</u>	
TT	*<u>Natt</u>*[5]	b	1	<u>1</u>	D. TRANSLATION[5]
BT	[Night]				
	L 6	**R**	**S**	**AVC**	**MI**
ST	And the <u>spirit</u>[6] <u>of life</u>[7]	b[x]	6	<u>1</u>	PARAPHRASE[6]
TT	*Men det <u>ånde</u>r[6] <u>av liv</u>*[7]	c	6	<u>1</u>	D. TRANSLATION[7]
BT	[But it breathes of life]				
	L 7	**R**	**S**	**AVC**	**MI**
ST	Calling[8]	d	2	<u>0</u>	
TT	*Og ro*[8]	d	2	<u>0</u>	SUBSTITUTION[8]
BT	[And calm]				
	L 8	**R**	**S**	**AVC**	**MI**
ST	Oh,oh, iyo[9]	e	4	<u>0</u>	
TT	*Oh,oh, iyo*[9]	e	4	<u>0</u>	D. TRANSFER[9]
G	[Oh, oh, yes]				
	L 9	**R**	**S**	**AVC**	**MI**
ST	Mamela[10]	f	3	<u>0</u>	D. TRANSFER[10]

TT	*Mamela*[10]	f	**3**	<u>0</u>	
G	[Listen]				
	L 10	**R**	**S**	**AVC**	**MI**
ST	Oh,oh, iyo[11]	e	**4**	<u>0</u>	
TT	*Oh,oh, iyo*[11]	e	**4**	<u>0</u>	D. TRANSFER[11]
G	[Oh, oh, yes]				
-	**L 11**	**R**	**S**	**AVC**	**MI**
ST	Ubukhosi bo khokho[12]	g	**10**	<u>1</u>	
TT	*Ubukhosi bo khokho*[12]	g	**10**	<u>1</u>	D. TRANSFER[12]
G	[<u>Throne</u> of the ancestors]				
-	**L 12**	**R**	**S**	**AVC**	**MI**
ST	We ndodana ye sizwe sonke[13]	h	**9**	<u>1</u>	
TT	*We ndodana ye sizwe sonke*[13]	h	**9**	<u>1</u>	D. TRANSFER[13]
G	[Oh, <u>son</u> of the nation]				

In this chunk of the song there is one rhyming couplet in the ST between **STL 5** and **STL 6** is (a close rhyme, but this is still counted as an end-rhyme in this theses), while the TT contains one line of a rhyming couplet in **TTL 7** (its partner is found in the next chunk of the song). The syllable count of the TT is equal to that of the ST in all of the lines.

As we can see from Table 6 there are four AVC matches in the ST. Three of these are replicated directly in the TT (through DIRECT TRANSLATION[1] DIRECT TRANSFER[9-13]) while the fourth is a special case due to the PARAPHRASE[6]. The image on screen as the line is sung shows a baby animal standing up for the first time. While the in the ST the baby animal on screen *is* the spirit of life, the same animal can in the TT be seen as to <u>represent</u> the breathing of life in the air (and not an actual spirit).

4.1.1.3   Have faith

L 13 is subjected to DIRECT TRANSLATION[14] as the ST has been translated by the Norwegian corresponding word that for most people comes first to mind. **L 14** is translated using OBLIQUE TRANSLATION[15] in that the overall denotative meaning of the ST-phrase has been kept in the TT even though there is no word-by-word translation. The translation of **L 15** consists of the combination of three microstrategies. First, DIRECT TRANSLATION[16] and OBLIQUE TRANSLATION[18], both of which can be explained of those in the previous lines. Second, a PARAPHRASE[17] which changes the number of the noun from plural to singular. In **L 15** the African choir is back and so the strategy applied for the line is DIRECT TRANSFER[19]

and, lastly of **L 16** is a repetition of the last part of **L 15** where *and* has been removed from the line while the Norwegian *og* [and] is still there (as a possible means to keep the syllable count) and thus the line is translated with an ADDITION[21] and DIRECT TRANSLATION[22].

Table 7

Have Faith

T	L 13	R	S	AVC	MI
ST	Wait[14]	i	1	0	
TT	*Vent*[14]	i	1	0	D. TRANSLATION[14]
BT	[Wait]				
	L 14	**R**	**S**	**AVC**	**MI**
ST	There's no <u>mountain</u> too great[15]	i	6	1	
TT	*Intet <u>fjell</u> er for høyt*[15]	z	6	1	OB. TRANSLATION[15]
BT	[No mountain is too tall]				
	L 15	**R**	**S**	**AVC**	**MI**
ST	<u>Hear</u>[16] the words[17] and have faith[18]	i	6	1	OB. TRANSLATION[16]
TT	*<u>Lytt til</u>*[16] *ordet*[17] *og tro*[18]	d	6	1	PARAPHRASE[17]
BT	[Listen to the word and have faith]				D. TRANSLATION[18]
	L 16	**R**	**S**	**AVC**	**MI**
ST	Oh, oh, iyo[19]	e	4	0	
TT	*Oh, oh, iyo*[19]	e	4	0	D. TRANSFER[19]
G	[Oh, oh, yes]				
	L 17	**R**	**S**	**AVC**	**MI**
ST	Oh, oh, oh, iyo[20]	e	5	0	
TT	*Oh, oh, oh, iyo*[20]	e	5	0	D. TRANSFER[20]
G	[Oh, oh, oh, yes]				
	L 18	**R**	**S**	**AVC**	**MI**
ST	Have faith[22]	i	2	0	
TT	*Og*[21] *tro*[22]	d	2	0	ADDITION[21]
BT	[And have faith]				D. TRANSLATION[22]

The special aspect of this section of the song (**L 13 − L 18**) is that the rhyme scheme of the original song has not been replicated in the TT and we will look at how this can be seen in relation to the microstrategies applied in the translation. As can be seen in Table 7, **L 13 − L 5** of the ST end with words that rhyme with one another. In the TT, however, there is

only one rhyming word, and its rhyming companion is not located in this section, but rather in **L 7** in section 4.1.1.2 above.

The lines of this chunk of text are presented similarly musically to the lines of the previous chunk of the song (4.1.1.2), which is demonstrated through the fact that the rhythm of **L 13** and **L 14** as the syllable count is identical to that of **L 5** and **L 6** above. There is however a different approach to rhyme in the lines of this chunk compared to the previous – at least this is the case in the original ST. We will, however, start by looking at the microstrategies applied in the translation of the lines of this section before we investigate the rhyme scheme in further detail.

4.1.1.4   Hey, Listen

The next four lines of the song (**L 19** – **L 22** in Table 8 below) are, just like the opening of the song, sung by the African choir and the microstrategy used here, just as for all the Zulu lyrics in the song, is DIRECT TRANSLATION[25-28].

Table 8

Listen

T	L 19	R	S	AVC	MI
ST	Hela hey mamela[23]	f	6	0	
TT	*Hela hey mamela*[23]	f	6	0	D. TRANSFER[23]
G	[Hey, listen]				
	L 20	**R**	**S**	**AVC**	**MI**
ST	Hela hey mamela[24]	f	6	0	
TT	Hela hey mamela[24]	f	6	0	D. TRANSFER[24]
G	[Hey, listen]				
	L 21	**R**	**S**	**AVC**	**MI**
ST	Hela hey mamela[25]	f	6	0	
TT	*Hela hey mamela*[25]	f	6	0	D. TRANSFER[25]
G	[Hey, listen]				
	L 22	**R**	**S**	**AVC**	**MI**
ST	Hela hey mamela[26]	f	6	0	
TT	*Hela hey mamela*[26]	f	6	0	D. TRANSFER[26]
G	[Hey, listen]				

Since the source text is directly transferred into the original all formal aspects (rhyme –
R, syllables – S and audiovisual cohesion – AVC) of the translation are all identical to that
of the original.

4.1.1.5   He Lives in You

The phrase *He lives in you* is not only the title of the (original) song it also presents a
special case in the translated version in that it is translated in two different ways. In this
section (**L 23** – **L 30** in Table 9 below) the first of the two translations of the phrase will be
investigated in light of the surrounding lines, both in terms of semantic content and musical
properties.

The translation of **L 23** *He lives in you* starts with a DIRECT TRANSLATION[29] of the first
three words and then concludes with a PARAPHRASE[30] of the pronoun *you* which becomes
the pronoun *oss* [us]. In order to explain why the translator may have chosen to use
PARAPHRASE[30] here, we will take a look at the next line (that is in English) of the original.
The original words of **L 25** sounds *He lives in me* while the translation is *I alt som skjer* [In
everything that happens] which does not include any of the denotative meaning of the ST
and so the microstrategy applied in this line is SUBSTITUTION[32]. If we consider the semantic
meaning of **STL 23**, and **STL 25** they can be summed up as *He lives in <u>us</u>* – identical to the
translation of **L 23**, and so one could imagine that the PARAPHRASE[30] of the pronoun in this
line may be a sort of compensation for the SUBSTITUTION[32] in **L 25**.

If we were to provide a possible explanation for the choice of microstrategy in **L 25**,
though, we might take a look at the musical aspects. **STL 25** is, as can be observed in Table
9 below, part of a rhyme scheme with **L 29**, which is also the case for the translation of the
corresponding lines in the TT. In other words, the semantic content of **L 25**, may have been
sacrificed in order to keep the rhyme scheme of the original. The semantic content of **L 29**,
on the other hand, is in essentially intact in that the microstrategies applied here are
OBLIQUE TRANSLATION[38] of *Everything* into *Alle ting* [Every thing] and then a word-for-
word DIRECT TRANSLATION[39] of the rest of the line.
The translation of **L 27** consists of three microstrategy. First, the auxiliary verb *Er* [is] is
inserted in the TT through ADDITION[34]. Second, the pronoun *He* has gone through
PARAPHRASE[35] and become *den som* [the one who], while the last microstrategy applied
here is DIRECT TRANSLATION[36]. All the lines sung in African are, just like in all the other
sections, subjected to DIRECT TRANSFER[24, 26, 28, 30] in this section as well.

Table 9

He Lives in You

T	L 23	R	S	AVC	MI
ST	He lives in[27] you[28]	j	4	1	D. TRANSLATION[27] PARAPHRASE[28]
TT	*Han bor i[27] oss[28]*	j	4	1	
BT	[He lives in us]				
	L 24	**R**	**S**	**AVC**	**MI**
ST	Hela hey mamela, hela[29]	j	8	0	D. TRANSFER[29]
TT	*Hela hey mamela, hela[29]*	j	8	0	
G	[Hey, listen]				
	L 25	**R**	**S**	**AVC**	**MI**
ST	He lives in me[30]	k	4	1	SUBSTITUTION[30]
TT	*I alt som skjer[30]*	k	4	0	
BT	[In everything that happens]				
	L 26	**R**	**S**	**AVC**	**MI**
ST	Hela hey mamela, hela[31]	f	8	0	D. TRANSFER[31]
TT	*Hela hey mamela, hela[31]*	f	8	0	
G	[Hey, listen]				
	L 27	**R**	**S**	**AVC**	**MI**
ST	He[33] watches over[36]	l	5	1	ADDITION[32] PARAPHRASE[33] D. TRANSLATION[34]
TT	*Er[33] den som[35] vokter[36]*	l	5	1	
BT	[Is the one who watches over]				
	L 28	**R**	**S**	**AVC**	**MI**
ST	Hela hey mamela, hela[35]	f	8	0	D. TRANSFER[35]
TT	*Hela hey mamela, hela[35]*	f	8	0	
G	[Hey, listen]				
	L 29	**R**	**S**	**AVC**	**MI**
ST	Everything[36] we see[37]	k	5	1	OB. TRANSLATION[36] D. TRANSLATION[37]
TT	*Alle ting[36] vi ser[37]*	k	5	1	
BT	[Every thing we see]				
	L 30	**R**	**S**	**AVC**	**MI**
ST	Hela hey mamela, hela[38]	f	8	0	D. TRANSFER[38]
TT	*Hela hey mamela, hela[38]*	f	8	0	
G	[Hey, listen]				

<TEXT>*I* AQ: Why are there no comments below the table here, on aspects other than the translation strategies used? If there is nothing in particular to be said, then it might be an idea to point this out, in order to be as systematic as possible.

4.1.1.6   In Your Reflection

This section of the song (**L 31** – **L 37** in Table 10 below) includes the second variation of the translation of the phrase *He lives in you* (**L 37**) and the context in which it appears. There are three examples of African lyrics in this section of the song, and they are translated through DIRECT TRANSFER[32, 34, 36] just like the rest of the African lyrics in the song.

The translation of **L 31** is a result of a combination of DELETION[41] and ADDITION[42] of the first part and then DIRECT TRANSLATION[43] of the last. An interesting to thing to note here is that the translator either has misunderstood what is happening onscreen during this line, or he has chosen to take advantage of possible first impressions or interpretation of the action. As **L 31** is sung a row of giraffes can be seen bowing down towards the water beneath them. The giraffes are indeed bowing down for Rafiki who can be seen up on Pride Rock, and not drinking of the water, even though one at first glance could think this when watching the dubbed version as the lyrics in the translation sound *Så* <u>*drikk*</u> *av vannet* [So drink of the water] the moment they are bowing down.

The ST of **L 33** sound *Into the truth* while the TT goes *Og se din vei* [And look away] – which presents two distinctly different semantic messages and thus that SUBSTITUTION[45] is the microstrategy applied. A reason for this may be that the translator wanted to preserve the (partial) rhyme of the original as, can be viewed in Table 10 below, **L 33** is partially rhyme with **L 37** *He lives in you*. This presents us with the second translation of the phrase which goes *Han bor i deg*; a DIRECT TRANSLATION[52] of the original line.

Last in this section is the translation of **L 35** which is the result of four microstrategies. The beginning of the line constitutes another DELETION[47]–ADDITION[48] combination, followed by a DIRECT TRANSLATION[49] and ended with a CONDENSATION[50] where *reflection* has been translated with *bilde* [image] which can be view as either short for *speibilde* [reflection] or that it is implied that the type of image in question is a reflection.

Table 10

In Your Reflection

T	L 31	R	S	AVC	MI
ST	Into[39] the water[41]	m	5	1	DELETION[39]
TT	Så (drikk) av[40] vannet[41]	m	5	1(+1)[vi]	ADDITION[40]
BT	[So drink of the water]				D. TRANSLATION[41]
	L 32	**R**	**S**	**AVC**	**MI**
ST	Hela hey mamela, hela[42]	f	8	0	
TT	Hela hey mamela, hela[42]	f	8	0	D. TRANSFER[42]
G	[Hey, listen]				
	L 33	**R**	**S**	**AVC**	**MI**
ST	Into the truth[43]	n[x]	4	0	
TT	Og se din vei[43]	n	4	0	SUBSTITUTION[43]
BT	[And look away]				
	L 34	**R**	**S**	**AVC**	**MI**
ST	Hela hey mamela, hela[44]	f	8	0	
TT	Hela hey mamela, hela[44]	f	8	0	D. TRANSFER[44]
G	[Hey, listen]				
	L 35	**R**	**S**	**AVC**	**MI**
ST	In[45] your[47] reflection[48]	o	5	1	DELETION[45]
TT	Han er[46] ditt[49] bilde[48]	o	5	1	ADDITION[46]
BT	[He is your image]				D. TRANSLATION[47]
					CONDENSATION[48]
	L 36	**R**	**S**	**AVC**	**MI**
ST	Hela hey mamela[49]	f	6	0	
TT	Hela hey mamela[49]	f	6	0	D. TRANSFER[49]
G	[Hey, listen]				
	L 37	**R**	**S**	**AVC**	**MI**
ST	He lives in you[50]	j[x]	4	1	
TT	Han bor i deg[50]	n	4	1	D. TRANSLATION[50]
BT	[He lives in you]				

[vi] The (fake) AVC match created by the translator in the TT regarding the giraffe bending towards the water.

4.1.1.7 The Remainder of the Song

The rest of the song (**L 38** – **L 61** in Table 11 below) consists of lines that appear earlier in the text and are translated in the same way as they were previously in the song and will thus not be analysed in depth again. The table below does however present the analysis of the remaining lines of the song and the only aspect that may diverge from the previous appearances of the lines could possibly be AVC as the pictures shown on screen may not be the same as before. However, this makes no considerable impact on the analysis of the translation and will not be elaborated any further.

Table 11

The Remainder of the song

T	L 38	R	S	AVC	MI
ST	Ingonyama nengw' enamabala[51]	f	9	1/2	
TT	*Ingonyama nengw' enamabala*[51]	f	9	1/2	D. TRANSFER[51]
G	[Here is a <u>lion</u> and a tiger]				
	L 39	**R**	**S**	**AVC**	**MI**
ST	Ingonyama nengw' enamabala[52]	f	9	1/2	
TT	*Ingonyama nengw' enamabala*[52]	f	9	1/2	D. TRANSFER[52]
G	[Here is a <u>lion</u> and a tiger]				
	L 40	**R**	**S**	**AVC**	**MI**
ST	He lives in <u>you</u>[53]	j[x]	4	1	
TT	*Han bor i <u>deg</u>*[53]	n	4	1	D. TRANSLATION[53]
BT	[He lives in you]				
	L 41	**R**	**S**	**AVC**	**MI**
ST	He lives in[54] <u>you</u>[55]	j[x]	4	1	D. TRANSLATION[54]
TT	*Han bor i*[54] <u>*oss*</u>[55]	j	4	1	PARAPHRASE[55]
BT	[He lives in us]				
	L 42	**R**	**S**	**AVC**	**MI**
ST	Hela hey mamela, hela[56]	f	8	0	
TT	*Hela hey mamela, hela*[56]	f	8	0	D. TRANSFER[56]
G	[Hey, listen]				
	L 43	**R**	**S**	**AVC**	**MI**
ST	He lives in <u>me</u>[57]	k	4	1	
TT	*I alt som skjer*[57]	k	4	0	SUBSTITUTION[57]
	[In everything that happens]				

		L 44	R	S	AVC	MI
ST		Hela hey mamela, hela[58]	f	8	0	
TT		*Hela hey mamela, hela[58]*	f	8	0	D. TRANSFER[58]
G		[Hey, listen]				
		L 45	R	S	AVC	MI
ST		He[60] watches over[61]	l	5	1	
TT		*Er[59] den som[62] vokter[61]*	l	5	1	ADDITION[59] PARAPHRASE[60] D. TRANSLATION[61]
BT		[Is the one who watches over]				
		L 46	R	S	AVC	MI
ST		Hela hey mamela[62]	f	6	0	
TT		*Hela hey mamela[62]*	f	6	0	D. TRANSFER[62]
BT		[Hey, listen]				
		L 47	R	S	AVC	MI
ST		Everything[63] we see[64]	k	5	1	
TT		*Alle ting[63] vi ser[64]*	k	5	1	OB. TRANSLATION[63] D. TRANSLATION[64]
BT		[Every thing we see]				
		L 48	R	S	AVC	MI
ST		Hela hey mamela, hela[65]	f	8	0	
TT		*Hela hey mamela, hela[65]*	f	8	0	D. TRANSFER[65]
G		[Hey, listen]				
		L 49	R	S	AVC	MI
ST		Into[66] the water[68]	m	5	1	
TT		*Så drikk av[67] vannet[68]*	m	5	1	DELETION[66] ADDITION[67] D. TRANSLATION[68]
BT		[So drink of the water]				
		L 50	R	S	AVC	MI
ST		Hela hey mamela, hela[69]	f	8	0	
TT		*Hela hey mamela, hela[69]*	f	8	0	D. TRANSFER[69]
G		[Hey, listen]				
		L 51	R	S	AVC	MI
ST		Into the truth[70]	n[x]	4	0	
TT		*Og se din vei[70]*	n	4	0	SUBSTITUTION[70]
BT		[And look away]				
		L 52	R	S	AVC	MI
ST		Hela hey mamela, hela[71]	f	8	0	
TT		*Hela hey mamela, hela[71]*	f	8	0	D. TRANSFER[71]
G		[Hey, listen]				

	L 53	**R**	**S**	**AVC**	**MI**
ST	In[72] your[74] reflection[75]	o	5	0	DELETION[72]
TT	*Han er[73] ditt[74] bilde[75]*	o	5	0	ADDITION[73]
BT	[He is your image]				D. TRANSLATION[74]
					PARAPHRASE[75]
-	**L 54**	**R**	**S**	**AVC**	**MI**
ST	He lives in <u>you</u>[76]	j[x]	4	1	
TT	*Han bor i <u>deg</u>[76]*	n	4	1	D. TRANSLATION[76]
BT	[He lives in you]				
	L 55	**R**	**S**	**AVC**	**MI**
ST	Ingonyama nengw' enamabala[77]	a	9	1	
TT	*Ingonyama nengw' enamabala[77]*	a	9	1	D. TRANSFER[77]
G	[Here is a <u>lion</u> and a tiger]				
	L 56	**R**	**S**	**AVC**	**MI**
ST	Ingonyama nengw' enamabala[78]	a	9	1	
TT	*Ingonyama nengw' enamabala[78]*	a	9	1	D. TRANSFER[78]
G	[Here is a <u>lion</u> and a tiger]				
	L 57	**R**	**S**	**AVC**	**MI**
ST	He lives in <u>you</u>[79]	j[x]	4	1	
TT	*Han bor i <u>deg</u>[79]*	n	4	1	D. TRANSLATION[79]
BT	[He lives in you]				
	L 58	**R**	**S**	**AVC**	**MI**
ST	Ingonyama nengw' enamabala[80]	a	9	1	
TT	*Ingonyama nengw' enamabala[80]*	a	9	1	D. TRANSFER[80]
G	[Here is a <u>lion</u> and a tiger]				
-	**L 59**	**R**	**S**	**AVC**	**MI**
ST	He lives in <u>you</u>[81]	j[x]	4	1	
TT	*Han bor i <u>deg</u>[81]*	n	4	1	D. TRANSLATION[81]
BT	[He lives in you]				
	L 60	**R**	**S**	**AVC**	**MI**
ST	Ingonyama nengw' enamabala[82]	a	9	1	
TT	*Ingonyama nengw' enamabala[82]*	a	9	1	D. TRANSFER[82]
G	[Here is a <u>lion</u> and a tiger]				
	L 61	**R**	**S**	**AVC**	**MI**
ST	He lives in <u>you</u>[83]	j[x]	4	1	
TT	*Han bor i <u>deg</u>[83]*	n	4	1	D. TRANSLATION[83]
BT	[He lives in you]				

4.1.2 Analysis of "My Lullaby"

 "My Lullaby" is the diegetic song chosen from "The Lion King 2" and it is performed roughly twenty minutes into the movie. The song is sung by the main villain of the movie (*Zira*) together with two of her lion cubs (*Nuka* and *Vitani*). My Lullaby is used in the movie to convey the relationship between the outcast lions (*Zira* and her herd) on the one side and *Simba* (one of the hero characters) and his herd on the other. The song is sung as a lullaby to *Kovu* (*Zira's* third cub) and tells the tale of *Zira's* plans for revenge on *Simba* and his lionesses and how she imagines *Kovu's* role will be in all of this. The song starts just as *Zira* has brought *Kovu* home after meeting *Kiara* (*Simba's* daughter) for the first time, stepping over the borders into *The Pride Lands* into which the outcast lions are not supposed to go. *Zira* puts *Kovu* to bed and starts singing the song to him as a lullaby.

 "My Lullaby" consists of a total of 46 lines and within these lines I have identified 99 coupled pairs that serve as units of translation of the text. Just like in *He Lives in You*, each CP has been assigned a microstrategy each which, together with the aspects of rhythm, rhyme, AVC, and lip sync will be analysed in the tables below.

4.1.2.1 Addressing Kovu

In the first four lines (**L 1** – **L 4** in Table 12 below) Zira addresses Kovu directly in the source text, an effect that is reproduced in the translation as well. In the translation of **L 1** all of the semantic information of the ST is kept in the translation as the microstrategies used are DIRECT TRANSLATION[1] for the beginning of the line and DIRECT TRANSFER[2] in the translation of the name *Kovu*. For the translation of **L 2**, on the other hand, the translator has chosen to transform the noun phrase *your dreams* into the verb phrase *drøm* [dream] controlled by the noun phrase *du* [you] in a PARAPHRASE[3] of the ST. The overall meaning of the translation of **L 3** is very close to its corresponding ST even though the wording is different. The translator here uses a PARAPHRASE[4] in order to convey a similar message that does not keep the overall denotative meaning of the line, but perseve elements of it.

Table 12

Addressing Kovu

T	L 1	R	S	AVC	LS	MI
ST	**Sleep my little[1] <u>Kovu</u>[2]**	a	6	1	1	D. TRANSLATION[1] D. TRANSFER[2]
TT	*Sov, min lille[1] <u>Kovu</u>[2]*	a	6	1		
BT	[Sleep my little Kovu]					
	L 2	R	S	AVC	LS	MI
ST	**Let <u>your</u> dreams take wing[3]**	b	5	1	1/2	PARAPHRASE[3]
TT	*Drøm det <u>du</u> formår[3]*	b	5	1		
BT	[Dream what you can manage]					
	L 3	R	S	AVC	LS	MI
ST	**One day when <u>you</u>'re big and strong[4]**	c	7	1	1	PARAPHRASE[4]
TT	*Når <u>du</u> en gang vokser opp[4]*	c	7	1		
BT	[When you one time grow up]					
	L 4	R	S	AVC	LS	MI
ST	**<u>You</u> will be[5] a king[6]**	b	5	1	1	D. TRANSLATION[5] EXPLICITATION[6]
TT	*Blir <u>du</u>[5] kongen vår[6]*	b	5	1		
BT	[You will be our king]					

As can be seen from Table 10 above, **L 2** and **L 4** are rhyming couplets, a factor which might have contributed to the translator's choice of PARAPHRASE[3] in **L 2** and ADAPTION[4] in **L 4**. When it comes to audiovisual cohesion (AVC), the same visual items on screen that are used in the original text have also been implemented in the translation, and there are no changes in the syllable count of the translation of this section either. In terms of lip sync this constraint is present in all of the lines of this chunk of song. For most of the lines lip sync is required for the whole lyrics, the only exception is of **L 15** the last couple of words in the ST and the last word of the TT do not require lip sync.

4.1.2.2   The Exile

In the section (**L 5 – L 8** in Table 13 below) Zira sings about how she and her herd was exiled by Simba and how this makes her feel. The microstrategy used for the translation of the start of **L 5** is OBLIQUE TRANSLATION[7] since it basically means the same as the original even though the modal verbs are not in the same tense. The last part of the line has been subject to DELETION[8] and ADDITION[9] as the semantic information of *persecuted* is not rendered in the translation and *over natten* [over the night] is new information not found in the ST.

Both the ST and the TT of **L 6** portrays how Zira is alone, but while the ST focuses on that she is alone and defenceless, the TT focus on her suffering, and the microstrategy used here is PARAPHRASE[10].

The beginning of **L 7** is a verb phrase that has been translated word-for-word through DIRECT TRANSLATION[11] in the TT. The following noun phrase in the translation is the result of CONDENSATION[12] as *what that brute did* has been condensed into *den katten* [that cat] of which a possible explanation may be that the translator wished to preserve the syllable count of the ST.

The translation of **L 4** begins with an ADDITION[13] of the word *Så* [So], perhaps in order to match up the number of syllables to the original. Next up is a DIRECT TRANSLATION[14], and, lastly, a PARAPHRASE[15] of both the adverb and the adjective describing Zira's reaction from *tense* to *vred* [wrathful].

Table 13

The Exile

T	L 5	R	S	AVC	LS	MI
ST	I've been exiled[7], persecuted[8]	d	8	0	0	OB. TRANSLATION[7] DELETION[8] ADDITION[9]
TT	*Jeg ble utvist[7] over natten[9]*	d	8	0		
BT	[I was exiled over night]					
	L 6	R	S	AVC	LS	MI
ST	Left alone with no defense[10]	e	7	0	0	PARAPHRASE[10]
TT	*Ingen spurte om jeg led[10]*	e	7	0		
BT	[No one asked med if I suffered]					
	L 7	R	S	AVC	LS	MI
ST	**When I think of[11] what that brute did**[12]	d	8	0	1	D. TRANSLATION[11] CONDENSATION[12]
TT	***Når jeg tenker på*[11] *den katten*[12]**	d	8	0		
BT	[When I think of that cat]	-	-	-	-	
	L 8	R	S	AVC	LS	MI
ST	I get[14] a little **tense**[15]	e	6	1	½	ADDITION[13] D. TRANSLATION[14] PARAPHRASE[15]
TT	*Så[13] blir jeg[14] ganske **vred**[15]*	e	6	1		
BT	[Then I get pretty wrathful]					

In this section every other line consist a rhyming couplet in both texts, the syllable count is equal in both texts, and only the two last lines require lip sync (of **L 7** cfully and of **L 8** partially), while as the first two lines are sung the singing character's mouth is not in focus and so there is no lip sync requirement for these lines

4.1.2.3 Zira's Dream

In the next four lines (**L 9 – L 12** in Table 14 below) Zira talks about a dream she has that keeps her balanced. The translation of **L 9** is a complex one where four different microstrategies have been applied on five CPs. There are two instances of DIRECT TRANSLATION[16 & 18] where the ST has been rendered word for word. Then there is an ADAPTATION[17] as one in English *dream a dream* one in Norwegian *har* [has] a dream. The last part of the line is subject to DELETION[19] and ADDITION[20] as adjective describing the dream is not rendered in the TT, and in the TT a new clause is started.

The source content in **L 10** has undergone PARAPHRASE[21] as both texts are phrases belonging to the line above and on the subject of depression and how to get rid of it. Still, the original text is a that-clause while the translation is the object of the that-clause from the line above.

The first item of the original **L 11** has undergone DELETION[22] in the translation as the information is not rendered here. The translated text line (TTL) starts with a DIRECT TRANSLATION[23] followed by an ADAPTATION[24] of the English expression *soothes my inner kitty* which has been translated into the Norwegian expression *gjør kål på alle plager* [makes cabbage on (kills) every affliction].

L 12 is the last line of this chunk of text and is translated by means of three microstrategies: DIRECT TRANSLATION[25] of the first word, DELETION[26] of the next, and then lastly a PARAPHRASE[27] of what the dream does to Zira. In the original *it helps [her] get some rest* while in the translation it *forhøyer [hennes] humør* [elevates [her] mood]. This is analysed as a PARAPHRASE because both texts refer back to the dream and describe Zira's mental state although in different words.

Table 14

Zira's Dream

T	L 9	R	S	AVC	LS	MI
ST	But I[16] dream[17] a dream[18] so pretty[19]	f	8	0	0	D. TRANSLATION[16] ADAPTATION[17] D. TRANSLATION[18] DELETION[19] ADDITION[20]
TT	*Men jeg[16] har[17] en drøm[18] som jager* [20]	f	8	0		
BT	[But I have a dream that chases]					
	L 10	R	S	AVC	LS	MI
ST	That I don't feel so depressed[21]	g	7	1	0	PARAPHRASE[21]
TT	*Depresjonene på dør[21]*	g	7	1		

	BT	[The depressions on door]					

	L 11	R	S	AVC	LS	MI
ST	**'Cause**[22] **it**[23] **soothes my inner kitty**[24]	f	8	<u>0</u>	1	DELETION[22]
TT	***Den***[23] ***gjør kål på alle plager***[24]	f	8	<u>0</u>		D. TRANSLATION[23]
BT	[It makes keel on (kills) every affliction]					ADAPTATION[24]

	L 12	R	S	AVC	LS	MI
ST	**And**[25] **it**[26] **helps me get some <u>rest</u>**[27]	g	7	<u>1</u>	1	D. TRANSLATION[25]
TT	***Og***[25] ***forhøyer mitt humør***[27]	g	7	<u>0</u>		DELETION[26]
BT	[And elevates my mood]					PARAPHRASE[27]

Just like in the previous section, the syllable count, rhyme scheme, and AVC of the translation match that of the original in this section as well (except L 12 – rewrite this). Lip sync is only required in the last two lines.

4.1.2.4   Simba and the Lionesses

In the upcoming section (**L 13 – L 16** in Table 15 below) Zira focuses on Simba, his daughter Kiara, and the lionesses, and we are also introduced to the title of the song in the last line. The translation of **L 13** is made up of two microstrategies: DIRECT TRANSFER[29] of the name *Simba* and two PARAPHRASEs[28 & 30]. The first PARAPHRASE[28] has the same referential meaning as the original as both the ST and TT refer to the lullaby. In the ST the lullaby is referred to as *The sound* while in the TT it has been replaced by the pronoun *Den* [it]. The second PARAPHRASE[30] also have the same referential meaning as its original where both refer to the death of Simba realised in different terms.

The translation of **L 14** starts with an ADDITION[31] as the word *Når* [when] is not found in the original – this may be a means to keep the syllable count. The second item is a CONDENSATION[32] where it is made implicit in the TT that it is *His* (Simba's) daughter that they are talking about by using a determinative ending to the noun: *datter'n* [the daughter]. Next we have the first of two PARAPHRASEs[33]. Again, the referential meaning is the same, but the denotative meaning of the ST and the TT is different. Both refer to what the daughter does when she is caught and while she in the ST *squeal*, she *vrir seg* [squirms] in the translation. The place where she *squeals/squirms* is also subject to PARAPHRASE[35] as it in the ST is in Zira's *grasp* and in the TT in her *munn* [mouth]. The last item of translation in **L 14** is a DIRECT TRANSLATION[34].

The first item of translation in **L 15** is a PARAPHRASE[36] where *His lionesses'* has become *Løvinneflokkens* [The lioness herd's]. The rest of the line is subject to DELETION[37] and ADDITION[38] as the *mournful cry* is not rendered in the TT, while the *fall i rang* [fall in range] is new information.

L 16 contains two translation units. First is a CONDENSATION[39] where the ST-item *That's* has become the TT-item *Er* [is]. The last item of the line is also the title of the song – both in the original and the translated version – and is in the translation subjected to the microstrategy DIRECT TRANSLATION[40].

Table 15

Simba and the Lionesses

T	L 13	R	S	AVC	LS	MI
ST	The sound of[28] **Simba's**[29] <u>**dying gasp**</u>[30]	h	8	<u>1</u>	½	PARAPHRASE[28]
TT	*Den er om*[28] ***Simbas***[29] <u>***siste stund***</u>[30]	h	8	<u>1</u>		D. TRANSFER[29]
BT	[It is about Simba's last moments]					PARAPHRASE[30]
	L 14	R	S	AVC	LS	MI
ST	**His daughter**[32] **squealing**[33] **in my**[35] <u>**grasp**</u>[35]	h	8	<u>1</u>	1	ADDITION[31]
TT	***Når***[31] ***datter'n***[32] ***vrir seg***[33] ***i min***[34] ***munn***[35]	h	8	<u>0</u>		CONDENSATION[32]
						PARAPHRASE[33]
BT	[When the daughter squirms in my mouth]					D. TRANSLATION[34]
						PARAPHRASE[35]
	L 15	R	S	AVC	LS	MI
ST	**His lionesses'**[36] **mournful cry**[37]	i	8	<u>0</u>	1	PARAPHRASE[36]
TT	***Løvinneflokkens***[36] ***fall i rang***[38]	i	8	<u>0</u>		DELETION[37]
BT	[The lioness herd's loss of status]					ADDITION[38]
	L 16	R	S	AVC	LS	MI
ST	**That's**[39] **my lullaby**[40]	i	5	<u>0</u>	1	CONDENSATION[39]
TT	***Er***[39] ***min vuggesang***[40]	i	5	<u>0</u>		D. TRANSLATION[40]
BT	[Is my lullaby]					

The syllable count and the rhyme scheme the lines above are the same in the translation as the original. The AVC of the translation also match in all but one case. While **L 14** is sung the image shows Zira clenching her claw to the camera imitating the *grasp* from the original text. The word *munn* [mouth] is sung in the Norwegian and is therefore no match. The requirement for lip sync is present in all of the lines – fully in **L 14** – **L 16**, and partially in **L 13**.

4.1.2.5 Zira's Revenge

In this part of the song (**L 17 – L 20** in Table 16 below) Zira in the original text talks about how she has tried to get over what has happened, a message somewhat transferred into the translation. The translator begins the translation of **L 17** by applying a DELETION[41] and continues with the first of two PARAPHRASEs[42] of the line where *the past* is realised as *Det som var* [What has been]. In order to keep the syllable count, the translator has applied ADDITION[43] by repeating the subject of the line, *det* [that]. The remainder of the translated line constitutes the second PARAPHRASE[44] and is a generalisation of the original text. While in the ST it is specified that *I've tried forgetting* in the translation this is out in more general terms and realised as *bør man glemme* [should one forget].

The translation of **L 18** starts with a DELETION[45] and continues with a PARAPHRASE[46] where in the original the statement is specific and in first person while the translation is more general and in third person.

In both the ST and the TT **L 19** and **L 20** are part of the same entity, and in the TT SUBSTITUTION[47&48] has been applied in the translation of both of the lines as denotative meaning is not rendered in the TT and the original line has been substituted by completely new information.

Table 16

Zira's Revenge

T	L 17	R	S	AVC	LS	MI
ST	**Now**[41] **the past**[42] **I've tried** <u>**forgetting**</u>[44]	j	8	<u>1</u>	1	DELETION[41]
TT	*Det som var*[42] *det*[43] *bør man* <u>*glemme*</u>[44]	j	8	<u>1</u>		PARAPHRASE[42] ADDITION[43]
BT	[What has been one should forget]					PARAPHRASE[44]
	L 18	R	S	AVC	LS	MI
ST	**And**[45] **my foes I could** <u>**forgive**</u>[46]	k	7	<u>1</u>	1	
TT	*Gammel strid bør legges bi*[46]	k	7	<u>0</u>		DELETION[45] PARAPHRASE[46]
BT	[Old battles should be left alone]					
	L 19	R	S	AVC	LS	MI
ST	Trouble is, I **know it's petty**[47]	j	8	<u>0</u>	½	
TT	*Men jeg er nok av de slemme*[47]	j	8	<u>0</u>		SUBSTITUITION[47]
BT	[But I am probably of the mean ones]					
	L 20	R	S	AVC	LS	MI
ST	**But I** <u>**hate to let them live**</u>[48]	k	7	<u>1</u>	1	SUBSTITUTION[48]

TT	*Syn's at slikt er hykleri*[48]	k	7	0	
BT	[Thinks that such is hypocrisy]				

The syllable count and the rhyme scheme for the section above are both identical for the source text and the translation and there is lip sync requirement for all of the lines. The AVC differs between the two texts in two respects. The first is in **L 18** where Zira makes gestures of forgiveness which matches the ST, but not the TT which is translated by PARAPHRASE[46] and the other is in **L 20** where she makes gestures that indicate killing which also matches the ST and not the TT.

4.1.2.6 Zira and Nuka

In this section (**L 21 – L 24** in Table 17 below) Nuka sings the first two lines while Zira answers him in the next two. The referential meaning of the ST and the TT is the same in **L 21**, but the perspective is changed from second- to first person in the TT through PARAPHRASE[49], and the translator has provided new information by applying ADDITION[50] giving the *somebody* the characteristics of being *modig* [brave].

L 22 is a continuation of the previous line which also means that there is the same imbalance of perspectives between the two texts and so the microstrategy applied here as well is PARAPHRASE[51]. One could argue that the two texts are different sides to the same case, and that to *chase Simba up a tree* would *løse [Ziras] konflikt* [solve Zira's conflict].

In the translation of **L 23** a total of four different microstrategies have been applied. Firstly, a DELETION[52] of the sound *Oh* has been applied. Secondly, *the battle* has been turned in to *Den bataljen* [That brawl] and there is a change in verb tense resulting in a PARAPHRASE[53]. The two noun phrases (*the battle/den bataljen*) do sound quite similar and are pronounced quite similarly in that the first consonant sound is the same in both texts, the same goes for the first vowel sound and the second consonant sound and so one could imagine the lip movements in the pronunciation of the two words to look quite similar.. The denotative meaning of the two texts is the same as both refer to a kind of fight but the connotative meaning differ in that one is thought to be more severe than the other. Next up is an ADDITION[54] of the word *for* [too] modifying the following adjective which is the result of DIRECT TRANSLATION[55] in the TT.

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L 24 starts with a DIRECT TRANSLATION[56] followed by a PARAPHRASE[57] in which the referential meaning is the same as the one of the ST as both represent Zira's reaction to Nuka's proposal.

Table 17

Zira and Nuka

T	L 21	R	S	AVC	LS	MI
ST	So you found yourself **somebody**[49]	l	8	0	½	PARAPHRASE[49] ADDITION[50]
TT	*Jeg vet en[49] som er så modig[50]*	l	8	0		
BT	[I know someone who is so brave]					
	L 22	R	S	AVC	LS	MI
ST	**Who'd chase Simba up a tree**[51]	m	7	0	1	PARAPHRASE[51]
TT	*At han løser din konflikt[51]*	m	7	0		
BT	[That he solves your conflict]					
	L 23	R	S	AVC	LS	MI
ST	**Oh**[52]**, the battle may be**[53] **bloody**[55]	l	8	0	1	DELETION[52] PARAPHRASE[53] ADDITION[54] D. TRANSLATION[55]
TT	*Den bataljen blir[53] for[54] blodig[55]*	l	8	0		
BT	[That brawl will be too bloody]					
	L 24	R	S	AVC	LS	MI
ST	**But**[56] **that kind of works for me**[57]	m	7	0	1	D. TRANSLATION[56] PARAPHRASE[57]
TT	*Men[56] jeg setter pris på slikt[57]*	m	7	0		
BT	[That brawl will be too bloody, but I appreciate such things]					

The syllable count, rhyme scheme, and the AVC is identical in the ST and the TT of this section and there is lip sync requirement for every line.

4.1.2.7   A Symphony of Death

Musically this section (**L 25 – L 28** in Table 18 below) is identical to that of section 4.1.2.4. ('Simba and the lionesses') above and just like in that section, the last line here is also the title of the song. The ST and the TT of **L 25** use different words but refer to the same entity – the lullaby. The microstrategy applied here is thus PARAPHRASE[58].

The beginning of the translation of **L 26** is a product of DELETION[59] and ADDITION[60] followed by a DIRECT TRANSLATION[61]. The line is also concluded with a DIRECT

TRANSLATION[63], but between the two there is a PARAPHRASE[62] where the preposition *of* and the adjective *painful* have been merged into the adjective *forpinte* [anguished].

In **L 27** *A symphony of death* is PARAPHRASEd[64] into *En dødsdans* [A dance of death]. The original exclamation following has been subject to DELETION[65] and to conclude the TTL an ADDITION[66] has been applied.

L 28 is identical to L 16 above both in terms of ST and TT which means there is no change in the use of microstrategies and so we have a CONDENSATION[67] and a DIRECT TRANSLATION[68].

Table 18

A Symphony of Death

T	L 25	R	S	AVC	LS	MI
ST	The melody of angry <u>growls</u>[58]	n	8	<u>1</u>	0	PARAPHRASE[58]
TT	*Et potpurri av plagsom pryl*[58]	n	8	0		
BT	[A medley of annoying beating]					
	L 26	R	S	AVC	LS	MI
ST	**A**[59] **counterpoint**[61] **of painful**[62] <u>**howls**</u>[63]	n	8	<u>1</u>	1	DELETION[59] ADDITION[60] D. TRANSLATION[61] PARAPHRASE[62] D. TRANSLATION[63]
TT	***Som***[60] ***kontrapunkt***[61] ***forpinte***[62] <u>***hyl***</u>[63]	n	8	<u>1</u>		
BT	[Like counterpoint anguished howls]					
	L 27	R	S	AVC	LS	MI
ST	**A symphony of death**[64]**, oh my**[65]	i	8	<u>0</u>	1	PARAPHRASE[64] DELETION[65] ADDITION[66]
TT	***En dødsdans***[64] ***som er tung og lang***[65]	i	8	<u>0</u>		
BT	[A dance of death that is difficult and long]					
	L 28	R	S	AVC	LS	MI
ST	**That's**[67] **my lullaby**[68]	i	5	<u>0</u>	1	CONDENSATION[67] D. TRANSLATION[68]
TT	***Er***[67] ***min vuggesang***[68]	i	5	<u>0</u>		
BT	[Is my lullaby]					

The syllable count and the rhyme scheme of this section is the same in both the original and the translation. The AVC in the ST of **L 25** is not transferred into the TT of the same line as there is growling lions visible on screen but no *pryl* [beating]. In **L 26** however both text match the *howls/hyl* on screen. There are lip sync requirements for all lines in this section except for **L 25**.

4.1.2.8 Family Connections

The next four lines (**L 29 – L 32** in Table 19 below) are sung by Zira as she is back in the cave with Kovu again. Both of the names mentioned in the original of **L 29** are transferred into the TT through DIRECT TRANSFER[69 & 71]. The text between the names is subject to DIRECT TRANSLATION[70], and for the last part of the line the essential meaning of the original is kept in the translation, but as it is realised in different words the microstrategy applied is OBLIQUE TRANSLATION[72].

As for the translation of **L 30** and **L 31**, the information in the TT is completely new compared to that of the ST and so both lines have been subject to SUBSTITUTION[73 & 74].

The ST of **L 32** is a modifier belonging to the noun *killer* of the previous line while the TT is an independent statement. Despite this both talk about Kovu becoming bad and the last part of the TT of the line can thus be regarded as a PARAPHRASE[76]. The first part of the TT of **L 32** presents information not found in the ST and is thus an ADDITION[75].

Table 19

Family connections

T	L 29	R	S	AVC	LS	MI
ST	**Scar**[69] **is gone, but**[70] Zira[71]'s still around[72]	o	9	0	½	D. TRANSFER[69]
TT	*Scar*[69] *er vekk, men*[70] *Zira*[71] *er jo her*[72]	o	9	0		D. TRANSLATION[70] D. TRANSFER[71]
BT	[Scar is gone, but Zira is here]					OB. TRANSLATION[72]
	L 30	**R**	**S**	**AVC**	**LS**	**MI**
ST	To **love** <u>this little lad</u>[73]	p	6	1	½	
TT	*Og* ***hun har avlet frem***[73]	p	6	0		SUBSTITUTION[73]
BT	[And she has bred]					
	L 31	**R**	**S**	**AVC**	**LS**	**MI**
ST	Till he learns to be a **killer**[74]	q	8	0	½	
TT	*Nok en sønn med gromme* ***gener***[74]	q	8	0		SUBSTITUTION[74]
BT	[Another son with excellent genes]					
	L 32	**R**	**S**	**AVC**	**LS**	**MI**
ST	**With a lust for being <u>bad</u>**[76]	p	7	1	1	ADDITION[75]
TT	*Vent til*[75] ***han blir like <u>slem</u>***[76]	p	7	1		PARAPHRASE[76]
BT	[Wait till he becomes just as bad]					D. TRANSLATION[77]

The syllable count and the rhyme scheme of the section above are identical in the two texts. The only difference in AVC is in **L 30** where Zira addresses Kovu (*this little lad*) in the ST but not in the TT. There are lip sync requirements for all the lines above – wholly or partly.

4.1.2.9   Nuka and Vitani

In this section (**L 33 – L 36** in Table 20 below) Nuka is back and we are also introduced to Zira's third cub Vitani who performs the last two lines. The first part of **L 33** is translated word-for-word and is thus subject to DIRECT TRANSLATION[77]. For the last word of the line, however, ADAPTATION[78] has been applied in order to have the audience relate to what Nuka calls his brother, seeing as *termite[s]* do not exist in Norway.

Nuka corrects himself **L 34** and the original phrase is PARAPRHASEd[79] into an apologetic phrase in the TT. The last part of the ST of this line is not rendered in the TT but subject to DELETION[80] and then new information is presented through ADDITION[81].

L 35 and **L 36** are identical to **L 3** and **L 4** above and so the microstrategies applied here are ADAPTATION[82], DIRECT TRANSLATION[83] and EXPLICITATION[84].

Table 20

Nuka and Vitani

T	L 33	R	S	AVC	LS	MI
ST	**Sleep ya little[78] termite[79]**	r	6	1	1	D. TRANSLATION[78] ADAPTATION[79]
TT	***Sov, din lille[78] pelsdott[79]***	r	6	1		
BT	[Sleep you little ball of fur]					
	L 34	R	S	AVC	LS	MI
ST	**I mean,[80] precious little thing[81]**	b	7	0	1	PARAPHRASE[80] DELETION[81] ADDITION[82]
TT	***Åh, unnskyld,[80] bli nå ikke sår[82]***	b	8	0		
BT	[Oh, sorry, don't become sore now]					
	L 35	R	S	AVC	LS	MI
ST	**One day when you're big and strong[83]**	c	7	0	1	ADAPTATION[83]
TT	***Når du en gang vokser opp[83]***	c	7	0		
BT	[When you eventually grow up]					
	L 36	R	S	AVC	LS	MI
ST	You will be[84] a king[85]	b	5	0	0	D. TRANSLATION[84] EXPLICITATION[85]
TT	*Blir du[84] kongen vår[85]*	b	5	0		

BT	[You will be our king]				

An interesting thing to note here is that Nuka's lines (**L 33 – L 34**) are not sung in the same way as all of the other lines above, but rather spoken to the music without there being much melody to the words themselves (marked in the table with grey colour). This might be a reason why the syllable count in the TT deviates from that of the ST in **L 34** since the musicality may not be as important as the lines are more spoken than sung. Other than this, the syllable count, the rhyme scheme, and the AVC of the rest of the TT in this section match that of the ST. Lip sync requirements are present in all lines but the last.

4.1.2.10   A Tribute to Kovu

The next six lines (**L 37 – L 42** in Table 21 below) are a sort of tribute to Kovu performed by his family; Zira, Nuka, and Vitani. The original information of **L 37** is not rendered in the translation, and so the TT in this line is the result of a SUBSTITUTION[85].

The beginning of the translation of **L 38** is a PARAPHRASE[86] of the original message where the overall referential meaning of the two texts is the same although there have been made some shifts in connotative meaning and perspective. The proper noun *Kovu* has been replaced by the pronoun *han* [he], *the thrill* has become *lyden* [the sound] and *mighty* is translated as *dype* [deep]. Both texts describe the *roar* which is subjected to DIRECT TRANSLATION[87] and becomes *brøl*.

There is a connotative connection between *joy* and *juble* [cheer] in **L 39** and so the microstrategy used for this line is deemed to be PARAPRHRASE[88].

The original information of both **L 40** and **L 41** is replaced by new information and so the microstrategy used in the translation of both of these lines is SUBSTITUTION[90 & 91].

The translation of **L 42** starts with a DIRECT TRANSFER[92] of the name *Kovu* and is followed by a [93]PARAPHRASE as there is a connotative connection between the ST *what a guy* and the TT *star på sprang* [is ready] in that he is quite a guy because he always ready to come to the aid if you need him.

Table 21

A Tribute to Kovu

T	L 37	R	S	AVC	LS	MI
ST	The <u>pounding</u> of the drums of war[86]	s	8	<u>1</u>	0	SUBSTITUTION[86]

		R	S	AVC	LS	MI
TT	*Da gjør han hver en løve støl*[86]	s	8	0		
BT	[Then he will make every lion stiff and sore]					
L 38		R	S	AVC	LS	MI
ST	**The thrill of Kovu's mighty[87] <u>roar</u>[88]**	s	8	1	0	PARAPHRASE[87]
TT	*Med lyden av sitt dype[87] <u>brøl</u>[88]*	s	8	1		D. TRANSLATION[88]
BT	[With the sound of his deep roar]					
L 39		R	S	AVC	LS	MI
ST	**The joy of vengeance[89]**	t	5	0	1	PARAPHRASE[89]
TT	*Vi skal juble[89]*	t	4	0		
BT	[We are going to cheer]					
L 40		R	S	AVC	LS	MI
ST	**Testify[90]**	i	3	0	1	SUBSTITUTION[90]
TT	*Dagen lang[90]*	i	3	0		
BT	[All day long]					
L 41		R	S	AVC	LS	MI
ST	**I can <u>hear</u> the <u>cheering</u>[91]**	u	6	2	1	SUBSTITUTION[91]
TT	*Tiden er snart inne[91]*	u	6	0		
BT	[It is soon time]					
L 42		R	S	AVC	LS	MI
ST	**Kovu[92], what a guy[93]**	i	5	0	1	D. TRANSFER[92]
TT	*Kovu[92] står på sprang[93]*	i	5	0		PARAPHRASE[93]
BT	[Kovu is ready]					

As can be seen in Table 21 above, all the lines are marked in light grey which means they are all spoken to the music more than they are sung. However, the rhyme scheme and the syllable count of the TT do match that of the ST in all cases but one. The exception is found in **L 39** where the syllable count of the TT is off by one compared to the ST. But, as the words are spoken more than sung this does not seem to have much effect on the text as a whole. Taking a closer look, we can also see that there are lip sync requirements to **L 39** as well, which might have played a part in the overall translation. As for AVC there is no strong match between the ST and the TT in this section. There is a match between AVC of the ST and the TT in **L 38**, but in **L 37** and **L 41** (lines both subject to SUBSTITUTION[85 & 90]) there is no AVC in the TT.

4.1.2.11 Payback time

The last four lines of "My Lullaby" (**L 43 – L 46** in Table 22 below) are about winning the battle against Simba. The referential meaning of the ST and TT of **L 43** is the same and there is some connotative meaning in common here, but the perspective of the TT and ST in **L 43** is not the same, and so the microstrategy used here is PARAPHRASE[93].

In the translation of **L 44** DIRECT TRANSLATION[94] has been applied to the first word while the translation of the rest of the line is a PARAPHRASE[95] since one could argue that having a *flag fly* could be a way of breaking out of a force like *Simbas tvang [Simba's force]*.

The meaning of the metaphor in the TT of **L 45** is essentially that he (Simba) will die. The connotations to death can also be made from the ST of the same line: *a blood-red sky*. And so, **L 45** is yet another result of PARAPHRASE[96].

In **L 46** we once again have a repetition of the title of the song and which works as a conclusion to the song. The translation of the line is the same as it was earlier in the song (**L 16** and **L 28**) and so we have a PARAPHRASE[97] and a DIRECT TRANSLATION[98].

Table 22

Payback Time

	L 43	R	S	AVC	LS	MI
ST	Payback time is **nearing**[94]	u	6	0	½	PARAPHRASE[94]
TT	*Jeg vet vi vil **vinne**[94]*	u	6	0		
BT	[I know we will win]					
	L 44	R	S	AVC	LS	MI
ST	And[95] then our **flag will fly**[96]	i	6	0	½	D. TRANSLATION[95] PARAPHRASE[96]
TT	*Og[95] bryte **Simbas tvang**[96]*	i	6	0		
BT	[And break Simba's force]					
	L 45	R	S	AVC	LS	MI
ST	**Against a <u>blood-red sky</u>**[97]	i	6	1	1	PARAPHRASE[97]
TT	***Han går all kjødets gang**[97]*	i	6	0		
BT	[He walks the walk of all meat/He dies]					
	L 46	R	S	<u>AVC</u>	LS	MI
ST	That's[98] my lullaby[99]	i	5	0	0	PARAPHRASE[98] D. TRANSLATION[99]
TT	*I[98] min vuggesang[99]*	i	5	0		
BT	[In my lullaby]					

Similar to most of the other sections of the song, the syllable count and the rhyme scheme of the last section of "My Lullaby" is identical in terms of ST and TT. There is only one item of AVC present in this section, which is the *blood-red sky* in the ST of **L 45**, an item which is not rendered in the TT and so there is no AVC in the translation here. There is a lip sync requirement to three of the four lines here, the only exception is **L 46**.

4.2 Discussion of qualitative results

The aim of this study has been to find out how Disney Songs are dubbed in Norwegian and whether it is possible to find differences in the way that intra-diegetic and diegetic songs are dubbed based on the additional constraints involved in the translation of diegetic songs. In the qualitative analyses above the microstrategies applied in the translations of the two songs were investigated in light of rhythm, rhyme, AVC, and lip sync as these are factors that can all influence the translator's choice of microstrategies. A discussion of the results of these analyses follow below and seeing as lip sync is the main constraint separating the translations of the two types of song, this aspect is included in all of the discussions in order to see how it may serve as a factor influencing the translators' choice of microstrategies in addition the aspect in question.

4.2.1   Rhyme

Rhyme is a non-verbal aspect that influences the translator's choice of microstrategies, and as seen in the analysis above, the approach towards rhyme is quite different in the two song translations investigated. In "He Lives in You" the ST contains four rhyming couplets. The TT, on the other hand contains in total of three rhymes whereas two are recreations of the TT-rhymes and the last one a new rhyming couplet. The choice of not containing all ST-rhymes in the TT is, however, not unexpected, but is supported by findings of previous studies (i.e. Drevvatne, 2018; Martín-Castaño, 2017) and by Low (2008) who advocates for "flexibility concerning both the frequency and quality of rhymes" (2008:06) in the TT of song translations.

The translation of rhyme in the diegetic song "My Lullaby" is a different case. In the ST, 39 out of the total of 46 lines are part of rhyming couplets, this constitutes 85% of all lines in the text whereas the share in "He Lives in You" was 13% (8/61 lines), thus

indicating that rhyme is a relatively important aspect in the ST of "My Lullaby" compared to that of "He Lives in You". It becomes apparent in the analysis above that rhyme is an important aspect in the TT of "My Lullaby" as well, since all the rhymes of the ST have been retained in the TT. While Low (2008) on one hand supports flexibility in terms of the recreation of rhyme, he at the same time suggest "to contain rhyme whenever the music or text calls for them" (2008:05) and encourages the translator to ask himself whether the rhymes in the ST are frequent and whether or not they are important to the ST (2008:06).

Rhyme is a non-verbal aspect that influences the translators' choice of microstrategies in that it in most cases limits the translator's options of suitable words, and hence, limiting their options of applicable microstrategies to that of target-text oriented microstrategies. Table 23 shows the distribution of microstrategies applied in the rhyming items of the TTs of "He Lives in You" and "My Lullaby".

Table 23

Distribution of microstrategies in items that rhyme

Microstrategies	"He Lives In You" (ID)	"My Lullaby" (D)	R + LS in same line ("*My Lullaby*")
PARAPHRASE	-	16	14
DIRECT TRANSLATION	3	8	6
SUBSTITUTION	3	6	5
ADDITION	-	6	4
EXPLICITATION	-	2	1
CONDENSATION	-	1	0
Total	**6**	**39**	**30**

For the rhyming items of "He Lives in You" there have only been used two different microstrategies and the same combination of the microstrategies is found in all three rhymes. In other words, all three rhyming couplets of "He Lives in You" are translated by DIRECT TRANSLATION for one item and SUBSTITUTION for the other, showing how rhyme could limit the translator's choice of microstrategy. The microstrategies applied for the rhyming items of "My Lullaby" adds to the assumption that target-text oriented microstrategies are a preferred choice of strategy in the preservation of rhyme in the TT as 31 out of 39 microstrategies applied for rhyming items in "My Lullaby" are TTO-strategies. In terms of the influence of lip sync on the microstrategies applied for the rhyming items, most rhyming lines also include lip sync, but this is much due to the frequent occurrence of both rhyme and lip sync throughout the song.

4.2.2   Rhythm

In the table of analyses of both songs in the previous section it became apparent that the translators has taken the rhythm into considerable account in the translations as the syllable count of the TTLs was found to be identical to that of the STLs in most cases. For the TT of the intra-diegetic song "He Lives in You" the syllable count of every line proved to be identical to that of the ST, while in the TT of the diegetic song "My Lullaby" this was the case in all lines except two. The cases of divergence in syllable count in "My Lullaby", as established above, both occur in parts of the song which are more spoken than sung and thus the translator may have regarded the demand for rhythm here lower than in the rest of the TT. Singability has been deemed by previous studies (i.e. Drevvatne, 2019; Martín-Castaño, 2018; Reus, 2017; 2018) as one of the highest prioritised aspect of translation, which also coincides with the findings here.

In terms of specific microstrategies applied in order to retain ST-rhythm in the TT, it is hard to observe any patterns of difference between the two songs as the rhythm has been kept so extensively in both texts, but it became apparent in the analysis in 4.1 that DELETION and ADDITION were used as a means to keep the syllable count in some cases.

Just like rhyme, rhythm is a non-verbal aspect that influences the translators' choice of microstrategies in relation to the overarching skopos of singability. Although there were no observable patterns of specific measures made to retain the ST-rhythm in the TT, it will in fact have affected and limited the translator in his translation because he has had to adjust the TT in terms of syllable count.

4.2.3   Audiovisual cohesion

The aspect of AVC was introduced in this study for two main reasons. First, is Martín-Castan˜o (2017) and Reus' (2017; 2018) emphasis on the importance of the aspect in relation to song translation in that it can act both as help and hindrance for the translator. Second, is the case that previous studies (e.g. Metin Tekin, 2017; Shiva et al., 2016) found examples where the translator used the visual image on screen rather than the ST as reference for the translation of one or more items in the TT. The latter was not found to be used in the songs analysed here. The only case which could resemble this type of AVC, is in "He Lives in You" where a (false) match between text and image is found exclusively in the TT. This

is the example (in L 5) where the translator either has misread the image and really thought the giraffe was bending down to drink or purposely exploited the fact that it at first glance could look as if it was to drink from the water.

AVC (match) is a non-verbal aspect that may influence the translators' choice of microstrategies in at least four possible ways: 1. Translating an item of the image on screen not found in the ST. 2. Leaving elements that are found in both the ST and in the image on screen out of the TT. 3. Translating the AVC-match of the ST. Option 1 and option 2 entail TTO-microstrategies (as they imply TTs consisting of elements not found in the TT) while the last entails STO-microstrategies as it includes elements of the ST. Table 27 visualises the results of option 3 and confirms the assumption regarding the overall translation strategy of the lines of AVC in "He Lives in You" while at the same time denying it the translation of "My Lullaby".

Table 27

Distribution of microstrategies in lines with AVC-match

Microstrategies	"He Lives In You" (ID)		"My Lullaby" (D)			
	All lines with AVC		All lines with AVC		AVC + LS in same line	
DIRECT TRANSLATION	12	50%	4	36%	3	33%
DIRECT TRANSFER	5	21%	1	9%	1	11%
OBLIQUE TRANSLATION	4	17%	0	0%	0	0%
Total STO	**21**	**88%**	**5**	**46%**	**4**	**44%**
PARAPHRASE	2	8%	6	55%	5	56%
CONDENSATION	1	4%	0	**0%**	0	0%
Total TTO	**3**	**13%**	**6**	**54%**	**5**	**56%**
Total	**24**	100%	**11**	100%	**9**	100%

Added up, the total number of STO-microstrategies applied to the TT-items of the AVC-matches found in both the STs and the TTs amounts to 26 out of a total of 35 and a share of 74% out of all cases. And, as could be seen in the analyses above, most of the TT-items subjected to PARAPHRASE in the AVC matches have some kind of denotative connection to the ST item of the AVC match (e.g. STI *you* and TTI *oss* [us] in L 41 of "He Lives in you", or STI *depressed* and TTI *depresjon* [depression] in L 10 of "My Lullaby"). In other words, AVC has got a great impact on the translation in that it seems to affect the translations in that it requires either STO-microstrategies or TTO-strategies such as PARAPHRASE or CONDENSATION in order to create TT-items with similar denotations as their corresponding ST-item. The share of TTO-strategies applied in lines with AVC increases in the lines

requiring lip sync, a possible indication that the additional constraint influences the choices of microstrategies towards TTO.

4.2.4   Lip synchronisation

The aspect of lip synchronisation is, as discussed above, only applicable in the diegetic song "My Lullaby". As could be seen in the analysis of "My Lullaby" in the sections above, most of the lines of the song required lip synchronisation either for the full line or for parts of the line and the total number of lines requiring lip sync was 37 lines out of 46. This leaves 9 lines of the song not requiring lip sync. In order to determine the impact of lip synchronisation on the translation it would be interesting to compare the overall text-orientation of the full lines of the two songs investigated. The lines in Table 24 have thus been categorised according to the text-orientation of the microstrategies applied and, similar to Table 23 above, the lines have been categorised into STO or TTO where the TTL is translated exclusively by microstrategies of one or the other text-orientation, or a MIX where one or more of both types of strategies have been applied.

Table 24

Translation orientation of microstrategies applied in full lines

Translation Orientation	"He Lives in You" (ID)		"My Lullaby" (D)					
	(No LS in song)		All lines in song		Lines w/full or partial LS		No LS	
STO	46	75.4%	2	4.4%	2	5.4%	0	0%
TTO	4	6.6%	24	52.2%	20	54.1%	4	44.4%
MIX	11	18.0%	20	43.5%	15	40.5%	5	55.6%
Total	61	100%	46	100%	37	100%	9	100%

From the results of Table 24 it becomes quite clear that there is a great difference in the translation orientation of the categories used in the translation of the two types of text. In the intra-diegetic song "He Lives in You" (which requires no lip sync in any of the lines), the share of lines translated with the means of STO-microstrategies is outstanding (75.4%) while in the diegetic song "My Lullaby" (requiring lip sync in most parts of the song), the use of STO-microstrategies in full lines is minimal (4.4%). While there are no cases of full STO-lines in the parts of "My Lullaby" that do not require any lip sync, the share of mixed lines (55.6%) is greater than that of TTO-lines here (44.4%) compared to that of the lip-synced lines (54.1%), reflecting the results from "He Lives in You" in that the share of

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MIXed lines is higher than that of pure TTO-lines. The difference however, between the number of TTO-lines and mixed lines in the parts with no lip sync is not that big considering the actual numbers of lines (in total 9 lines with no lip sync) which may in turn indicate that the translation of lines not requiring lip sync is influenced by the translation of the lines that do require lip sync. In other words, in addition to pose as a challenge and constraint for the translator in the translation of lip sync-required lines in that (s)he needs to adapt the translation to fit the shapes and movements of the on-screen character's mouth (Pavesi, 2019:157), lip sync also affect the lines with no lip sync requirements indirectly in that they need to cohere with the rest of the text.

4.2.5   Microstrategies

As seen in the sections above there are a lot of factors influencing the translator's choice of microstrategy and, hence macrostrategy in the TT. Table 25 and Table 26 below present visuals of the results from the qualitative analysis in 4.1 in terms of applied microstrategies and each table is sorted in order from the most applied microstrategy on top to the least applied strategy on the bottom. The most prominent findings are presented beneath the tables, followed by a brief, summarizing discussion of the overall findings in the analysis of the two songs from *The Lion King 2* (1998).

Table 25

Results of analysis: "He Lives in You"

		HE LIVES IN YOU (ID)		
STO		DIRECT TRANSFER	34	41.0%
STO		DIRECT TRANSLATION	21	25.3%
TTO		ADDITION	7	8.4%
TTO		PARAPHRASE	7	8.4%
TTO		SUBSTITUTION	5	6.0%
STO		OBLIQUE TRANSLATION	4	4.8%
TTO		DELETION	4	4.8%
TTO		CONDENSATION	1	1.2%
TTO		ADAPTATION	0	0%
TTO		EXPLICITATION	0	0%
TTO		PERMUTATION	0	0%
STO		CALQUE	0	0%
TOTAL STO			59	69%
TOTAL TTO			24	31%
TOTAL			83	100%

Table 26

Results of analysis: "My Lullaby"

		MY LULLABY (D)		
TTO		PARAPHRASE	30	30.3%
STO		DIRECT TRANSLATION	22	22.2%
TTO		ADDITION	12	12.1%
TTO		DELETION	11	11.1%
TTO		SUBSTITUTION	7	7.1%
STO		DIRECT TRANSFER	5	5.1%
TTO		CONDENSATION	4	4.0%
TTO		ADAPTATION	3	3.0%
TTO		EXPLICITATION	3	3.0%
STO		OBLIQUE TRANSLATION	2	2.0%
TTO		PERMUTATION	0	0%
STO		CALQUE	0	0%
TOTAL STO			29	29%
TOTAL TTO			70	71%
TOTAL			99	100%

While the most dominant microstrategy used in the translation of "He Lives in You" was found to be DIRECT TRANSFER (STO), the most applied strategy in "My Lullaby" was the PARAPHRASE (TTO). The frequent use of DIRECT TRANSFER in the translation of "He Lives in You" could be seen as a reflection of one important skopos of the translation that is to establish the geographical location of the movie (reflecting one of the purposes of the ST), and just like the ST used Zulu lyrics to set the mood, so does the translation (not everyone may recognise the language to be African, but it is quite apparent to the English audience that not English and to the Norwegian audience that it is not Norwegian). The explanation for why PARAPHRASE is the most dominant microstrategy in "My Lullaby" is not as straightforward, but it is probably safe to say that it is greatly influenced by the parameters discussed in the previous sections (rhyme, rhythm, AVC, and lip sync). The skopos of the song that is the depiction of *Zira* and her relationship to *Simba* may thus be part of the explanation for the dominance of PARAPHRASE, as the translator seem to have tried (and managed) to keep some semantic elements of the ST in the TT in order for the TT to be an integral part of the narrative similar to its ST.

Common for both song translations is that the second most dominant microstrategy is DIRECT TRANSLATION (STO) which coincides with the skopos of the song translations in terms of their close relationship to narrative of the movie.

The next strategy on the list for both songs is ADDITION (TTO) which, together with DELETION (TTO, and the fourth most dominant strategy of "My Lullaby"), is a great tool for adjusting the syllable count in the text, and as seen above, syllable count was taken into great consideration in both of the translations. In the translation of "He Lives In you" the share of applied PARAPHRASEs (STO) is equal to that of ADDITIONs while the sixth most applied strategy in both songs is SUBSTITUTION (STO). The remainder of the strategies applied in both song translations are few in number and thus of little importance for this discussion.

Although only two out of the five most applied microstrategies in the intra-diegetic song "He Lives in You" are *SOURCE-TEXT ORIENTED* strategies, they (DIRECT TRANSFER and DIRECT TRANSLATION) amount to 55% out of all applied strategies, thus determining the overall orientation of the translation and in total 69% STO-microstrategies applied. In the translation of the diegetic song "My Lullaby", on the other hand, four out of five microstrategies are *TARGET-TEXT ORIENTED* strategies, resulting in an overwhelming *TARGET-TEXT ORIENTED TRANSLATION* of 71% TTO-microstrategies applied. This final result

coincides with the findings in the sections above discussing the other factors influencing the translation.

4.2.6　　Qualitative summary

In the qualitative analysis of the two songs from *The Lion King 2* (1998) it became apparent that the additional parameters affecting the translators' choice of microstrategies in the translation of the texts were realised differently in the TTs. The prosodic elements of rhythm proved to have high priority in the translation of both songs as the syllable count of every line in intra-diegetic song "He Lives in You" and in almost every line of the diegetic song "My Lullaby". The poetic elements of rhyme were of low priority in "He Lives in You", while in "My Lullaby" ST-rhyme were retained in all cases. The audiovisual element of AVC was for the most part realised in both songs only where there was a match in the ST (the only exception being that of the (false) match with the giraffe in "He Lives in You"). Lastly, the synchrony element and constraint of lip synchronisation was of great influence on the microstrategies of "My Lullaby" in that it appeared to affect not only the strategies applied in the lines requiting lip sync, but all of the lines in the song.

4.3 Quantitative summary: All songs (micro and macrostrategies)

In order to see whether the patterns found in the analysis of the translation of the two songs from *The Lion King 2* can be found in the remainder of the song translations of this study, a quantitative summary of the microstrategies applied in the translations of all the songs is presented in Table 27, followed by a presentation of the most prominent findings and a discussion of these. Full tables with summaries of the microanalyses of each of the songs can be found in the Appendix.

Table 27

Results of Analysis: All songs

MICRO-STRATEGIES	THE LION KING 2 (1998)		POCAHONTAS (1995)		THE LION KING (1994)		OLIVER & COMPANY (1988)	
	IDS	DS	ID	DS	IDS	DS	IDS	DS
	"He Lives in You"	"My Lullaby"	"Steady as the […]"	"Just Around the […]"	"Circle of Life"	"I Just can't […]"	"Once Upon a Time […]"	"Perfect isn't Easy"
D. TRANSFER	41.0%	5.1%	30.6%	1.0%	38.8%	0%	11.5%	3.0%
D. TRANSLATION	25.3%	22.2%	8.3%	25.7%	24.2%	22.5%	19.5%	19.4%
CALQUE	0%	0%	0%	0%	0%	0%	0%	0%
OB. TRANSLATION	4.8%	2.0%	13.9%	2.9%	4.4%	15%	8.0%	4.5%
Total STO	**71%**	**29%**	**53%**	**30%**	**59%**	**38%**	**39%**	**27%**
PARAPHRASE	8.4%	30.3%	22.2%	27.6%	23.1%	33.8%	17.2%	31.3%
ADAPTATION	0%	3.0%	2.8%	0%	0%	2.8%	1.1%	3.0%
EXPLICITATION	0%	3.0%	5.6%	1.0%	1.1%	0%	5.7%	1.5%
CONDENSATION	1.2%	4.0%	0%	1.0%	0%	1.4%	3.4%	1.5%
DELETION	4.8%	11.1%	5.6%	17.1%	11.0%	7%	14.9%	14.9%
ADDITION	8.4%	12.1%	11.1%	18.1%	4.4%	14.1%	13.8%	16.4%
SUBSTITUTION	6.0%	7.1%	0%	5.7%	1.1%	2.8%	2.3%	1.5%
PERMUTATION	0%	0%	0%	0%	0%	0%	2.3%	3.0%
Total TTO	**29%**	**71%**	**47%**	**70%**	**41%**	**62%**	**61%**	**73%**

The trend of the translations of the intra-diegetic songs shows an overall tendency towards *SOURCE-TEXT ORIENTED TRANSLATION*, a result which coincides to that of "He Lives in You" (the only exception is the translation of "Once Upon a Time in New York" which is a special case that will be presented below). The most dominant microstrategy applied in all intra-diegetic song translations is DIRECT TRANSFER a use of which, just like in "He Lives in You", reflects an important skopos common for all the translations of the intra-diegetic songs, that is to establish the geographical location of the movie (reflecting one of the purposes of the STs).

The trend of the translations of all of the diegetic songs shows an overall tendency towards TARGET TEXT ORIENTED TRANSLATION and coincides with the overall tendency of "He Lives in You". The most frequently applied translation in the translations of this type of song is the PARAPHRASE and just like for in "He Lives in You" one can theorise that the reason for the dominance of the PARAPHRASE in dietic songs has do with the songs' relationship with the narrative and that they (dependent on the specific skopos of each

song translation) function as integral part of the narrative developing the stories or the plot in some way and so some denotative meaning of the ST must be preserved in the TT.

I hypothesised in the introduction of this thesis that the translations of both intra-diegetic songs and diegetic songs would aim to stay close to the source text, but that diegetic songs would show more of a tendency towards target text-orientation than that of the intra-diegetic songs because of the additional dubbing constraints. The qualitative analysis of the two songs from *The Lion King 2* (1998) and the quantitative summary of the results of the rest of the songs in the study have now confirmed this hypothesis.

Table 28 shows the average of microstrategies applied in the song translations of the different types of songs and, comparing this average result to that of the individual songs in Table 27, it becomes apparent that the discrepancy between the STO-strategies and the TTO-strategies applied in the song translation of "He Lives in You" is unique compared to that of the rest of the song translations of this study.

Table 28

Results of Analysis: Summary of macrostrategies in songs

Songs	STO	TTO
All Intra-diegetic songs	56%	44%
All Diegetic songs	30%	70%
All songs in total	42%	58%

A possible explanation of this difference may be found in the qualitative analysis of the two songs from *The Lion King 2* whereas the poetic aspect of rhyme can be seen to be the aspect in addition to lip synchronisation that differed from the diegetic song from the same movie. Which in turn indicates that the translation of this kind of movie songs, had it not been for the constraints governing them, would have TTs closer to the ST.
was almost absent in the song text (both the ST and the TT).

The special case of "Once Upon a Time in New York City" ("OUaTiNYC") is the only intra-diegetic song not translated by an overall tendency of SOURCE-TEXT ORIENTED STRATEGIES. The translation of this song does, however, show the overall tendency of

TARGET-TEXT ORIENTED STRATEGY. As I have not analysed the songs of *Oliver and Company* (1988) in depth, I do not have know for sure, but, based on the results of the in-depth-analysis of the songs from *The Lion King 2* (1998), I would suggest that one or more of the qualitative aspects of the dubbed song text (the prosodic, poetic, or synchronisation on one level or the other) has been prioritised above rendering the TT as close to the ST as possible.

5.0 Conclusion

In this study I set out to answer the questions of how Disney songs are dubbed and whether or not it is possible to find any differences in the way intra-diegetic and diegetic songs are dubbed. In addition, I wanted to investigate what microstrategies are used in the Norwegian translation of Disney songs, which strategies are most frequently applied in the translations of intra-diegetic and diegetic songs, and what kind of overall text-orientation these types of songs tend to have. To answer these questions, I qualitatively analysed the two songs from *The Lion King 2* (1998), both with a more general descriptive purpose (looking at rhythm, rhyme, AVC, and lip sync) and as predictors of the translators' selection of microstrategies. Then, I looked at only the latter aspect in a larger selection of songs, from a quantitative angle. In the analysis of the songs from *The Lion King 2* (1998) it became apparent that the translators had taken the prosodic constraint of rhyme into great close consideration as most TT-lines retained the syllable count of the ST. The poetic aspect of rhyme was also closely considered in the TT of "My Lullaby" while in "He Lives in You" this aspect was taken into little consideration. The absence of rhyme in the TT of "He Lives in You" presents itself as an important factor influencing the microstrategies applied in the text towards a SOURCE TEXT ORIENTATION STRATEGY. The aspect of AVC did not result in any major findings in this analysis but may be a good topic for a further study on song translation in the audiovisual context. Lip sync proved to be the determining factor for the overall tendency of TARGET-TEXT ORIENTATION of diegetic songs. This became apparent both in the qualitative study of the songs from *The Lion King 2* (1998) and confirmed in the qualitative summary of the translation of all the songs.

Due to the small scope of the material of the study, the findings cannot be used to make any statements about Norwegian dubbed translations of diegetic and intra-diegetic songs in general. The data points are too few and thus the study sensitive. The special case of "Once Upon a Time in New York City" underlines this in that it did not conform to the hypothesis that the translation of intra-diegetic songs would show the overall tendency towards SOURCE TEXT TRANSLATION. Even though the study considered various aspects affecting translators' choice of translation strategies (i.e. rhyme, rhythm, AVC, lip sync), the aspects could have been investigated even deeper, for instance the stress of syllables could have been analysed in terms of rhythm and all types of rhyme in terms of additional poetic factors. In terms of AVC and lip sync, and the audiovisual aspect in general, further research could include a methodological comparison of different models of song translation

in the audiovisual context, for instance comparing Reus' (2017, 2018) model to that of Martín-Castaño, because, in the words of Martín-Castaño herself: "Whilst most studies in translation focus on the linguistic dimension of the product, it is essential to take into account that a good analysis of a translated audiovisual product cannot ignore the non-linguistic elements that come together with the verbal code".

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7.0 Filmography

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8.0 Appendix

Appendix A: *The Lion King 2* (1998)
Appendix B: *Pocahontas* (1995)
Appendix C: *The Lion King* (1994)
Appendix D: *Oliver and Company* (1988)

Appendix A: *The Lion King 2* (1998)

Appendix Table 1

Microstrategy analysis of "He Lives in You" (IDS)

(ID)	"HE LIVES IN YOU"				
STL	**ST**	**CP**	**MI**	**TT**	**TTL**
STL 1	Ngonyama nengw' enamabala	1	D. TRANSFER	*Ngonyama nengw' enamabala* [Here is a lion and a tiger]	TTL 1
STL 2	Ngonyama nengw' enamabala	2	D. TRANSFER	*Ngonyama nengw' enamabala* [Here is a lion and a tiger]	TTL 2
STL 3	Ngonyama nengw' enamabala	3	D. TRANSFER	*Ngonyama nengw' enamabala* [Here is a lion and a tiger]	TTL 3
STL 4	Ngonyama nengw' enamabala	4	D. TRANSFER	*Ngonyama nengw' enamabala* [Here is a lion and a tiger]	TTL 4
STL 5	Night	5	D. TRANSLATION	*Natt* [Night]	TTL 5
STL 6	And the spirit	6	PARAPHRASE	*Men det ånder* [But it breaths]	TTL 6
	of life	7	D. TRANSLATION	*av liv* [Of life]	
STL 7	Calling	8	SUBSTITUTION	*Og ro* [And calm]	TTL 7
STL 8	Oh,oh, iyo	9	D. TRANSFER	*Oh, oh, iyo* [Oh, oh, yes]	TTL 8
STL 9	Mamela	10	D. TRANSFER	*Mamela* [Listen]	TTL 9
STL 10	Oh,oh, iyo	11	D. TRANSFER	*Oh, oh, iyo* [Oh, oh, yes]	TTL 10
STL 11	Ubukhosi bo khokho	12	D. TRANSFER	*Ubukhosi bo khokho* [Throne of the ancestors]	TTL 11
STL 12	We ndodana ye sizwe sonke	13	D. TRANSFER	*We ndodana ye sizwe sonke* [Oh, son of the nation]	TTL 12
STL 13	Wait	14	D. TRANSLATION	*Vent* [Wait]	TTL 13
STL 14	There's no mountain too great	15	OB. TRANSLATION	*Intet fjell er for høyt* [No mountain is too tall]	TTL 14
STL 15	Hear	16	OB. TRANSLATION	*Lytt til* [Listen to]	TTL 15
	the words	17	PARAPHRASE	*ordet* [The word]	
	and have faith	18	D. TRANSLATION	*og tro* [And have faith]	
STL 16	Oh, oh, iyo	19	D. TRANSFER	*Oh, oh, iyo* [Oh, oh, yes]	TTL 16

STL 17	Oh, oh, oh, iyo	20	D. TRANSFER	*Oh, oh, oh, iyo* [Oh, oh, oh, yes]	TTL 17
STL 18	-	21	ADDITION	*Og* [And]	TTL 18
	Have faith	22	D. TRANSLATION	*tro* [Have faith]	
STL 19	Hela hey mamela	23	D. TRANSFER	*Hela hey mamela* [Hey, listen]	TTL 19
STL 20	Hela hey mamela	24	D. TRANSFER	*Hela hey mamela* [Hey, listen]	TTL 20
STL 21	Hela hey mamela	25	D. TRANSFER	*Hela hey mamela* [Hey, listen]	TTL 21
STL 22	Hela hey mamela	26	D. TRANSFER	*Hela hey mamela* [Hey, listen]	TTL 22
STL 23	He lives in	27	D. TRANSLATION	*Han bor i* [He lives in]	TTL 23
	you	28	PARAPHRASE	*oss* [Us]	
STL 24	Hela hey mamela, hela	29	D. TRANSFER	*Hela hey mamela, hela* [Hey, listen]	TTL 24
STL 25	He lives in me	30	SUBSTITUTION	*I alt som skjer* [In everything that happens]	TTL 25
STL 26	Hela hey mamela, hela	31	D. TRANSFER	*Hela hey mamela, hela* [Hey, listen]	TTL 26
STL 27	-	32	ADDITION	*Er* [Is]	TTL 27
	He	33	PARAPHRASE	*den som* [The one who]	
	watches over	34	D. TRANSLATION	*vokter* [Watches over]	
STL 28	Hela hey mamela, hela	35	D. TRANSFER	*Hela hey mamela, hela* [Hey, listen]	TTL 28
STL 29	Everything	36	OB. TRANSLATION	*Alle ting* [Every thing]	TTL 29
	we see	37	D. TRANSLATION	*vi ser* [We see]	
STL 30	Hela hey mamela, hela	38	D. TRANSFER	*Hela hey mamela, hela* [Hey, listen]	TTL 30
STL 31	Into	39	DELETION	-	TTL 31
	-	40	ADDITION	*Så drikk av* [So drink of]	
	the water	41	D. TRANSLATION	*vannet* [The water]	
STL 32	Hela hey mamela, hela	42	D. TRANSFER	*Hela hey mamela, hela* [Hey, listen]	TTL 32
STL 33	Into the truth	43	SUBSTITUTION	*Og se din vei* [And look away]	TTL 33
STL 34	Hela hey mamela, hela	44	D. TRANSFER	*Hela hey mamela, hela* [Hey, listen]	TTL 34

STL 35	In	45	DELETION	-	TTL 35
	-	46	ADDITION	*Han er* [He is]	
	your	47	D. TRANSLATION	*ditt* [Your]	
	reflection	48	CONDENSATION	*bilde* [Image]	
STL 36	Hela hey mamela	49	D. TRANSFER	*Hela hey mamela* [Hey, listen]	TTL 36
STL 37	He lives in you	50	D.TRANSLATION	*Han bor i deg* [He lives in you]	TTL 37
STL 38	Ingonyama nengw'enamabala	51	D. TRANSFER	*Ingonyama nengw'enamabala* [He is a lion and a tiger]	TTL 38
STL 39	Ingonyama nengw'enamabala	52	D. TRANSFER	*Ingonyama nengw'enamabala* [He is a lion and a tiger]	TTL 39
STL 40	He lives in you	53	D. TRANSLATION	*Han bor i deg* [He lives in you]	TTL 40
STL 41	He lives in	54	D. TRANSLATION	*Han bor i* [He lives in]	TTL 41
	you	55	PARAPHRASE	*oss* [Oss]	
STL 42	Hela hey mamela, hela	56	D. TRANSFER	*Hela hey mamela, hela* [Hey listen]	TTL 42
STL 43	He lives in me	57	SUBSTITUTION	*I alt som skjer* [In everything that happens]	TTL 43
STL 44	Hela hey mamela, hela	58	D. TRANSFER	*Hela hey mamela, hela* [Hey, listen]	TTL 44
STL 45	-	59	ADDITION	*Er* [Is]	TTL 45
	He	60	PARAPHRASE	*den som* [The one who]	
	watches over	61	D. TRANSLATION	*vokter* [Watches over]	
STL 46	Hela hey mamela	62	D. TRANSFER	*Hela hey mamela* [Hey, listen]	TTL 46
STL 47	Everything	63	OB. TRANSLATION	*Alle ting* [Every thing]	TTL 47
	we see	64	D. TRANSLATION	*vi ser* [We see]	
STL 48	Hela hey mamela, hela	65	D. TRANSFER	*Hela hey mamela, hela* [Hey, listen]	TTL 48
STL 49	Into	66	DELETION	-	TTL 49
	-	67	ADDITION	*Så drikk av* [So drink of]	
	the water	68	D. TRANSLATION	*vannet* [The water]	

STL 50	Hela hey mamela, hela	69	D. TRANSFER	*Hela hey mamela, hela* [Hey, listen]	TTL 50
STL 51	Into the truth	70	SUBSTITUTION	*Og se din vei* [And look away]	TTL 51
STL 52	Hela hey mamela, hela	71	D. TRANSFER	*Hela hey mamela, hela* [Hey, listen]	TTL 52
STL 53	In	72	DELETION	-	TTL 53
	-	73	ADDITION	*Han er* [He is]	
	your	74	D. TRANSLATION	*ditt* [Your]	
	reflection	75	PARAPHRASE	*bilde* [Image]	
STL 54	He lives in you	76	D. TRANSLATION	*Han bor i deg* [He lives in you]	TTL 54
STL 55	Ingonyama nengw' enamabala	77	D. TRANSFER	*Ingonyama nengw' enamabala* [He is a lion and a tiger]	TTL 55
STL 56	Ingonyama nengw' enamabala	78	D. TRANSFER	*Ingonyama nengw' enamabala* [He is a lion and a tiger]	TTL 56
STL 57	He lives in you	79	D. TRANSLATION	*Han bor i deg* [He lives in you]	TTL 57
STL 58	Ingonyama nengw' enamabala	80	D. TRANSFER	*Ingonyama nengw' enamabala* [He is a lion and a tiger]	TTL 58
STL 59	He lives in you	81	D. TRANSLATION	*Han bor i deg* [He lives in you]	TTL 59
STL 60	Ingonyama nengw' enamabala	82	D. TRANSFER	*Ingonyama nengw' enamabala* [He is a lion and a tiger]	TTL 60
STL 61	He lives in you	83	D. TRANSLATION	*Han bor i deg* [He lives in you]	TTL 61

Appendix Table 2

Results of analysis: "He Lives in You" (IDS)

"HE LIVES IN YOU" (ID)			
STO	DIRECT TRANSFER	34	41.0%
STO	DIRECT TRANSLATION	21	25.3%
TTO	ADDITION	7	8.4%
TTO	PARAPHRASE	7	8.4%
TTO	SUBSTITUTION	5	6.0%
STO	OBLIQUE TRANSLATION	4	4.8%
TTO	DELETION	4	4.8%
TTO	CONDENSATION	1	1.2%
TTO	ADAPTATION	0	0%
TTO	EXPLICITATION	0	0%
TTO	PERMUTATION	0	0%
STO	CALQUE	0	0%
TOTAL STO		59	69%
TOTAL TTO		24	31%
TOTAL		83	100%

Appendix Table 3

Microstrategy analysis of "My Lullaby" (DS)

(ID)	"MY LULLABY"				
STL	ST	CP	MI	TT	TTL
STL 1	Sleep my little	1	D. TRANSLATION	*Sov min lille* [Sleep my little]	TTL 1
	Kovu	2	D. TRANSFER	*Kovu* [Kovu]	
STL 2	Let your dreams take wing	3	PARAPHRASE	*Drøm det du formår* [Dream what you can manage]	TTL 2
STL 3	One day when you're big and strong	4	PARAPHRASE	*Når du en gang vokser opp* [When you eventually grow up]	TTL 3
STL 4	You will be	5	D. TRANSLATION	*Blir du* [You will be]	TTL 4
	a king	6	EXPLICITATION	*kongen vår* [Our king]	
STL 5	I've been exiled	7	OB. TRANSLATION	*Jeg ble utvist* [I was exiled]	TTL 5
	percecuted	8	DELETION	-	
	-	9	ADDITION	*over natten* [Over night]	

STL 6	Left alone with no defense	10	PARAPHRASE	*Ingen spurte om jeg led* [No one asked me if I suffered]	TTL 6
STL 7	When I think of	11	D. TRANSLATION	*Når jeg tenker på* [When I think of]	TTL 7
	what that brute did	12	CONDENSATION	*den katten* [That cat]	
STL 8	-	13	ADDITION	*Så* []	TTL 8
	I get	14	D. TRANSLATION	*blir jeg* [I get]	
	a little tense	15	PARAPHRASE	*ganske vred* [Pretty wrathful]	
STL 9	But I	16	D. TRANSLATION	*Men jeg* [But I]	TTL 9
	dream	17	ADAPTATION	*har* [Have]	
	a dream	18	D. TRANSLATION	*en drøm* [A dream]	
	so pretty	19	DELETION	-	
	-	20	ADDITION	*som jager* [That chases]	
STL 10	That I don't feel so depressed	21	PARAPHRASE	*Depresjonene på dør* [The depressions on door]	TTL 10
STL 11	'Cause	22	DELETION	-	TTL 11
	it	23	D. TRANSLATION	*Den* [It]	
	it soothes my inner kitty	24	ADAPTATION	*gjør kål på alle plager* [Kills [/makes keel] every affliction]	
STL 12	And	25	D. TRANSLATION	*Og* [And]	TTL 12
	it	26	DELETION	-	
	helps me get some rest	27	PARAPHRASE	*forhøyer mitt humør* [Elevates my mood]	
STL 13	The sound of	28	PARAPHRASE	*Den er om* [It is about]	TTL 13
	Simba's	29	D. TRANSFER	*Simbas* [Simba's]	
	dying gasp	30	PARAPHRASE	*siste stund* [last moments]	
STL 14	-	31	ADDITION	*Når* [When]	TTL 14
	His daughter	32	CONDENSATION	*datter'n* [The daughter]	
	squealing	33	PARAPHRASE	*vrir seg* [Squirms]	
	in my	34	D. TRANSLATION	*i min* [In my]	
	grasp	35	PARAPHRASE	*munn* [Mouth]	

STL 15	His Lionesses'	36	PARAPHRASE	*Løvinneflokkens* [The lionesses herd's]	TTL 15
	mournful cry	37	DELETION	-	
	-	38	ADDITION	*fall i rang* [Loss of status]	
STL 16	That's	39	CONDENSATION	*Er* [Is]	TTL 16
	my lullaby	40	D. TRANSLATION	*min vuggesang* [My lullaby]	
STL 17	Now	41	DELETION	-	TTL 17
	the past	42	PARAPHRASE	*Det som var* [What has been]	
	-	43	ADDITION	*det* []	
	I've tried forgetting	44	PARAPHRASE	*bør man glemme* [One should forget]	
STL 18	And	45	DELETION	-	TTL 18
	my foes I could forgive	46	PARAPHRASE	*Gammel strid bør legges bi* [Old battles should be left alone]	
STL 19	Trouble is, I know it's petty	47	SUBSTITUTION	*Men jeg er nok av de slemme* [But I am probably of the mean ones]	TTL 19
STL 20	But I hate to let them live	48	SUBSTITUTION	*Syn's at slikt er hykleri* [Thinks that stuff like that is hypochrisy]	TTL 20
STL 21	So you found yourself somebody	49	PARAPHRASE	*Jeg vet en* [I know someone]	TTL 21
	-	50	ADDITION	*som er så modig* [Who is so brave]	
STL 22	Who'd chase Simba up a tree	51	PARAPHRASE	*At han løser din konflikt* [That he solves your conflict]	TTL 22
STL 23	Oh,	52	DELETION	-	TTL 23
	the battle may be	53	PARAPHRASE	*Den bataljen blir* [That brawl will be]	
	-	54	ADDITION	*for* [Too]	
	bloody	55	D. TRANSLATION	*blodig* [Bloody]	
STL 24	But	56	D. TRANSLATION	*Men* [But]	TTL 24

	that kind of works for me	57	PARAPHRASE	*jeg setter pris på slikt* [I appreciate stuff like that]	
STL 25	The melody of angry growls	58	PARAPHRASE	*Et potpurri av plagsom pryl* [A medley of annoying beating]	TTL 25
STL 26	A	59	DELETION	-	TTL 26
	-	60	ADDITION	*Som* [Like]	
	counterpoint	61	D. TRANSLATION	*kontrapunkt* [Counterpoint]	
	of painful	62	PARAPHRASE	*forpinte* [Anguished]	
	howls	63	D. TRANSLATION	*hyl* [Howls]	
STL 27	A symphony of death	64	PARAPHRASE	*En dødsdans* [A dance of death]	TTL 27
	oh my	65	DELETION	-	
	-	66	ADDITION	*som er tung og lang* [That is difficult and long]	
STL 28	That's	67	CONDENSATION	*Er* [Is]	TTL 28
	my lullaby	68	D. TRANSLATION	*min vuggesang* [My lullaby]	
STL 29	Scar	69	D. TRANSFER	*Scar* [Scar]	TTL 29
	is gone, but	70	D. TRANSLATION	*er vekk, men* [Is gone, but]	
	Zira	71	D. TRANSFER	*Zira* [Zira]	
	's still around	72	OB. TRANSLATION	*er jo her* [Is here]	
STL 30	To love this little lad	73	SUBSTITUTION	*Og hun har avlet frem* [And she has bred]	TTL 30
STL 31	Till he learns to be a killer	74	SUBSTITUTION	*Nok en sønn med gromme gener* [Yet another son with excellent genes]	TTL 31
STL 32	-	75	ADDITION	*Vent til* [Wait till]	TTL 32
	With a lust for being bad	76	PARAPHRASE	*han blir like slem* [He becomes just as bad]	
STL 33	Sleep ya little	77	D. TRANSLATION	*Sov, din lille* [Sleep you little]	TTL 33
	termite	78	ADAPTATION	*pelsdott* [Ball of fur]	
STL 34	I mean	79	PARAPHRASE	*Åh, unnskyld,* [Oh, I am sorry,]	TTL 34
	precious little thing	80	DELETION	-	

	-	81	ADDITION	*bli nå ikke sår* [Don't become so sore now]	
STL 35	One day when you're big and strong	82	ADAPTATION	*Når du en gang vokser opp* [When you eventually grow up]	TTL 35
STL 36	You will be	83	D. TRANSLATION	*Blir du* [You will be]	TTL 36
	a king	84	EXPLICITATION	*kongen vår* [Our king]	
STL 37	The pounding of the drums of war	85	SUBSTITUTION	*Da gjør han hver en løve støl* [Then he will make every lion stiff and sore]	TTL 37
STL 38	The thrill of Kovu's mighty	86	PARAPHRASE	*Med lyden av sitt dype* [With the sound of his deep]	TTL 38
	roar	87	D. TRANSLATION	*brøl* [Roar]	
STL 39	The joy of vengeance	88	PARAPHRASE	*Vi skal juble* [We are going to cheer]	TTL 39
STL 40	Testify	89	SUBSTITUTION	*Dagen lang* [All day long]	TTL 40
STL 41	I can hear the cheering	90	SUBSTITUTION	*Tiden er snart inne* [It is soon time]	TTL 41
STL 42	Kovu	91	D. TRANSFER	*Kovu* [Kovu]	TTL 42
	what a guy	92	PARAPHRASE	*står på sprang* [Is ready]	
STL 43	Payback time is nearing	93	PARAPHRASE	*Jeg vet vi vil vinne* [I know we will win]	TTL 43
STL 44	And	94	D. TRANSLATION	*Og* [And]	TTL 43
	then our flag will fly	95	PARAPHRASE	*bryte Simbas tvang* [Break Simba's force]	
STL 45	Against a blood-red sky	96	EXPLICITATION	*Han går all kjødets gang* [He will walk the walk of all meat/He dies]	TTL 45
STL 46	That's	97	PARAPHRASE	*I* [In]	TTL 46
	my lullaby	98	D. TRANSLATION	*min vuggesang* [My lullaby]	

Appendix Table 4

Results of analysis: "My Lullaby" (DS)

	"MY LULLABY" (D)		
TTO	PARAPHRASE	30	30.3%
STO	DIRECT TRANSLATION	22	22.2%
TTO	ADDITION	12	12.1%
TTO	DELETION	11	11.1%
TTO	SUBSTITUTION	7	7.1%
STO	DIRECT TRANSFER	5	5.1%
TTO	CONDENSATION	4	4.0%
TTO	ADAPTATION	3	3.0%
TTO	EXPLICITATION	3	3.0%
STO	OBLIQUE TRANSLATION	2	2.0%
TTO	PERMUTATION	0	0%
STO	CALQUE	0	0%
TOTAL STO		59	29%
TOTAL TTO		26	71%
TOTAL		98	100%

Appendix B: *Pocahontas* (1995)

Appendix Table 5

Microstrategy analysis of "Steady as the Beating Drum" (IDS)

(ID)	"STEADY AS THE BEATING DRUM"				
STL	ST	CP	MI	TT	TTL
STL 1	Hega, hega ya-hi-ye-hega	1	D. TRANSFER	*Hega, hega ya-hi-ye-hega*	TTL 1
STL 2	Ya-hi-ye-ne-he hega	2	D. TRANSFER	*Ya-hi-ye-ne-he hega*	TTL 2
STL 3	Hega, hega ya-hi-ye-hega	3	D. TRANSFER	*Hega, hega ya-hi-ye-hega*	TTL 3
STL 4	Ya-hi-ye-ne-he hega	4	D. TRANSFER	*Ya-hi-ye-ne-he hega*	TTL 4
STL 5	Steady as the beating drum	5	OB. TRANSLATION	*Som en trommes faste slag* [Like a drum's steady beat]	TTL 5
STL 6	Singing to the cedar flute	6	PARAPHRASE	*Følger siden fløytesang* [Following since flute song]	TTL 6
STL 7	Seasons go and seasons come	7	PARAPHRASE	*Våkner liv på ny til dag* [Life awakening again today]	TTL 7
STL 8	Bring the corn and bear the fruit	8	PARAPHRASE	*Sikrer våre slekters gang* [Securing our family's course]	TTL 8
STL 9	By the	9	OB. TRANSLATION	*Langs de* [Along the]	TTL 9
	waters	10	EXPLICITATION	*elvers bredd* [River's edge]	
	sweet and	11	DELETION	-	
	clean	12	D. TRANSLATION	*rene* [Clean]	
STL 10	Where the mighty sturgeon lives	13	PARAPHRASE	*Har vi laks så fet og stor* [We have salmon so fat and big]	TTL 10
STL 11	Plant the squash and reap the bean	14	PARAPHRASE	*Hver en åkerlapp er kledd* [Every patch of field is covered]	TTL 11

STL 12	All the earth our mother gives	15	PARAPHRASE	*Full av mat fra moder jord* [Full of food from mother earth]	TTL 12
STL 13	Oh, Great Spirit, hear our	16	D. TRANSLATION	*Store ånd, å, hør vår* [Great spirit, oh, hear our]	TTL 13
	song	17	PARAPHRASE	*bønn* [Prayer]	
STL 14	Help us	18	DELETION	-	TTL 14
	-	19	ADDITION	*Når vi* [When we]	
	keep the ancient ways	20	OB. TRANSLATION	*følger fedres vis* [Follow fathers' ways]	
STL 15	Keep	21	DELETION	-	TTL 15
	the sacred fire	22	D. TRANSLATION	*Offerilden* [The sacred fire]	
	strong	23	DELETION	-	
	-	24	ADDITION	*er vår lønn* [Is our payment]	
STL 16	Walk in balance all our days	25	PARAPHRASE	*Like lett er livets bris* [Just as light is the breeze of life]	TTL 16
STL 17	Seasons go and seasons come	26	ADAPTATION	*Tiden kommer, tiden går* [Times come, times pass]	TTL 17
STL 18	Steady as the beating drum	27	OB. TRANSLATION	*Som en trommes faste slag* [Like a drum's steady beat]	TTL 18
STL 19	Plum to seed to bud to plum	28	EXPLICITATION	*Livets kretsløp har formådd* [The circle of life has managed]	TTL 19
STL 20	Steady as the beating drum	29	OB. TRANSLATION	*Som en trommes faste slag* [Like a drum's steady beat]	TTL 20
STL 21	Hega, hega ya-hi-ye hega	30	D. TRANSFER	*Hega, hega ya-hi-ye hega*	TTL 21
STL 22	Hega, hega ya-hi-ye hega	31	D. TRANSFER	*Hega, hega ya-hi-ye hega*	TTL 22
STL 23	Ya-hi-ye-ne-he he-ga	32	D. TRANSFER	*Ya-hi-ye-ne-he he-ga*	TTL 23
STL 24	Hega, hega ya-hi-ye hega	33	D. TRANSFER	*Hega, hega ya-hi-ye hega*	TTL 24

STL 25	Ya-hi-ye-ne-he he-ga	34	D. TRANSFER	*Ya-hi-ye-ne-he he-ga*	TTL 25
STL 26	Hega, he-ga	35	D. TRANSFER	*Hega, he-ga*	TTL 26
STL 27	Hega, he-ga	36	D. TRANSFER	*Hega, he-ga*	TTL 27

Appendix Table 6

Results of analysis: "Steady as the Beating Drum" (IDS)

"STEADY AS THE BEATING DRUM" (ID)			
STO	DIRECT TRANSFER	11	30.6%
TTO	PARAPHRASE	8	22.2%
STO	OBLIQUE TRANSLATION	5	13.9%
TTO	ADDITION	4	11.1%
STO	DIRECT TRANSLATION	3	8.3%
TTO	DELETION	2	5.6%
TTO	EXPLICITATION	2	5.6%
TTO	ADAPTATION	1	2.8%
TTO	SUBSTITUTION	0	0%
TTO	CONDENSATION	0	0%
TTO	PERMUTATION	0	0%
STO	CALQUE	0	0%
TOTAL STO		19	53%
TOTAL TTO		17	47%
TOTAL		36	100%

Appendix Table 7

Microstrategy analysis of "Just Around the Riverbend" (DS)

(D)	"JUST AROUND THE RIVERBEND"				
STL	ST	CP	MI	TT	TTL
STL 1	What I love most about rivers is	1	OB. TRANSLATION	*Jeg elsker elven, det er mest fordi* [I love the river, it is mostly because]	TTL 1
STL 2	You can't step in the same river twice	2	OB. TRANSLATION	*Du vasser aldri i samme vann* [You never wade in the same water]	TTL 2
STL 3	The water's	3	CONDENSATION	*Det* [It]	TTL 3
	always	4	DELETION	-	
	changing	5	PARAPHRASE	*flyter rundt forbi* [Is floating around]	
	always	6	DELETION	-	
	-	7	ADDITION	*og* [And]	
	flowing	8	PARAPHRASE	*følger strømmen* [Following the stream]	
STL 4	But	9	DELETION	-	TTL 4
	people	10	PARAPHRASE	*De fleste* [Most]	
	I guess	11	DELETION	-	
	can't	12	PARAPHRASE	*vil aldri* [Will never]	
	live like that	13	D. TRANSLATION	*leve slik* [Live like that]	
	we all must pay a price	14	PARAPHRASE	*det strir mot vår forstand* [It struggles against our reason]	
STL 5	To be safe we lose our chance of ever knowing	15	PARAPHRASE	*Det er tryggere å la det bli med drømmen* [It is safer to let it be with the dream]	TTL 5
STL 6	What's	16	DELETION	-	TTL 6
	-	17	ADDITION	*Jeg må se* [I have to look]	
	around	18	D. TRANSLATION	*rundt* [Around]	
	the riverbend	19	PARAPHRASE	*neste sving* [The next bend]	

STL 7	Waiting	20	D. TRANSLATION[vii]	*venter* [Waiting]	TTL 7
	-	21	ADDITION	*Hva som* [What is]	
	-	22	ADDITION[viii]	*meg* [For me]	
	just	23	DELETION	-	
	around	24	D. TRANSLATION	*rundt* [Around]	
	the riverbend	25	PARAPHRASE	*neste sving* [The next bend]	
STL 8	I look	26	D. TRANSLATION[ix]	*jeg se* [Look]	TTL 8
	-	27	ADDITION	*Og* [And]	
	once more	28	D. TRANSLATION	*en gang til* [Once more]	
	-	29	ADDITION	*må* [I have to]	
	just	30	DELETION	-	
	around	31	D. TRANSLATION	*rundt* [Around]	
	the riverbend	32	PARAPHRASE	*neste sving* [The next bend]	
STL 9	Beyond the shore	33	SUBSTITUTION	*Blir yr og vill* [Becoming exited and wild]	TTL 9
STL 10	Where the gulls fly free	34	SUBSTITUTION	*Vet jeg er på vei* [Know I am on my way]	TTL 10
STL 11	Don't know what for	35	SUBSTITUTION	*Og vær så snill* [And please]	TTL 11
STL 12	What I dream the day might send	36	PARAPHRASE	*La min drøm få bli en ting* [Let my dream become that thing]	TTL 12
	-	37	ADDITION	*som jeg ser* [I see]	
	just	38	DELETION	-	
	around	39	D. TRANSLATION	*rundt* [Around]	
	the riverbend	40	PARAPHRASE	*neste sving* [The next bend]	
STL 13	For me, coming for me	41	PARAPHRASE	*Som jeg vet er til* [That I know is for]	TTL 13
	me	42	D. TRANSLATION	*meg* [Me]	
STL 14	I	43	D. TRANSLATION	*Jeg* [I]	TTL 14

[vii] CP 20: TTI *venter* [BT: waiting] is moved to front of <u>same</u> line = no PERMUTATION

[viii] CP 22: Since *venter* would have been between CP 21 and 22 it is okay that there are two ADDITIONs <u>in a row</u> in the

same line

[ix] CP 26:TTI *jeg se* [BT: I see] moved within <u>same</u> line = no PERMUTATION

	feel	44	PARAPRASE	*søker* [Seek]	
	it	45	D. TRANSLATION	*den* [It]	
	there	46	DELETION	-	
	beyond	47	OB. TRANSLATION	*bak* [Behind]	
	those	48	DELETION	-	
	-	49	ADDITION	*store* [Big]	
	trees	50	D. TRANSLATION	*trær* [Trees]	
STL 15	Or right	51	DELETION	-	TTL 15
	behind	52	D. TRANSLATION	*Bak* [Behind]	
	these waterfalls	53	PARAPHRASE	*fossefallets ville brus* [The wild rush of the waterfall]	
STL 16	Can I ignore	54	D. TRANSLATION	*Kan jeg se bort fra* [Can I disregard]	TTL 16
	that sound of distant drumming?	55	PARAPHRASE	*fjerne trommers torden?* [The thunder of distant drums?]	
STL 17	For	56	DELETION	-	TTL 17
	-	57	ADDITION	*Og* [And]	
	a	58	D. TRANSLATION	*en* [A]	
	handsome sturdy husband	59	PARAPHRASE	*vakkert bygget mann* [Beautifully built man]	
	who builds	60	D. TRANSLATION	*som bygger* [Who builds]	
	handsome sturdy walls	61	PARAPHRASE	*vakkert bygdehus* [Beautiful village house]	
STL 18	And never	62	DELETION	-	TTL 18
	-	63	ADDITION	*Fordi* [Because]	
	dream that something might be coming	64	PARAPHRASE	*min drøm er bare i sin vorden* [My dream is just in its becoming]	
STL 19	Just	65	DELETION	-	TTL 19
	-	66	ADDITION	*Den jeg ser* [The one I see]	
	around	67	D. TRANSLATION	*rundt* [Around]	
	the riverbend	68	PARAPHRASE	*neste sving* [The next bend]	
STL 20	-	69	ADDITION	*Venter meg* [Waiting for me]	TTL 20

	Just	70	DELETION	-	
	around	71	D. TRANSLATION	*rundt* [Around]	
	the riverbend	72	PARAPHRASE	*neste sving* [The next bend]	
STL 21	I look	73	D. TRANSLATION	*jeg se* [Look]	TTL 21
	-	74	ADDITION	*Og* [And]	
	once more	75	D. TRANSLATION	*en gang til* [Once more]	
	-	76	ADDITION	*må* [I have to]	
	just	77	DELETION	-	
	around	78	D. TRANSLATION	*rundt* [Around]	
	the riverbend	79	PARAPHRASE	*neste sving* [The next bend]	
STL 22	Beyond the shore	80	SUBSTITUTION	*Blir yr og vill* [Becoming exited and wild]	TTL 22
STL 23	Somewhere past the sea	81	SUBSTITUTION	*Aldri trøtt og lei* [Never tired and fed up]	TTL 23
STL 24	Don't know what for	82	SUBSTITUTION	*Og vær så snill* [And please]	TTL 24
STL 25	Why do all my dreams extend	83	PARAPHRASE	*Tyd min drøm som lover ting* [Interpret my dream that promise things]	TTL 25
	just	84	DELETION	-	
	-	85	ADDITION	*jeg kan se* [I can see]	
	around	86	D. TRANSLATION	*rundt* [Around]	
	the riverbend	87	PARAPHRASE	*neste sving* [The next bend]	
STL 26	Just	88	DELETION	-	TTL 26
	-	89	ADDITION	*Jeg får se* [I get to look]	
	around	90	D. TRANSLATION	*rundt* [Around]	
	the riverbend	91	PARAPHRASE	*neste sving* [The next bend]	
STL 27	Should I choose the	92	D. TRANSLATION	*Skal jeg ta den* [Should I take the]	STL 27
	smoothest	93[x]	EXPLICITATION	*trygge* [Safe]	
	course?	94	D. TRANSLATION	*lei?* [Course?]	
STL 28	-	95	ADDITION	*Følge* [Follow]	TTL 28

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[x] *Smooth* connotes *trygg* [BT: *safe*]

	Steady as the beating drum	96	PARAPHRASE	*trommens faste slag* [The steady beat of the drum]	
STL 29	Should I	97	D. TRANSLATION	*Skal jeg* [Should I]	TTL 29
	marry	98	PARAPHRASE	*velge* [Choose]	
	Kocoum	99	D. TRANSFER	*Kocoum* [Kocoum]	
STL 30	Is all my dreaming at an end?	100	PARAPHRASE	*Betyr min drøm da ingenting?* [Does my dream then mean nothing?]	TTL 30
STL 31	Or do you still wait for me, dream giver?	101	PARAPHRASE	*Å, vis meg vei, du som gir meg drømmer* [Oh, show way, you who give me dreams]	TTL 31
STL 32	Just	102	DELETION	-	TTL 32
	-	103	ADDITION	*Jeg får se* [I get to look]	
	around	104	D. TRANSLATION	*rundt* [Around]	
	the riverbend	105	PARAPHRASE	*neste sving* [The next bend]	

Appendix Table 8

Results of analysis: "Just Around the Riverbend" (DS)

"JUST AROUND THE RIVERBEND" (D)			
TTO	PARAPHRASE	29	27.6%
STO	DIRECT TRANSLATION	27	25.7%
TTO	ADDITION	19	18.1%
TTO	DELETION	18	17.1%
TTO	SUBSTITUTION	6	5.7%
STO	OBLIQUE TRANSLATION	3	2.9%
STO	DIRECT TRANSFER	1	1.0%
TTO	EXPLICITATION	1	1.0%
TTO	CONDENSATION	1	1.0%
TTO	ADAPTATION	0	0%
TTO	PERMUTATION	0	0%
STO	CALQUE	0	0%
TOTAL STO		31	30%
TOTAL TTO		74	70%
TOTAL		105	100%

Appendix C: *The Lion King* (1994)

Appendix Table 9

Microstrategy analysis of "Circle of Life" (IDS)

(ID)	**"CIRCLE OF LIFE"**				
STL	ST	CP	MI	TT	TTL
STL 1	Nants ingonyama bagithi baba	1	D. TRANSFER	*Nants ingonyama bagithi baba*	TTL 1
STL 2	Sithi uhhmm ingonyama	2	D. TRANSFER	*Sithi uhhmm ingonyama*	TTL 2
STL 3	Nants ingonyama bagithi baba	3	D. TRANSFER	*Nants ingonyama bagithi baba*	TTL 3
STL 4	Sithi uhhmm ingonyama	4	D. TRANSFER	*Sithi uhhmm ingonyama*	TTL 4
STL 5	Ingonyama! Siyo nqoba, ingonyama	5	D. TRANSFER	*Ingonyama! Siyo nqoba, ingonyama*	TTL 5
STL 6	Ingonyama nengw' enamabaal.	6	D. TRANSFER	*Ingonyama nengw' enamabaal.*	TTL 6
STL 7	Ingonyama nengw' enamabaal.	7	D. TRANSFER	*Ingonyama nengw' enamabaal.*	TTL 7
STL 8	Ingonyama nengw' enamabaal.	8	D. TRANSFER	*Ingonyama nengw' enamabaal.*	TTL 8
STL 9	Ingonyama nengw' enamabaal.	9	D. TRANSFER	*Ingonyama nengw' enamabaal.*	TTL 9
STL 10	Ingonyama nengw' enamabala. Se-to-kwa!	10	D. TRANSFER	*Ingonyama nengw' enamabala. Se-to-kwa!*	TTL 10
STL 11	Ingonyama nengw' enamabala. Asana	11	D. TRANSFER	*Ingonyama nengw' enamabala. Asana*	TTL 11
STL 12	Ingonyama nengw' enamabala. Se-to-kwa!	12	D. TRANSFER	*Ingonyama nengw' enamabala. Se-to-kwa!*	TTL 12
STL 13	Ingonyama nengw' enamabala. Asana	13	D. TRANSFER	*Ingonyama nengw' enamabala. Asana*	TTL 13
STL 14	From the day we	14	D. TRANSLATION	*Fra den dag vi* [From the day we]	TTL 14
	arrive on the planet	15	EXPLICITATION	*blir født her på jorden* [Are born here on earth]	
STL 15	And	16	D. TRANSLATION	*Og* [And]	TTL 15
	blinking	17	DELETION	-	

	step into the sun	18	PARAPHRASE	*stavrer oss ut av moders favn* [Toddle out of mother's embrace]	
STL 16	There's more to see than can ever be seen	19	PARAPHRASE	*Så ser vi litt av alt liv som er skapt* [The we see some of all life that is created]	TTL 16
STL 17	More to do than can evere be done	20	SUBSTITUTION	*Av det liv som er blitt oss til gavn* [Of the life that has benefitted us]	TTL 17
STL 18	There's	21	D. TRANSLATION	*Det er* [It is]	TTL 18
	far	22	DELETION	-	
	too much to take in	23	OB. TRANSLATION	*for rikt til å fatte* [Too rich to grasp]	
	here	24	DELETION	-	
STL 19	More to find than can ever be found	25	PARAPHRASE	*Er for stort til å skildres med sang* [Is too big to be described with song]	TTL 19
STL 20	But	26	D. TRANSLATION	*Men* [But]	TTL 20
	the sun rolling high, through the sapphire sky	27	PARAPHRASE	*det stiger en sol som et mektig symbol* [A sun rising as a powerful symbol]	
STL 21	Keeps great and small on the	28	PARAPHRASE	*For alle oss i vår* [To all of us in our]	TTL 21
	endless round	29	OB. TRANSLATION	*evige gang* [Eternal path]	
STL 22	It's	30	DELETION	-	TTL 22
	-	31	ADDITION	*I* [In]	
	the	32	PARAPHRASE	*den* [The]	
	circle of life	33	D. TRANSLATION	*sirkel av liv* [Circle of life]	
STL 23	And	34	DELETION	-	TTL 23
	it	35	D. TRANSLATION	*Den* [The one]	
	moves us all	36	PARAPHRASE	*som favner alt* [that embraces everything]	
STL 24	Through	37	PARAPHRASE	*Alt fra* [Everything from]	
	despair	38	OB. TRANSLATION	*sorg* [Sorrow]	

	and	39	D. TRANSLATION	og [And]	
	hope	40	PARAPHRASE	savn [Loss]	
STL 25	Through	41	PARAPHRASE	Til [To]	TTL 25
	faith and	42	DELETION	-	
	love	43	D. TRANSLATION	kjærlighet [Love]	
STL 26	'Til	44	PARAPHRASE	Der [There]	TTL 26
	we find our place	45	D. TRANSLATION	vi finner vår plass [We find our place]	
STL 27	On the path	46	D. TRANSLATION	På den vei [On the path]	TTL 27
	unwinding	47	PARAPHRASE	vi vandrer [We wander]	
STL 28	In	48	D. TRANSLATION	I [In]	TTL 28
	the	49	PARAPHRASE	en [A]	
	circle	50	D. TRANSLATION	sirkel [Circle]	
STL 29	The	51	PARAPHRASE	En [A]	TTL 29
	circle of life	52	D. TRANSLATION	sirkel av liv [Circle of life]	
STL 30	Ingonyama nengw' enamabala.	53	D. TRANSFER	Ingonyama nengw' enamabala.	TTL 30
STL 31	Ingonyama nengw' enamabala. Se-to-kwa!	54	D. TRANSFER	Ingonyama nengw' enamabala. Se-to-kwa!	TTL 31
STL 32	Ingonyama nengw' enamabala.	55	D. TRANSFER	Ingonyama nengw' enamabala.	TTL 32
STL 33	Ingonyama nengw' enamabala. Se-to-kwa!	56	D. TRANSFER	Ingonyama nengw' enamabala. Se-to-kwa!	TTL 33
STL 34	Ingonyama nengw' enamabala. Asana.	57	D. TRANSFER	Ingonyama nengw' enamabala. Asana.	TTL 34
STL 35	Ingonyama nengw' enamabala. Se-to-kwa!	58	D. TRANSFER	Ingonyama nengw' enamabala. Se-to-kwa!	TTL 35
STL 36	Ingonyama nengw' enamabala. Asana.	59	D. TRANSFER	Ingonyama nengw' enamabala. Asana.	TTL 36
STL 37	Ingonyama nengw' enamabala. Se-to-kwa!	60	D. TRANSFER	Ingonyama nengw' enamabala. Se-to-kwa!	TTL 37
STL 38	Ingonyama nengw' enamabala.	61	D. TRANSFER	Ingonyama nengw' enamabala.	TTL 38
STL 39	Ingonyama nengw' enamabala.	62	D. TRANSFER	Ingonyama nengw' enamabala.	TTL 39

STL 40	Ingonyama nengw' enamabala. Asana.	63	D. TRANSFER	*Ingonyama nengw' enamabala. Asana.*	TTL 40
STL 41	Ingonyama nengw' enamabala. Se-to-kwa!	64	D. TRANSFER	*Ingonyama nengw' enamabala. Se-to-kwa!*	TTL 41
STL 42	Ingonyama nengw' enamabala. Asana.	65	D. TRANSFER	*Ingonyama nengw' enamabala. Asana.*	TTL 42
STL 43	Ingonyama nengw' enamabala. Se-to-kwa!	66	D. TRANSFER	*Ingonyama nengw' enamabala. Se-to-kwa!*	TTL 43
STL 44	Ingonyama nengw' enamabala.	67	D. TRANSFER	*Ingonyama nengw' enamabala.*	TTL 44
STL 45	It's	68	DELETION	-	TTL 45
	-	69	ADDITION	*I* [In]	
	the circle of life	70	D. TRANSLATION	*den sirkel av liv* [The circle of life]	
STL 46	And	71	DELETION	-	TTL 46
	it	72	D. TRANSLATION	*Den* [The one]	
	-	73	ADDITION	*som* [That]	
	moves us all	74	PARAPHRASE	*favner alt* [Embraces everything]	
STL 47	Through	75	DELETION	-	TTL 47
	-	76	ADDITION	*Alt fra* [Everything from]	
	despair	77	OB. TRANSLATION	*sorg* [Sorrow]	
	and	78	D. TRANSLATION	*og* [And]	
	hope	79	PARAPHRASE	*savn* [Loss]	
STL 48	Through	80	PARAPHRASE	*Til* [To]	TTL 48
	faith and	81	DELETION	-	
	love	82	D. TRANSLATION	*kjærlighet* [Love]	
STL 49	'Til	83	PARAPHRASE	*Der* [There]	TTL 49
	we find our place	84	D. TRANSLATION	*vi finner vår plass* [We find our place]	
STL 50	On the path	85	D. TRANSLATION	*På den vei* [On the path]	TTL 50
	unwinding	86	PARAPHRASE	*vi vandrer* [We wander]	
STL 51	In	87	D. TRANSLATION	*I* [In]	TTL 51
	the	88	PARAPHRASE	*en* [A]	

	circle	89	D. TRANSLATION	*sirkel* [Circle]	
STL 52	The	90	PARAPHRASE	*En* [A]	TTL 52
	circle of life	91	D. TRANSLATION	*sirkel av liv* [Circle of life]	

Appendix Table 10

Results of analysis: "Circle of Life" (IDS)

"CIRCLE OF LIFE" (ID)			
STO	DIRECT TRANSFER	28	30.8%
STO	DIRECT TRANSLATION	22	24.2%
TTO	PARAPHRASE	21	23.1%
TTO	DELETION	10	11.0%
STO	OBLIQUE TRANSLATION	4	4.4%
TTO	ADDITION	4	4.4%
TTO	EXPLICITATION	1	1.1%
TTO	SUBSTITUTION	1	1.1%
TTO	ADAPTATION	0	0%
TTO	CONDENSATION	0	0%
TTO	PERMUTATION	0	0%
STO	CALQUE	0	0%
TOTAL STO		54	59%
TOTAL TTO		37	41%
TOTAL		91	100%

Appendix Table 11

Microstrategy analysis of "I Just can't Wait to be King" (DS)

(D)	"I JUST CAN'T WAIT TO BE KING"				
STL	**ST**	**CP**	**MI**	**TT**	**TTL**
STL 1	I'm gonna be a	1	OB. TRANSLATION	*Jeg blir en* [I will be a]	TTL 1
	mighty	2	PARAPHRASE	*uten frykt* [Without fear]	
	king	3	D. TRANSLATION	*konge* [King]	
	so enemies beware	4	PARAPHRASE	*med krefter som få slår* [With powers that few can beat]	
STL 2	Well,	5	DELETION	-	TTL 2
	I've never seen a	6	D. TRANSLATION	*Jeg har aldri sett en* [I have never seen a]	
	king of beasts	7	CONDENSATION	*konge* [King]	
	-	8	ADDITION	*før* [Before]	
	with quite so little hair	9	D. TRANSLATION	*som har så lite hår* [Who has so little hair]	
STL 3	I'm gonna be	10	OB. TRANSLATION	*Jeg blir* [I will be]	TTL 3
	the main event like no king was before	11	PARAPHRASE	*en konge uten sans for maset fra en knøl* [A king with no sense for the nagging from a goof]	
STL 4	I'm brushing up on looking down	12	OB. TRANSLATION	*Jeg øver på å skue ned* [I practice looking down]	TTL 4
	I'm working on my roar	13	D. TRANSLATION	*jeg trener på mitt brøl* [I work on my roar]	
STL 5	-	14	ADDITION	*Men* [But]	TTL 5
	Thus far	15	D. TRANSLATION	*så langt* [So far]	
	a rather uninspiring thing	16	DELETION	-	
	-	17	ADDITION	*er det ikke ditt gebet* [This is not your field]	
STL 6	Oh,	18	DELETION	-	TTL 6
	I just can't wait	19	PARAPHRASE	*Bare vent, snart* [Just wait, soon]	

	to be	20	OB. TRANSLATION	*blir jeg* [I will be]	
	king	21	PARAPHRASE	*majestet* [Majesty]	
STL 7	No one saying	22	D. TRANSLATION	*Ingen sier* [No one saying]	TTL 7
	do this	23	PARAPHRASE	*kom hit* [Come her]	
STL 8	No one saying be there	24	D. TRANSLATION	*Ingen sier vær der* [No one saying be there]	TTL 8
STL 9	No one saying stop that	25	D. TRANSLATION	*Ingen sier hold opp* [No one saying stop that]	TTL 9
STL 10	No one saying	26	D. TRANSLATION	*Ingen sier* [No one saying]	TTL 10
	see here	27	ADAPTATION	*hør her* [Hear here]	
STL 11	Free to run around all day	28	PARAPHRASE	*Jeg kan løpe som en pil* [I can run like an arrow]	TTL 11
STL 12	Free to do it all my way	29	OB. TRANSLATION	*Jeg kan gjøre hva jeg vil* [I can to whatever I want to]	TTL 12
STL 13	I think	30	D. TRANSLATION	*Jeg tror* [I think]	TTL 13
	it's time	31	DELETION	-	
	that you and I	32	D. TRANSLATION	*at du og jeg* [That you and I]	
	arranged	33	PARAPHRASE	*bør ta* [Should]	
	a heart to heart	34	ADAPTATION	*en prat på tomannshånd* [Talk privately]	
STL 14	Kings dont't need	35[xi]	PARAPHRASE	*det er bare bånn* [Is something that just sucks]	TTL 14
	advice from	36	D. TRANSLATION	*Råd fra* [Advice from]	
	little	37	PARAPHRASE	*gretne* [Grumpy]	
	hornbills	38	D. TRANSLATION	*neshornfugler* [Hornbills]	
	for a start	39	DELETION	-	
STL 15	If this is where the monarchy is headed, count me out!	40	OB. TRANSLATION	*Hvis monarkiet skal bli sånn, da trekker jeg meg ut* [If this is what the monarchy is becoming, then I will withdraw]	TTL 15
STL 16	Out of service,	41	OB. TRANSLATION	*Ut av jobben,* [Out of the job,]	TTL 16

[xi] TTI moved to front in <u>same line</u> = no PERMUTATION

	out of Africa	42	D. TRANSLATION	*ut av Afrika* [Out of Africa]	
	I wouldn't hang about	43	PARAPHRASE	*da er det faktisk slutt* [Then it is actually over]	
STL 17	This child is getting wildly out of wing	44	PARAPHRASE	*Jeg har fått nok av impulsivitet* [I have had enough of impulsivity]	TTL 17
STL 18	Oh,	45	DELETION	-	TTL 18
	I just can't wait	46	PARAPHRASE	*Bare vent, snart* [Just wait, soon]	
	to be	47	OB. TRANSLATION	*blir jeg* [I will be]	
	king	48	PARAPHRASE	*majestet* [Majesty]	
STL 19	Everybody	49	D. TRANSLATION	*Alle* [Everybody]	TTL 19
	look left	50	PARAPHRASE	*vender helt om* [Turns all the way around]	
STL 20	Everybody look right	51	SUBSTITUTION	*Kjenner de må gyse* [Feel they have to shidder]	TTL 20
STL 21	Everywhere you look I'm	52	PARAPHRASE	*Venter spent på han som* [Waiting excitedly on he who]	TTL 21
STL 22	Standing in the spotlight	53	D. TRANSLATION	*Står i rampelyset* [Is standing in the spotlight]	TTL 22
STL 23	Let every creature go for broke and sing	54	PARAPHRASE	*De jubler for den arvingen* [They cheer for the heir]	TTL 23
	-	55	ADDITION	*du vet* [You know]	
STL 24	Let's hear it in the herd and on the wing	56	SUBSTITUTION	*Og danser med stor virtuositet* [And dancing with great virtuosity]	TTL 24
STL 25	It's gonna be	57	DELETION	-	TTL 25
	-	58	ADDITION	*Velsigner* [Blessing]	
STL 25	king Simba's finest fling	59	PARAPHRASE	*Simbas kongeverdighet* [Simba's kingly dignity]	
STL 26	Oh,	60	DELETION	-	TTL 26
	I just can't wait	61	PARAPHRASE	*Bare vent, snart* [Just wait, soon]	
	to be	62	OB. TRANSLATION	*blir jeg* [I will be]	

	king	63	PARAPHRASE	*majestet* [Majesty]	
STL 27	Oh,	64	DELETION	-	TTL 27
	I just can't wait	65	PARAPHRASE	*Bare vent, snart* [Just wait, soon]	
	to be	66	OB. TRANSLATION	*blir jeg* [I will be]	
	king	67	PARAPHRASE	*majestet* [Majesty]	
STL 28	Oh,	68	DELETION	-	TTL 28
	I just can't wait	69	PARAPHRASE	*Bare vent, snart* [Just wait, soon]	
	to be	70	OB. TRANSLATION	*blir jeg* [I will be]	
	king	71	PARAPHRASE	*majestet* [Majesty]	

Appendix Table 12

Results of analysis: "I Just can't Wait to be King" (DS)

"I JUST CAN'T WAIT TO BE KING" (D)			
TTO	PARAPHRASE	24	33.8%
STO	DIRECT TRANSLATION	16	22.5%
STO	OBLIQUE TRANSLATION	11	15.5%
TTO	ADDITION	10	14.1%
TTO	DELETION	5	7.0%
TTO	ADAPTATION	2	2.8%
TTO	SUBSTITUTION	2	2.8%
TTO	CONDENSATION	1	1.4%
STO	DIRECT TRANSFER	0	0%
TTO	EXPLICITATION	0	0%
TTO	PERMUTATION	0	0%
STO	CALQUE	0	0%
TOTAL STO		27	38%
TOTAL TTO		44	62%
TOTAL		71	100%

Appendix D: *Oliver and Company* (1988)

Appendix Table 13

Microstrategy analysis of "Once Upon a Time in New York City" (IDS)

(ID)					"ONCE UPON A TIME IN NEW YORK CITY"	
STL	**ST**		**CP**	**MI**	**TT**	**TTL**
STL 1	Now,		1	DELETION	-	TTL 1
	it's always once upon a time		2	EXPLICITATION	*La historien begynne* [Let the story begin]	
	-		3	ADDITION	*her* [Here]	
	in		4	D. TRANSLATION	*i* [In]	
	New York City		5	D. TRANSFER	*New York City* [New York City]	
	It's		6	PARAPHRASE	*I* [In]	
	a		7	D. TRANSLATION	*en* [A]	
STL 2	big old, bad old, tough old		8	PARAPHRASE	*tøff og sterk og hard og heftig* [Tough and strong and hard and intense]	TTL 2
	town		9	D. TRANSLATION	*by* [City]	
	it's true		10	DELETION	-	
STL 3	But		11	DELETION	-	TTL 3
	-		12	ADDITION	*Det fins* [There are/exist]	
	beginnings		13	PARAPHRASE	*åpninger* [Openings]	
	are contagious		14	DELETION	-	
	-		15	ADDITION	*for alle* [For everyone]	
	there		16	PARAPHRASE	*her* [Here]	
STL 4	They're always setting stages there		17	PARAPHRASE	*Du kan stå og du kan falle her* [You can stand and fall here]	TTL 4
STL 5	They're always		18	DELETION	-	TTL 5
	turning pages there for you		19	PARAPHRASE	*Her lærer du hva drømmer kan bety* [Here you learn what dreams can mean]	

STL 6	Ain't it great	20	DELETION	-	TTL 6
	-	21	ADDITION	Og [And]	
	the way it all begins	22	PARAPHRASE	*vi starter alltid rett på sak* [We always cut straight to the chase]	
	in	23	D. TRANSLATION	*i* [In]	
	New York City	24	D. TRANSFER	*New York City* [New York City]	
STL 7	Right away you're making time and making friends	25	OB. TRANSLATION	*Kjører tempo opp og finner snart en venn* [Sets up the tempo and finds a friend soon]	TTL 7
STL 8	No one cares	26	CONDENSATION	*Blås i* [Never mind]	TTL 8
	where you were yesterday	27	EXPLICITATION	*hvor og hva du kommer fra* [Where and what you come from]	
STL 9	If they pick you out	28	D. TRANSLATION	*Hvis de velger deg* [If they choose you]	TTL 9
	you're on your way	29	PARAPHRASE	*vil livet ta* [Life will take]	
STL 10	To a once upon a time that never ends	30	EXPLICITATION	*En ny kurs som gjør deg lykkelig igjen* [A new course that makes you happy again]	TTL 10
STL11	So,	31	D. TRANSLATION	*Så,* [So]	TTL 11
	Oliver	32	D. TRANSFER	*Oliver* [Oliver]	
	don't be shy	33	PERMUTATION^{xii}	*Du kan ikke være sky* [You cannot be shy]	TTL 12
STL 12	Get out there and	34	DELETION	-	TTL 11
	go and try	35	PERMUTATION^{xiii}	*prøv på ny* [Try again]	
STL 13	Believing that	36	CONDENSATION	*Hvis* [If]	TTL 13
	you're	37	D. TRANSLATION	*du* [You]	

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xii The full TTL 12 is a PERMUTATION of part of STL 11
xiii Part of TTL 11 is PERMUTATION of STL 12

	're	38	PARAPHRASE	*skal bli* [Are going to become]	
	the guy	39	CONDENSATION	*den* [The one]	
	they're dying to see	40	PARAPHRASE	*de mye heller vil ha* [They much rather would want]	
STL 14	'Cause	41	DELETION	-	
STL 14	a dream's no crime	42	EXPLICITATION	*Alt kan hende her* [Everything can happen here]	TTL 14
STL 15	Not once upon a time	43	SUBSTITUTION	*En framtid for enhver* [A future for everyone]	TTL 15
STL 16	Once upon a time	44	DELETION	-	TTL 16
	-	45	ADDITION	*Alle har en drøm* [Everyone has a dream]	
	in	46	D. TRANSLATION	*i* [In]	
	New York City	47	D. TRANSFER	*New York City* [New York City]	
STL 17	-	48	ADDITION	*Men* [But]	TTL 17
	If	49	D. TRANSLATION	*hvis* [If]	
	it's always once upon a time	50	PARAPHRASE	*drømmen venter på deg her* [The dream is waiting for you here]	
	in	51	D. TRANSLATION	*i* [In]	
	New York City	52	D. TRANSFER	*New York City* [New York City]	
STL 18	Why does nightfall find you feeling so alone?	53	OB. TRANSLATION	*Hvorfor bringer mørket ensomhet igjen?* [Why does the darkness bring loneliness again?]	TTL 18
STL 19	How could anyone stay starry-eyed	54	OB. TRANSLATION	*Hvordan kan man være optimist* [How can one be an optimist]	TTL 19
STL 20	When it's raining cats and dogs outside	55	ADAPTATION	*Når det øser ned* [When it's pouring down]	TTL 20

	-	56	ADDITION	*og alt er trist* [And everything is sad]	
STL 21	And	57	D. TRANSLATION	*Og* [And]	TTL 21
	-	58	ADDITION	*selv* [Even]	
	the rain is saying	59	D. TRANSLATION	*regnet sier* [The rain is saying]	
STL 22	Now you're on your own	60	EXPLICITATION	*Du har ingen venn* [You have no friend]	TTL 22
STL 23	So,	61	D. TRANSLATION	*Så,* [So,]	TTL 23
	Oliver	62	D. TRANSFER	*Oliver* [Oliver]	
	don't be scared	63	OB. TRANSLATION	*glem din frykt* [Forget your fear]	
STL 24	Though yesterday no one cared	64	PARAPHRASE	*Om livet var trist og stygt* [If life was sad and ugly]	TTL 24
STL 25	They're getting your place prepared, where you want to be	65	SUBSTITUTION	*Kan du fatte mot og trygt forsøke igjen* [You can take courage and safely try again]	TTL 25
STL 26	Keep your dream alive	66	OB. TRANSLATION	*Hold på drømmen din* [Hold on to your dream]	TTL 26
STL 27	Dreaming is still how the strong survive	67	PARAPHRASE	*Gjør den til alvor, bli sterk og vinn* [Make it real, get strong and win]	TTL 27
STL 28	Once upon a time	68	DELETION	-	TTL 28
	-	69	ADDITION	*Alle har en drøm* [Everyone has a dream]	
	in	70	D. TRANSLATION	*i* [In]	
	New York City	71	D. TRANSFER	*New York City* [New York City]	
STL 29	Keep your dream alive	72	OB. TRANSLATION	*Hold på drømmen din* [Hold on to your dream]	TTL 29
STL 30	Dreaming is still how the strong survive	73	PARAPHRASE	*Gjør den til alvor, bli sterk og vinn* [Make it real, get strong and win]	TTL 30
STL 31	Once upon a time	74	DELETION	-	TTL 31

	-	75	ADDITION	*Alle har en drøm* [Everyone has a dream]	
	in	76	D. TRANSLATION	*i* [In]	
	New York City	77	D. TRANSFER	*New York City* [New York City]	
STL 32	Keep your dream alive	78	OB. TRANSLATION	*Hold på drømmen din* [Hold on to your dream]	TTL 32
STL 33	Dreaming is still how the strong survive	79	PARAPHRASE	*Gjør den til alvor, bli sterk og vinn* [Make it real, get strong and win]	TTL 33
STL 34	Once upon a time	80	DELETION	-	TTL 34
	-	81	ADDITION	*Alle har en drøm* [Everyone has a dream]	
	in	82	D. TRANSLATION	*i* [In]	
	New York City	83	D. TRANSFER	*New York City* [New York City]	
STL 35	And it's always once upon a time	84	DELETION	-	TTL 35
	-	85	ADDITION	*Alle drømmer kan bli oppfylt her* [Every dream can be fulfilled here]	
	in	86	D. TRANSLATION	*i* [In]	
	New York City	87	D. TRANSFER	*New York City* [New York City]	

Appendix Table 14

Results of analysis: "Once Upon a Time in New York City" (IDS)

"ONCE UPON A TIME IN NEW YORK CITY" (ID)			
STO	DIRECT TRANSLATION	17	19.5%
TTO	PARAPHRASE	15	17.2%
TTO	DELETION	13	14.9%
TTO	ADDITION	12	13.8%
STO	DIRECT TRANSFER	10	11.5%
STO	OBLIQUE TRANSLATION	7	8.0%
TTO	EXPLICITATION	5	5.7%
TTO	CONDENSATION	3	3.4%
TTO	SUBSTITUTION	2	2.3%

TTO	PERMUTATION	2	2.3%
TTO	ADAPTATION	1	1.1%
STO	CALQUE	0	0%
TOTAL STO		34	39%
TOTAL TTO		53	61%
TOTAL		87	100%

Appendix Table 15

Microstrategy analysis of "Perfect isn't Easy" (DS)

(D)	"PERFECT ISN'T EASY"				
STL	**ST**	**CP**	**MI**	**TT**	**TTL**
STL 1	Girl,	1	DELETION	-	TTL 1
	-	2	ADDITION	Himmel og skrekk og gru	
	we've got work to do	3	PERMUTATION[xiv]	Det må arbeides nu	TTL 2
STL 2	Pass me the paint and glue	4	DELETION	-	
STL 3	Perfect isn't easy	5	PARAPHRASE	Hvem kan være feilfri?	TTL 3
STL4	But	6	DELETION	-	TTL 4
	it's me	7	PARAPHRASE	Det kan jeg	
STL 5	When	8	D. TRANSLATION	Når	TTL 5
	one knows	9	DELETION	-	
	the world	10	D. TRANSLATION	verden	
	-	11	ADDITION	ærbødig	
	is watching	12	PARAPHRASE	venter	
STL 6	One does what one must	13	OB. TRANSLATION	Må plikten gå først	TTL 6
STL 7	Some minor adjustments,	14	PARAPHRASE	En liten justering,	TTL 7
	darling	15	D. TRANSLATION	kjære	
STL 8	Not for my vanity, but for humanity	16	PARAPHRASE	Innbilsk, vær ikke dum, alt for mitt publikum	TTL 8
STL 9	Each little step a pose	17	PARAPHRASE	Stilig det minste steg	TTL9
STL 10	See	18	D. TRANSLATION	Se	TTL 10
	how the breeding shows	19	PARAPHRASE	mitt moderne preg	

[xiv] Parts of STL 1 corresponds to the PERMUTATION of TTL 2 which is why these overlap

STL 11	Sometimes	20	DELETION	-	TTL 11
	it's too much for even	21	PARAPHRASE	Det tar pusten selv fra	
	-	22	ADDITION	lille	
	me	23	D. TRANSLATION	meg	
STL 12	But	24	DELETION	-	TTL 12
	when all the world says yes, who am I to	25	PARAPHRASE	Når folket går ned på kne, kan ingen stjerne	
	say no	26	D. TRANSLATION	si nei	
STL 13	Don't ask a mutt to strut like a show girl	27	PARAPHRASE	Ingen bastard kan bli primadonna	TTL 13
STL 14	No, girl,	28	DELETION	-	TTL 14
	you need a pro	29	PARAPHRASE	Rollen er skapt for meg	
STL 15	Not a flee or a flaw	30	SUBSTITUTION	Blått er stjernenes blod	TTL 15
STL 16	Take a peek at that	31	CONDENSATION	Se	TTL 16
	-	32	ADDITION	min velstelte	
	paw	33	PARAPHRASE	klo	
STL 17	La di, da, da, da	34	D. TRANSFER	La di, da, da, da	TTL 17
STL 18	Perfection becomes me,	35	PARAPHRASE	Perfekt til minste detalj	TTL 18
	n'est ce pas?	36	DELETION	-	
STL 19	Unrivalled,	37	OB. TRANSLATION[xv]	Den beste,	TTL 19
TTL 19	unruffled	38	PARAPHRASE	den røffe	
STL 20	I'm	39	DELETION	-	TTL 20
	-	40	ADDITION	I	
	beauty	41	D. TRANSLATION	skjønnhet	
	unleashed	42	DELETION	-	
	-	43	ADDITION	og stil	
	yeah!	44	D. TRANSLATION	ja!	
STL 21	Jarred rock, hard stock	45	PARAPHRASE	Dyrket, elsket	TL 21
STL 22	-	46	ADDITION	Jeg er	TTL 22
	So classic and classy	47	PARAPHRASE	førsteklasse,	
	we're not talking	48	PARAPHRASE	gi blaffen i	
	Lassie	49	D. TRANSFER	Lassie	
STL 23	Aaahh aauu ooo! Ruff! Ruff! Ruff!	50	D. TRANSLATION	Aaahh aauu ooo! Voff! Voff! Voff!	TTL 23

[xv] Not DIRECT TRANSLATION because the TTI is not the direct denotative meaning of STI

STL 24	Though	51	D. TRANSLATION	Selv om		TTL 24
	many covet my bone and bowl	52	ADAPTATION	jeg dyrkes av mann og mus		
STL 25	They're barking up the wrong tree	53	PARAPHRASE	Er ingen god nok for meg		TTL 25
STL 26	You pretty	54^{xvi}	PERMUTATION	Dere er pene		TTL 27
	pups	55	EXPLICITATION	Hunder		TTL 26
	all over the city	56^{xvii}	ADAPTATION	fra fjern og nær		
	-	57	ADDITION	kurtiserer		
STL 27	I have your hearts and you have my pity	58	DELETION	-		TTL 27
	-	59	ADDITION	men jeg repriserer		
STL 28	Pretty is	60	D. TRANSLATION	Pent er		TTL 28
	-	61	ADDITION	nok		
	nice	62	OB. TRANSLATION^{xviii}	bra		
	but still it's just pretty	63	PARAPHRASE	men ingen briljerer		
STL 29	Perfect, my	64	D. TRANSLATION	Feilfri, min		TTL29
	dears	65	PARAPHRASE	venn		
STL 30	Is	66	D. TRANSLATION	Er		TTL 30
	me	67	PARAPHRASE	jeg		

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^{xvi} Part of TTL 27 is PERMUTATION of parts of STL 26

^{xvii} Dog puppies, not other type of pups

^{xviii} Means just about the same, but not first word that comes to mind

Appendix Table 16

Results of analysis: "Perfect isn't Easy" (DS)

	"PERFECT ISN'T EASY" (D)		
TTO	PARAPHRASE	21	31.3%
STO	DIRECT TRANSLATION	13	19.4%
TTO	ADDITION	11	16.4%
TTO	DELETION	10	14.9%
STO	OBLIQUE TRANSLATION	3	4.5%
STO	DIRECT TRANSFER	2	3.0%
TTO	ADAPTATION	2	3.0%
TTO	PERMUTATION	2	3.0%
TTO	EXPLICITATION	1	1.5%
TTO	CONDENSATION	1	1.5%
TTO	SUBSTITUTION	1	1.5%
STO	CALQUE	0	0%
TOTAL STO		18	27%
TOTAL TTO		49	73%
TOTAL		67	100%

Stine Røkenes Svinsaas

An Analysis of Norwegian Translations of Diegetic and Intra-Diegetic Songs in Disney Movies

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