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Audiovisual translation of Disney songs into Norwegian

An analysis of singability, sense, naturalness, rhythm and rhyme

Master's thesis in English

Trondheim, May 2018

Abstract

This thesis examines what song translators in the audiovisual domain prioritize. The subtitled and dubbed Norwegian versions of the theme songs from three American Disney films released between 2003 and 2013 were analyzed from a descriptive-explanatory point of view with regards to Peter Low's (2003b; 2005) Pentathlon criteria for singable song translations: singability, sense, naturalness, rhythm and rhyme. A qualitative and a quantitative analysis of the material found that subtitlers primarily focus on the semantic content (sense), while the prosodic elements have been the main priority in the dubbed translations in order for the translated songs to become "singable". These results are discussed in view of the translated songs' purposes, and I argue that both the subtitled and the dubbed translations need to be similar semantically to the original songs since they are parts of films' dialogues and plot. The dubbed songs need, in addition, to be singable considering they are to be performed vocally. Further, it seems that subtitled and dubbed translations of songs have a complex relationship and although the semantic content is prioritized in the subtitled versions, they still retain some singability traits. The results also showed that even when a dubbed translation is transferred seemingly directly to the subtitles, there can be some adjustments due to the skopos of subtitles.

Acknowledgements

Although working with this thesis has been challenging at times, it has for the most part been exiting and a lot of fun, much thanks to all those great people who have helped me finally getting here.

I would firstly like to express my gratitude and appreciation to Annjo K. Greenall. Thank you for always being supportive and for providing me with valuable feedback. It has meant a lot to me that you have consistently been available for questions throughout this entire process. You have truly done far more than what I expected from a supervisor.

I also want to give a big thanks to my friends at the university here in Trondheim – you have made these past five years unforgettable. The great people in room 6301 have especially been important this semester and I am grateful for all the ping-pong games, great conversations and much-needed lunch breaks.

I further wish to thank Idunn for greatly improving my thesis by proof-reading it. Other eventual mistakes are all mine!

Finally, I would like to thank my family for always being there for me. A special appreciation is owed to Henrik; I am particularly grateful for your time, help and generosity – your support has meant a lot. And also, thank you for enabling me to watch the Disney DVD's by owning a PlayStation and for constantly letting me play Disney music in the apartment.

Katrine Drevvatne

Trondheim, May 2018

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Abbreviations

AVT Audiovisual Translation

SL Source Language

ST Source Text

S Syllables

TL Target Language

TT Target Text

TT1 Subtitled Target Text

TT2 Dubbed Target Text

TU Translation Unit

1 INTRODUCTION

1.1 Disney songs in translation

Ever since *Snow White and the Seven Dwarfs* was released in 1937, Walt Disney's films have been appreciated by people worldwide. The Walt Disney Company has also received massive attention all over the world for producing some of the greatest and most famous soundtracks of all time, and many of their songs have been translated into several languages.

Song translation is perhaps a particularly challenging form of translation and translators within this field are faced with special constraints since musical aspects as well as the semantic content should be taken into account. This thesis aims to study the Norwegian translations of the theme songs from three Disney films: "No Way Out" from *Brother Bear* (2003), "Let It Go" from *Frozen* (2013), and finally "I See the Light" from *Tangled* (2010). Both the subtitled and the dubbed Norwegian versions of these songs will be studied from a descriptive point of view in order to find out what the translators have focused on when translating these songs.

1.2 Songs in audiovisual translation

The translation of musical texts is a rather new field within translation studies, which only recently has started to gain attention from researchers (Mateo, 2012, p. 115). This field nevertheless generally occupies a peripheral position and song translations have thus been somewhat neglected (Susam-Sarajeva, 2008, p. 187; Kaindl, 2005, p. 235). One reason for this is that studying song translation offers methodological challenges due to the verbal-musical hybrid of the genre (Low, 2013, p. 229). In addition, some researchers also note that translating songs "is an untypical translation task" and that musical material therefore has been considered outside of traditional translation studies (Low, 2013, p. 230; Susam-Sarajeva, 2008, p. 189).

It has however been shown that translation and music come together in various genres which makes it an important field to explore. In audiovisual translation (AVT) for instance, songs might be translated for subtitling or dubbing purposes, and translators within both genres are faced with different constraints. Since songs in musical films often are important to the plot, translators in these forms of AVT need to take the semantic content into account. Dubbed songs are further in need of being singable since they are to be performed vocally. Singability can be defined as "a target text as intended for singing" (Franzon, 2015, p. 334), and translators who attempt to produce singable song translations are faced with special constraints since musical factors need to be taken into consideration.

In order to study the constraints song translation involves, many researchers have found functional approaches to translation useful. Skopos theory, which stresses the purpose or aim

of a translation, has thus been central in the study of song translation, and many researchers within this field therefore use such a functional approach since it offers more flexibility (Susam-Sarajeva, 2008, p. 191). Peter Low and Johan Franzon are two prominent researchers of song translations who base their methodological frameworks on Skopos theory, and whose frameworks will be used in this thesis. Low has for instance organized a list of five criteria to contemplate for working with singable song translations, namely *singability*, *sense*, *naturalness*, *rhythm and rhyme*, which he refers to as the “Pentathlon Principle” (2017, p. 79). These criteria will be used in this thesis to investigate the subtitled and dubbed Disney songs.

1.3 Research questions and hypotheses

The aim of this thesis is to examine the constraints song translators within the AVT domain are faced with and what they prioritize by investigating the Norwegian subtitles and dubbed lyrics of the three Disney songs mentioned in section 1.1. The research questions are: 1) To what extent and in what ways has Low’s Pentathlon Principle been observed in the subtitled and dubbed versions of the songs “No Way Out”, “Let It Go” and “I See the Light”? 2) Can the Norwegian versions of these songs be considered translations, adaptations or replacement texts?

In order to investigate these questions systematically, I formulated four hypotheses based on the skopoi of translations of songs when subtitled or dubbed. Firstly, although subtitlers are normally faced with spatial and temporal constraints that force them to make priorities, these constraints are usually manageable for song translators as “singing deliver words slower than speaking” (Low, 2017, p. 52). I thus hypothesized that the subtitled songs would be similar semantically to their source texts (STs). Secondly, I hypothesized that prosodic elements such as rhythm and rhyme would be sacrificed in the subtitled target texts (TTs) because subtitles do not have to be singable. Thirdly, I hypothesized that prosodic elements such as rhythm and rhyme to a great extent would be observed in the dubbed TTs considering the skopos of a singable song translation, namely that it needs to be singable. As such, one might expect to find dubbed TTs which have a similar rhythm and degree of rhyme as their STs. Finally, I expected to find dubbed TTs where sense (the semantic content) had been sacrificed due to the importance of the prosodic elements.

1.4 Thesis structure

The next chapter will present the theoretical background and the conceptual framework the analysis is based on. Section 2.1 introduces the central ideas behind the Skopos theory and why it has been of importance to both Franzon and Low when dealing with song translation. Further, section 2.2 addresses the two main forms of AVT, namely subtitling and dubbing. Section 2.3

examines song translation theory, and since both Franzon and Low's frameworks have been important for conducting the analysis, their ideas will be the main concern here as they will be used to both investigate subtitled as well as dubbed songs.

The methodological approach for this thesis is presented in chapter 3, while the analysis is outlined in chapter 4. The analysis has been divided into a qualitative part, which is presented in section 4.2, and a quantitative summary, given in section 4.3. Chapter 5 further discusses the most interesting findings from the analysis, before some concluding remarks are made in chapter 6.

2 THEORETICAL BACKGROUND

2.1 Skopos theory

The Skopos theory has, since it was developed in the late 1970s, been an important approach within the field of translation studies. According to Katharina Reiss and Hans J. Vermeer, “The highest rule of a theory of translational action is the ‘*skopos* rule’: any action is determined by its purpose, i.e. it is a function of its purpose or *skopos*” (2014, p. 90). This theory is a functional approach to translation studies, and thus stresses the purpose or aim of a translation (Schäffner, 1998, p. 235). A translator therefore has to take the target culture into account when translating and hence the ST and the TT might diverge considerably (Venuti, 2000, p. 223).

Translated songs might have different purposes depending on what their functions are, and the Skopos theory is therefore highly relevant in the context of translation and music. Susam-Sarajeva gives some examples of different purposes for song translation:

translating for the local productions of international stage musicals;
translating/subtitling/dubbing/voiceover for musical films (Hollywood, Bollywood etc.);
translating contemporary popular songs (for singable versions, for fan web sites, etc.);
translating/subtitling/dubbing/voiceover for musical (mainly Disney) cartoons;
multilingualism and translation in rap songs; translations for J-cards (album inserts), liner notes, track listings and programme notes; translation of children’s songs, lullabies and nursery rhymes; translations carried out as part of research in ethnomusicology; interpreting music and sign-singing by and for the deaf and hard of hearing. (2008, pp. 191-192)

To be able to satisfy the various *skopoi* of these genres, it is crucial for a translator to know what a particular song translation is meant for in order for the *skopoi* to be satisfied, which also means that two or more TTs (of the same ST) can differ from each other if the *skopoi* are different. A song might be translated for non-singing purposes, for instance if it is to function as subtitles or surtitles in a film and for this purpose it could be sufficient to only translate the semantic content of the song. Sometimes, however, a translated song is supposed to be performed vocally to an audience, for instance in a dubbed film, and in that case the song needs to be singable, i.e. “possible to sing” (Franzon, 2015, p. 333). A translator who attempts to produce singable song translations has many factors to contemplate considering that the pre-existing music was made to fit the original lyrics in the ST. Musical aspects such as the melody, rhythm, rhyme, tempo, duration, and stress are all factors which might influence the translation, hence these need to be taken into account in a singable song translation. Besides, the content of a song should also, at least to a certain degree, resemble the content of the ST as that is often required by norms (Toury, 1995) and expected by audiences.

2.1.1 Johan Franzon's view of skopos in song translation

Franzon argues that the challenges concerning song translation can be solved by focusing on the skopos (Franzon, 2009, p. 8), and he is thus known as a determined functionalist. A semantically close translation might for instance be enough if the purpose is to make a text understandable. If, however, the song is to be performed in the target language (TL), the translated text needs to be singable (Franzon, 2008, p. 374). Franzon argues that “the problem of [a singable] song translation” is that “the text has to fulfill two requirements: a) it should be adjusted to an already existing music, and b) it should be adjusted to an already existing text”¹ which makes song translation especially challenging (2009, p. 6).

Singability, according to Franzon, is a vague term that can be hard to define as it can either mean “suitable for singing”, “possible to sing” or “easy to sing” (2015, p. 333). These definitions are related since they can be distinguished from a non-singable alternative such as a translation meant to be read (Franzon, 2015, p. 333). However, Franzon prefers to use the meaning “possible to sing” as it is more descriptive than the evaluative “easy to sing”, and he further argues that “half-singable” translations may be found (2015, pp. 334-335), which shows that the term can be viewed flexibly. Franzon defines a singable translation as “a target text as intended for singing”, and to him “it is the prosodic, poetic-rhetoric and semantic fit that a target text lyric may show to a certain piece of music – the music the source text is linked to” (2015, pp. 333-334). In order to fulfill this skopos, the translator must be allowed to take some liberties (Franzon, 2009, p. 8).

2.1.2 Peter Low's view of skopos in song translation

Low can also be considered a functionalist as he sees the purpose of a translation as the most important determiner for how to translate a song. Low argues that the translations of most songs can be put in different categories: a performer's crib, a recording insert, a program text, a spoken text, a sung text, surtitles and subtitles, and that the results will differ depending on the skopos (2003a, pp. 95-96). For example, a sung text has different functions and purposes than the other categories in his list (Low, 2003a, p. 96). Sung texts differ from the other categories in that they are intended to communicate with an audience “verbally as well as musically” and producing a singable song translation therefore requires making some compromises (Low, 2003a, pp. 99, 105). When presenting the skopoi of subtitled songs on the other hand, Low does not mention the musical aspect but rather focuses on how to communicate efficiently with advices to subtitlers such as “be economical; avoid ambiguity” (2017, p. 54). This shows that Low, like

¹ This and all subsequent translations of Franzon's dissertation on *My Fair Lady* from 2009 are mine.

Franzon, also emphasizes the importance of purpose in song translation although they have different approaches to how such translations can be done.

2.2 Audiovisual translation

From the moment sound films reached the international market in 1929, two main methods of AVT have been dominant: subtitling and dubbing (Gottlieb, 1998, p. 244). Since this study will be investigating translated songs from audiovisual productions, the skopos of the audiovisual genre becomes important too, in addition to the skopos of translating songs. In order to explain what goes in the translated material, it is crucial to reflect on what the purposes of producing Norwegian subtitles and dubbed translations to these songs are, and whom they are meant for. Since Disney films are popular among people of all ages, it is logical to expect that all audiences (in this case, Norwegian audiences) are taken into account by the translators. However, considering these songs function in children's films, one may also assume that the translators have taken special notice to adjust the vocabulary for children. According to O'Connell, subtitling and dubbing in films can potentially function as an important educational arena at the same time as the vocabulary should be understandable and hence entertaining for children (2003, pp. 222-225).

2.2.1 Subtitling

Subtitling in film or television is one way of conveying the dialogue to an audience who speaks a different language than the one spoken by the actors (Ivarsson, 1992, p. 15). A subtitle can be defined as a printed translation that mainly convey spoken dialogue but can also present other information such as signs in the frame or even the soundtrack (Hillman, 2011, p. 379). These are normally placed at the bottom of the screen and usually consist of one or two lines of maximum 35 characters (Gottlieb, 1998, p. 245).

The biggest challenges subtitlers are faced with are perhaps spatial and temporal constraints (Gottlieb, 2008, p. 219). Since subtitling involves a shift from spoken dialogue to written subtitles, it can be challenging to reduce or compress the text in order for the subtitles to fit the spoken dialogue (Gottlieb, 1994, p. 104). A subtitler is thus forced to make priorities when deciding what the most important transfer from the ST to the TT might be, and what could be deleted (Mubenga, 2010, p. 253). The subtitler also has to decide upon a range of linguistic choices while translating in order for the overall message to come through (Mubenga, 2010, p. 253). In addition, the subtitles need to be displayed long enough on the screen for the audience to be able to read them (Low, 2017, p. 52). However, according to Low, this proves manageable with songs since "singing delivers words slower than speaking", and the words in a song can

as such stay on screen for a longer period of time (2017, p. 52). Songs are therefore easier to subtitle than feature films since the words arrive in a slower pace (Low, 2017, p. 52).

2.2.2 Dubbing

Dubbing can be defined as “the replacement of the original speech by a voice track which attempts to follow as closely as possible the timing, phrasing and lip movement of the original dialogue” (Luyken et al., 1991, p. 31, as cited in Baker & Hochel, 1998, pp. 74-75). The desire to maintain lip synchronization in dubbing can often be an obstacle, a challenge subtitlers do not have. The biggest difference between subtitling and dubbing however, is that the language in dubbing is oral rather than written, and the translator does not have to reduce the TT in dubbing considering the translation occurs from spoken source language (SL) to spoken TL (Schwarz, 2011, p. 406).

These forms of AVT also have different purposes, especially when translating songs. When a song is translated to function as subtitles in a musical, the main purpose is for the audience to understand the content of the foreign lyrics as songs often function as a part of the film’s dialogue (Cintas & Remael, 2014, p. 211). Therefore, when dealing with subtitling, prosodic elements like rhythm and rhyme may be sacrificed since such elements usually are not important for understanding what a song is about. In contrast, a dubbed song needs to be made singable since it is to be performed. The semantic content cannot however be ignored altogether either since it usually is important to the film’s plot.

2.3 Translation of songs

A song can be defined as “a unity of text and music, where the one is adjusted to the other or both are adjusted to each other, and the result is expected to be performed by singing voices – usually with accompaniment” (Franzon, 2009, p. 6). Lyrics are often the most meaningful component of a song to many people, and being able to understand the content can therefore be crucial for the musical experience. Many songs are thus translated to fit specific target cultures, and this has proven to be a fascinating area for translation researchers to explore.

2.3.1 Low’s Pentathlon Principle

Because music is such a complex system that can be challenging to translate, Low has formulated five criteria in order to satisfy the *skopoi* of a singable song: *singability*, *sense*, *naturalness*, *rhythm*, and *rhyme* (2003b, p. 92). These criteria form the basis of Low’s methodological framework, namely the “Pentathlon Principle”, where *pentathlon* functions as a metaphor for “juggling” or balancing the five criteria simultaneously. Low is comparing song

translators as *pentathletes* to Olympic pentathletes where contesters must compete in five dissimilar events. To illustrate this comparison, Low states that “These criteria [Low’s five criteria] are as dissimilar as a shot put and 100-metre sprint!” (2003b, p. 92). Producing a well-functioning singable song would thus be impossible without taking some liberties, and the Pentathlon Principle’s five criteria must hence be viewed flexibly. Just as an Olympic pentathlete must aim for getting a good overall score, song translators should do their best at taking *all* criteria into account in order to meet the requirements of a singable song translation (Low 2003b, p. 92).

2.3.1.1 Singability

Section 2.1.1 showed that singability is a vague term that can be challenging to define, and that Franzon prefers the descriptive “possible to sing” rather than the evaluative “easy to sing” (2015, p. 334). Compared to Franzon, Low focuses more on the physical act of singing and inclines towards a more concrete definition of the term singability as he uses it to mean “*relative ease of vocalisation*” which concerns aspects such as “articulation, breath, dynamics and resonance in the physical action of singing” (Low, 2017, p. 81). In addition, Low seems more evaluative than Franzon as he points out that professional singers and singing-teachers are the best to evaluate singability (2017, p. 81).

A song that is made to be performed requires “performability” in a given moment and can be contrasted with a written text where the reader might pause or re-read if needed (Low, 2005, p. 192). In order to achieve this function, Low argues that singability must be the highest priority when the purpose is to produce a singable song translation (2005, p. 192). A singable song translator should primarily be aware of the music’s tempo and try to find words that can match that. Further, the translator should be conscious of long and short vowels that might affect the singability of a song. It can for instance be better to use words like “those” or “these” on a long note, instead of “the” (Low, 2005, p. 193). Another aspect of singability is the pattern of stressed and unstressed syllables, which is closely linked to rhythm (Low, 2005, p. 194). This aspect will be presented in section 2.3.1.4, in accordance with how Low (2005) has chosen to introduce it, namely under the aspect of rhythm.

Low’s description of singability can be somewhat confusing at times since he seems to be interchanging between a wide and a narrow sense of the term. Singability can be understood in a wide sense considering all of Low’s principles contribute to a singable song translation. Singability is on the other hand only one of the five criteria of the Pentathlon Principle, and this sense by Low can thus be interpreted as narrower. The narrower sense of singability will thus

henceforth be used when discussing sentence stress, while the wider meaning of the term will be used to discuss a song's overall singability.

2.3.1.2 Sense

Sense has to do with the transfer of the original meaning of the ST to the TT. According to Low, “the Pentathlon Principle calls for flexibility” when it comes to this transfer which allows the translator to manipulate the meaning of the ST to some extent (2005, p. 194). Due to the constraints a translator of singable songs is faced with, manipulating sense is often necessary if the purpose is to make a song singable. It is therefore possible for a translator to replace a specific word with a near-synonym instead of using the precise word (Low, 2005, p. 194). However, the original semantic meaning should not be ignored altogether. If none of the original meaning is transmitted, it cannot, according to the Pentathlon Principle, be labelled a translation (Low, 2005, p. 194). Instead, such a text might be referred to as an “adaptation” or a “replacement text” (Low, 2013, p. 231).

2.3.1.3 Naturalness

This criterion has to do with aspects that might influence the naturalness of a translation, “such as register and word-order” (Low, 2005, p. 195). A text can be regarded as natural if it “*could have been created spontaneously in the TL* – by a songwriter, poet or other word-smith within the target culture” (Low, 2017, p. 65). Many translators emphasize rhyme at the expense of naturalness, which according to Low “result[s] in obscurity, fractured pronunciation, inappropriate slang or archaisms and ridiculous word-order” (2017, p. 65). Low therefore advises against using rare words in song translation as he regards it as unnatural at the same time as it can be challenging to move the audience emotionally with uncommon words (2017, p. 67). However, Low also points out that naturalness is not the same as “plain colloquial language”, as good writers never are confined within such limits (2017, p. 65). Low's interpretation of what counts as natural and unnatural shows that this might be a challenging criterion to assess. It can for instance be difficult to determine what accounts as a “ridiculous word-order” while naturalness at the same time is not the same as “plain colloquial language”. When producing or assessing the naturalness of a TT however, it can be useful to reflect on whether the text is well written in the TL, and an evaluation regarding naturalness can hence never be fully objective (Low, 2017, p. 69).

2.3.1.4 Rhythm

The pre-existing rhythm of a ST is important to take into account for a singable song translator. This notion might however, to some degree, be sacrificed by traditional norms which value semantic equivalence between the ST and the TT (Greenall, 2015, p. 314). Other researchers argue that an identical syllable-count between the ST and the TT is necessary in order for the rhythm to be acceptable (Low, 2005, p. 196). Eugene Nida (1964, p. 177) argues in favor of “precisely the right number of syllables”, while Frits Noske (1970, p. 30) states that “Musical prosody requires that the rhythm and number of syllables be identical with those of the original lines” (as cited in Low, 2005, p. 196). Further, Judi Palmer, who writes about opera translations, emphasizes that “Writers of singing translations are obliged to” make translations which “must be identical to the number of syllables in the original” (2013, p. 23).

Although this is also desirable according to the Pentathlon Principle, it calls for a bit more flexibility: “a translator who finds that an eight-syllable line is insolubly, unacceptably clumsy, may choose to add a syllable or subtract one” (Low, 2005, p. 197). In addition, syllabic stress is in many languages more important than matching the exact same syllable-count as the ST. It is therefore common for translators to identify the stressed notes in the ST in order to find a corresponding stressed syllable in the TL (Low, 2005, p. 197). If the translator finds it too difficult to produce a TT where the syllables correspond to the ST, Low also accepts making minor changes to the melody for the rhythm to match and argues that one should consider which is most respectful to the song (2005, p. 197).

Another element that can influence the rhythm of a song is the length of notes, which might vary a lot (Low, 2005, p. 198). These should be studied by the translator for the sake of matching the TT to the already existing music. This notion is closely linked to the first criterion, namely singability, as it also focuses on paying attention to vowel lengths, consonants and “rests”. Rests refer to pauses in the song where a singer can pause and breathe – and translators must try not to place this gap in the middle of a word (Low, 2005, p. 198). One might also argue that this has something to do with the naturalness of a translation, as the representation of the song should sound as natural as possible. Low’s criteria can thus sometimes overlap which this exemplifies with rhythm, singability and naturalness.

2.3.1.5 Rhyme

According to Low, rhyme is a “special case” due to the phonic properties of songs (2005, p. 192), and there are many considerations to bear in mind with this criterion: the skopoi of the translation, the presence of rhymes in the ST and conventions of the TL regarding rhyme (Low,

2008, pp. 1-2). These considerations might affect the extent to which a song translator emphasizes rhyme (Low, 2008, p. 2).

Rhyme can often be a desirable criterion when the skopos is to make a singable song translation, but according to Low, many translators place too much weight on this component (2008, p. 1). The Pentathlon Principle “opposes rigidity of thinking”, and Low thus argues for flexibility with this criterion (2005, p. 198). On that account, rhymes do not need to occur as frequently as they do in the ST, and it is sometimes sufficient to use imperfect rhyme as well (Low, 2005, p. 199). Apter and Herman argue that different types of rhyme further can be combined with other literary means such as assonance and alliteration (2016, p. 192). Applying different types of rhyme might prevent translations from seeming forced or unnatural.

2.3.2 Half-singable translations

As previously mentioned, Franzon argues that singability is a flexible notion and that “half-singable” translations may be found (2015, p. 335). Some songs are translated half-singably to for instance be subtitled in films (Franzon, 2015, p. 345), and this aspect is therefore particularly interesting for the purposes of this study since subtitled songs are investigated. Franzon explains that “Generally, songs may be: a) not subtitled at all, b) subtitled with a mainly literal, semantically close rendering, or c) subtitled with some indication of singability” (2015, p. 336). Concerning the last alternative, Franzon states that singability can be about more than only one factor as it can either be about following the melody or “building a songlike structure” (2015, p. 336). To see whether a TT follows the melody of the ST, Franzon investigates aspects such as syllable-count and sentence stress, which he refers to as the prosodic fit of the TT to the pre-existing music (2015, p. 337; 2008, p. 390). Further, to examine whether a TT has a songlike structure, Franzon searches for poetic-rhetoric aspects like rhyme, rhythm or other poetic expressions (2015, p. 339). Although some songs are translated half-singably, it has been clarified that taking songlike elements into account when creating subtitles often are optional and that most subtitlers usually prefer a “straight”, literal translation (Franzon, 2015, p. 345).

However, some researchers argue that subtitles of songs can be improved by containing songlike features. According to Cintas and Remael, subtitled songs in a musical that have a similar rhythm as their STs might be easier for an audience to read (2014, p. 211). Ivarsson agrees that maintaining the rhythm in a subtitled song is important and that it should be possible for an audience to sing along when reading the subtitles (1992, p. 119). He further states that the rhythm in a subtitled song is more essential than rhyme since an audience is only able to read one caption at a time (Ivarsson, 1992, p. 120).

2.3.3 “Translations”, “adaptations”, or “replacement texts”?

In addition to the Pentathlon Principle, Low (2013) makes a distinction in his methodological framework between “translations”, “adaptations” and “replacement texts”. He identifies the following difference between a translation and an adaptation: “a translation is a TT where all significant details of meaning have been transferred, whereas an adaptation is a derivative text where significant details of meaning have not been transferred which easily could have been” (Low, 2013, p. 237). Lastly, a replacement text is defined as “a song lyric created to be used with a pre-existing melody, yet manifesting no semantic transfer from the text previously sung to that melody” (Low, 2013, p. 231). Low would therefore not accept a TT which derive too much from its ST as a translation, but perhaps rather label it as an adaptation or replacement text.

Franzon also reckons different ways of practicing song translation, and to a certain degree he acknowledges Low’s distinction between a translation and an adaptation. According to Franzon, one possible solution to “the problem of song translation” is by writing a new lyric to fit the music, paying no attention to the original text (2009, p. 7). This can be seen as extreme, and Franzon does not perceive such a text as a translation, especially with regard to traditional definitions of translation (2009, p. 7). However, he also states that translation in practice often can be mixed, and that it therefore is difficult to set restrictions to what song translation is (Franzon, 2009, p. 7).

Many researchers might agree with this distinction while others would opt for a broader approach to song translation, like for instance Susam-Sarajeva (2008). It is, according to her view, often impossible and undesirable to identify “where translation ends and adaptation begins” (Susam-Sarajeva, 2008, p. 189). Susam-Sarajeva therefore criticizes views such as Low’s more narrow one because she argues that one might miss out on interesting cases of for instance “intercultural communication and of the social, cultural and linguistic practices prevalent in a given target system” (2008, p. 189). A broader view of translation and music is thus Susam-Sarajeva’s preference (2008, p. 189). Despite of this criticism, I have still chosen to use this tripartite distinction in my study as it provides a concrete framework for discussing degrees of closeness to the ST.

3 METHOD

3.1 General methodological approach

The aim of this thesis is to study in what ways Low’s Pentathlon Principle has been observed in the three songs’ different forms of translation, i.e., subtitling and dubbing, and to find out whether these versions can be considered “translations”, “adaptations” or “replacement texts”. The thesis has a descriptive/explanatory approach, as the aim is to describe and explain how the songs have been translated (Saldanha & O’Brien, 2013, p. 50). In addition, since I have investigated songs that have already been made, this is product-oriented research (Saldanha & O’Brien, 2013, p. 50). Further, this is primarily a qualitative study that aims to investigate Disney songs in translation at the same time as some simple quantitative tools have been used to show the extent of some of the qualitatively analyzed phenomena. The quantitative summary provides descriptive statistics about the data and functions as a support for the qualitative analysis.

3.2 Corpus selection

The starting point of this thesis was that I wanted to investigate how Disney songs are translated with regards to singability. I therefore began by looking at a whole range of films to use as research material of this study. Considering the skopos of a singable song translation, one would assume that a dubbed song is made singably. However, since subtitled songs also can be translated singably, one aim of this thesis became to see whether and how this had been done in subtitled Disney films. This enabled me to investigate if translators prioritize differently with regards to the Pentathlon Principle depending on whether they are producing subtitled or dubbed translations. The research material thus had to consist of films where the subtitled and dubbed versions were different, and the process of finding such films took some time as many Disney films have Norwegian subtitles where the dubbed version simply seems to have been transferred directly to the subtitles. The following table contains a list of the Disney films I ended up examining and it shows that out of 18 randomly selected films, there were only three that satisfied the criterion of having two different translations, namely *Pinocchio* (1940), *Brother Bear* (2003), and *Frozen* (2013).

Table 1

Films	Subtitles/dubbing coincides	Subtitles/dubbing differs
<i>Snow White and the Seven Dwarfs</i> (1937)	X	
<i>Pinocchio</i> (1940)		X
<i>Dumbo</i> (1941)	X	
<i>Cinderella</i> (1950)	X	
<i>Alice in Wonderland</i> (1951)	X	

<i>Peter Pan</i> (1953)	X	
<i>The Junglebook</i> (1967)	X	
<i>AristoCats</i> (1970)	X	
<i>Robin Hood</i> (1973)	X	
<i>Beauty and the Beast</i> (1991)	X	
<i>The Lion King</i> (1994)	X	
<i>Pocahontas</i> (1995)	X	
<i>Hercules</i> (1997)	X	
<i>Tarzan</i> (1999)	X	
<i>Brother Bear</i> (2003)		X
<i>Tangled</i> (2010)	X	
<i>Frozen</i> (2013)		X
<i>Vaiana</i> (2016)	X	

I further decided to analyze the theme song from each of the three films as this provided me with a systematic way of selecting songs. The criterion of choosing songs was that the theme song was played as a whole in the film with a clear English and Norwegian sound. The only films that satisfied the criteria of having two distinct translations as well as presenting the theme song as a whole in a clear way were *Brother Bear* (2003) and *Frozen* (2013) – which were selected as parts of the research material of this study. *Pinocchio* (1940) satisfied the first criterion of having two distinct TTs but became unfeasible as some of the content of the theme song was difficult to grasp. It was possible to hear and understand the rest of the film, but parts of the theme song, *Ønskestjernen (When You Wish Upon A Star)*, are sung in a blurred way by a choir which made it difficult to hear the lyrics.

In addition to selecting these two songs with two differing translations, I wanted to analyze a song from one of those films where the dubbed translation has been transferred to the subtitles. Investigating such a song made it possible to check whether the same translation used on two different genres (written and oral) were indeed identical. I observed some adjustments in the subtitled songs in cases where the dubbed and subtitled songs coincided, and I wanted to investigate this phenomenon further. When selecting this data, a film would satisfy the criterion if the subtitled and dubbed translations were almost identical. An additional requirement was that the theme song was presented in an understandable manner in English and Norwegian and *Tangled* (2010) was finally chosen as it satisfied these criteria. The subtitles of this film seem to have been transferred from the dubbed translation since these two TTs are almost identical apart from a few different words and phrase structures. As will be shown under section 4.2.3, these differences might be due to an adjustment towards fitting each TTs to their particular skopoi.

The primary research material of this study is thus the theme songs from three films: “No Way Out” from *Brother Bear* (2003), “Let It Go” from *Frozen* (2013), and lastly “I See

the Light” from *Tangled* (2010). The first two songs have differing TTs while the two TTs of “I See the Light” are almost identical. All three songs have some similarities in addition to perhaps being the most known song from each film. Firstly, all three songs are about the lives of the main characters, and in *Frozen* and *Tangled*, the songs are sung by these particular characters themselves. Each song also deals with some sort of epiphany as the characters have realized something about themselves and their place in the world. All the three songs are in that way important contributors for bringing the plot forward and the way these songs are translated can thus have an impact on how these films are perceived in other languages. Since each song is a part of a film’s dialogue, it is reasonable to believe that the translators were cautious of not changing the semantic content too much, as that could lead to changing parts of the whole musical.

3.3 Methods

The analysis of the research material is based on Low’s five criteria from the Pentathlon Principle: singability, sense, naturalness, rhythm and rhyme. Sense and naturalness have been treated simultaneously since these two principles have to do with the semantic content of songs, while rhythm, rhyme and other aspects of singability as defined by Low, have been analyzed together as prosodic elements of the translations.

As previously mentioned, this thesis consists of a qualitative and a quantitative analysis in form of descriptive statistics. The qualitative analysis investigates the Pentathlon Principle in more depth, while the quantitative analysis serves as a supportive summary of the main findings from the qualitative analysis.

3.3.1 Qualitative analysis

The qualitative analysis consisted of an in-depth investigation of the five principles from the Pentathlon approach. Sense, which was the first principle to be examined in the analysis, has been investigated with respect to translation procedures. After having analyzed all the data, I ended up finding nine different procedures: *metaphrase*, *paraphrase*, *imitation*, *omission*, *addition*, *explicitation*, *implicitation*, *inversion* and *compensation*. Metaphrase, paraphrase and imitation are strategy labels taken from Franzon’s dissertation on *My Fair Lady* from 2009 where he investigates how this musical has been translated into Scandinavian languages. Metaphrase is defined as “turning an author word by word, and line by line, from one language to another”, and paraphrase as “where the author is kept in view [...] but his words are not so strictly followed as his sense; and that too is admitted to be amplified, but not altered” (Dryden, 1975, p. 68, as cited in Franzon, 2009, p. 187). In order to provide a more nuanced analysis, it

was necessary to further distinguish between light and heavy paraphrases as some sentences have been paraphrased more heavily than others. For example, the clause *to change the things I've done*, which has been translated to *slik at de tilgir meg* [*so that they forgive me*] taken from the dubbed TT of “No Way Out”, has been analyzed as a heavy paraphrase. Although both clauses are about the main character being upset about happenings from the past and as such have similar semantic contents, this has been analyzed as a heavy paraphrase considering the ST does not mention forgiveness at all like the TT does. On the other hand, the clause *I cannot hide the shame* which has been translated as *går skammen aldri bort* [*goes the shame never away*] taken from the same texts, has been analyzed as a light paraphrase; even though this is not a literal translation, these texts are quite similar semantically since the main issue here is about the shame that cannot go away or cannot be hidden.

Further, imitation can be defined as “where the translator (if now he has not lost that name) assumes the liberty, not only to vary from the words and sense, but to forsake them both as he sees occasion; and taking only some general hints from the original” (Dryden 1975, p. 68, as cited in Franzon, 2009, p. 187). These three procedures, namely metaphrase, paraphrase and imitation, turned out to be the most frequently used procedures in the translated songs investigated in this thesis, and they are thus important with regards to discussing the degree sense has been taken into consideration. Likewise, they can be used in the discussion of whether the Norwegian versions of these songs can be considered translations, adaptations or replacement texts, as will be shown in section 5.4.

Inversion in this thesis refers to the syntactic phenomenon where words and/or phrases have moved from their original position in the ST to a different position in the TT within the same translation unit (defined as the beginning and end of a translation procedure where the ST and the TT correspond to each other). For example, the clause *Brother Bear, I let you down*, taken from “No Way Out”, has been subtitled as *jeg sviktet deg, bjørnebror* [*I let you down, Brother Bear*]. Here, even though the exact same words have been used, the two phrases *jeg sviktet deg* and *Bjørnebror* have simply swapped places in the clause, which makes it an inversion. Inversion can be distinguished from paraphrase in that in a case of inversion, the exact same words in the ST have also been used in the TT even though some words have moved to different positions in the clause. Cases where a translator has rephrased the verbal content of the TT lightly with new words at the same time as the semantic content is similar to the ST, have been analyzed as paraphrase.

Finally, some words omitted from the ST to the TT might in some cases be compensated for by using a similar expression in the TT (Munday, 2016, p. 92). I only found one such

translation unit in the qualitative analysis which was analyzed as compensation, namely the clause *and it looks like I'm the queen* which has been translated as *og jeg er visst dronningen* [*and I am apparently the queen*], which can be seen in unit 3 in table 6. Compensation can be distinguished from paraphrase in terms of having a compensational effect, which this example shows. The phrase *and it looks like* has for instance been omitted from the TT, but I argue that the phrase *og jeg er visst* [*and I am apparently*] compensates for this loss as this is a more natural way of phrasing it in Norwegian.

Considering one of the purposes of this study is to see whether the TTs can be regarded as translations in Low's sense, I have assigned more importance to translation procedures and sense than to naturalness. Taking into account that evaluating a text's naturalness never can be fully objective, as was discussed in section 2.3.1.3, this is a criterion that can be difficult to deal with even though I am a native speaker of the TL, which according to Low is an advantage when assessing naturalness (2017, p. 79). I have nevertheless discussed individual phrases and sentences as well as the naturalness of the whole text where it has been necessary and suitable. In such cases, I have used parts of Low's description of what characterizes a poorly translated text: "obscurity, (...) inappropriate slang or archaisms and ridiculous word-order" (2017, p. 65), to evaluate the songs' naturalness. As was briefly discussed in section 2.3.1.3, Low's outline of what counts as a "ridiculous word-order" is not entirely clear. Low advises against a "ridiculous word-order" at the same time as he accepts that song-texts might be more than "plain colloquial language" (2017, p. 65). An inverted word-order might for instance be viewed as unnatural which this remark by Low proves: "In English, for example, subjects regularly precede verbs, and so that is the pattern that prose-translators follow – irrespective of what happens in the source – except in questions" (2008, p. 16). In contrast, however, he also states that "song-texts in many languages play around with word-order" and that not all "departures from normal word-order" should be banned (Low, 2008, p. 16). Although this gives rise to confusion, I have interpreted Low's statement regarding how not all departures from normal word-order should be banned as including poetic language constructions. I have therefore commented on such language constructions, and even if they might come across as unnatural in Low's sense, I have argued that they rather contribute to an increased singability since song-lyrics, according to Low, often have poetic qualities (2017, p. 26). In order to investigate this further, Franzon's poetic-rhetoric format (2015, p. 339) has been used to consider if the TTs have rhythm, rhyme or other songlike expressions.

Regarding the prosodic elements of these song translations, I have, as previously mentioned, chosen to primarily incorporate rhythm and rhyme as aspects of singability, except

for the cases where rhyme pertains to the naturalness aspect as well. The prosodic elements have been given a somewhat lighter treatment and elements such as the music's tempo, highlighting of particular words and length of notes have thus not been investigated. Such aspects have been considered to be outside the boundary of this thesis as that would be angling this research more towards a musicological study.

The main concern when it comes to rhythm has been to investigate the syllables. To be able to compare the rhythm of the STs and the TTs, the syllables of each translation unit have been counted and presented in tables to clearly illustrate if the number of syllables in the STs and the TTs coincided or not. Another important aspect regarding rhythm and singability is stress patterns, which have also been compared in the analysis. The stressed syllables in a given line if spoken have been highlighted with capital letters in cases where the number of syllables of the STs and the TTs coincided. From there on, I discussed whether a similar pattern of stressed syllables between the ST and the TTs could contribute to a more singable translation since the stress pattern in the ST is deliberately designed to fit the melody.

Finally, as for the last principle, I started searching for rhymes by using Low's definition of a good-quality rhyme: "For two words to rhyme, (a) either they must end in open syllables with the same final vowel and preceding consonant; or (b) they must end in closed syllables with the same final consonant(s) and preceding vowel" (Low, 2008, pp. 8-9). In addition, Low states that "the rhyming vowel must be a stressed one" (2008, p. 9). However, a translator might also benefit from using near-rhymes, and I have thus chosen to investigate such cases as well. The rhyming pairs, triplets, and quadruplets (henceforth referred to as rhyming groups) have also been marked with color codes.

3.3.2 Quantitative summaries

The main findings from the qualitative analysis have been used in a quantitative summarizing analysis in form of descriptive statistics. Descriptive statistics can be used to "organize and describe the characteristics of a collection of data" (Salkind, 2011, p. 7), which makes it easier to compare the data by means of percentages and central tendencies (Saldanha & O'Brien, 2013, pp. 144, 224). This part was conducted by counting all the words used in the STs and the TTs, and then counting how many of the TT words that were metaphrased, paraphrased and so on to find out how great a percentage of each text had undergone each of the procedures.

The three main translation procedures that have been used most often, namely metaphrase, paraphrase and imitation, have been presented separately while the remaining translation procedures have been gathered as one group. Further, all the syllables in the STs and

the TTs were counted and added up as this enabled me to see if there were any big differences between each song's subtitled and dubbed versions regarding number of syllables. Lastly, the rhyming groups of the STs and the TTs were counted and compared.

3.4 The limitations of the study

The main limitation of this study is the small amount of data the analysis is based on. Considering the time and space constraints of this thesis, I was not able to investigate songs from other Disney films. As such, I cannot make any generalizations about how songs in Disney films and other musicals are translated. At the same time, I am fully aware that analyzing songs from only one decade also decreases the possibility for generalizations beyond this study. However, based on the three songs that have been investigated here, I argue that this research can contribute to the field of song translation with regards to how translators make priorities in creating subtitles or dubbed lyrics with respect to these three songs.

In addition, one might argue whether the reliability of this study is adequate. Reliability has to do with “the extent to which other researchers (or the researcher herself) could generate the same results, or come to the same conclusion, if investigating the same question, using the same data and methods at a different time” (Saldanha & O’Brien, 2013, p. 35). While the analysis of sense, rhythm, rhyme and singability can be considered relatively objective, I would argue that reliability poses an important question when it comes to examining the songs’ naturalness. This was a difficult criterion to examine considering the challenge of being objective in such an analysis, and it can therefore not be confirmed whether another researcher will come to the same conclusions as I did. However, since transparency can contribute to increased reliability (Saldanha & O’Brien, 2013, p. 35), I have done my best at trying to be as transparent as possible in describing the corpus selection as well as outlining the theoretical and methodological framework the analysis is based on.

4 ANALYSIS

4.1 Introductory remarks

This chapter has been divided into two main parts: the qualitative analysis will be presented first, and the quantitative summary is presented towards the end of this chapter. Since *Brother Bear* (2003) was the first of the three films to be released, the analysis of “No Way Out” will be presented first. Next, since *Frozen* (2013) can be put in the same category as *Brother Bear* with respect to having two distinct TTs, the analysis of “Let It Go” will be presented second. Lastly the analysis of “I See the Light” from *Tangled* (2010), will be presented. The data will be presented in tables and discussed according to the Pentathlon criteria.

The presentations of “Let It Go” and “I See the Light” in the qualitative analysis have been limited to include the first verse and the chorus due to space constraints, while the rest of the analysis can be found in appendix 2 and 3. The qualitative analysis of “No Way Out” is however presented in the main text as a whole since this is a shorter song. The results from the appendix is nevertheless included in the quantitative analysis since this part functions as a summary of the main findings from the qualitative analysis. Back translations of all the TTs are also to be found in the appendix (appendix 1).

4.2 Qualitative aspects

4.2.1 “No Way Out”, from *Brother Bear*

Brother Bear (2003) is about a man named Kenai who is magically turned into a bear so that he can see life from a different perspective. In his previous life as a human being, Kenai once killed a bear as a revenge for his dead brother who he thought had been taken by a bear. Kenai therefore hates bears and all he wants is to get his life as a human back. Eventually, Kenai becomes friend with a young bear called Koda, and “No Way Out” is played towards the end of the film when Kenai realizes that the bear he once killed was Koda’s mother. This discovery breaks Kenai’s heart and “No Way Out” is thus a song about his regret, wishing he could undo what he had done in the past. The song represents Kenai’s own thoughts and the song is as such an important contributor to the film’s plot.

4.2.1.1 Subtitled lyrics

Sense and naturalness

The following table contains transcriptions of the ST and the subtitled TT of “No Way Out” in addition to the translation procedures that have been used in this translation. The different translation procedures are marked with the following color codes: the orange color marks metaphrases of the ST, the grey color shows paraphrases, blue stands for omissions, yellow for

inversions, and red for additions. The table is organized in such a way that the words, phrases or sentences, i.e. translation units (abbreviated T. U. in all upcoming tables) which build on the same translation procedure are put together in the same cell.

Table 2

T. U.	ST: English lyrics	Translation procedures	TT1: Norwegian subtitles
1	Everywhere	Metaphrase	Overalt
2	I turn	Omission	-
3	I hurt	Inversion	Sårer jeg
4	Someone	Metaphrase	Noen
5	But there is nothing I can say	Light paraphrase	Men jeg kan ikke si noe
6	To change the things I've done	Metaphrase	For å endre det jeg har gjort
7	I'd do anything within my power. I'd give anything I've got	Light paraphrase	Jeg skal gjøre alt i min makt. Jeg skal gi alt jeg har
8	But the path I seek	Metaphrase	Men den stien jeg søker
9	Is hidden from me now	Light paraphrase	Er gjemt for meg nå
10	Brother bear, I let you down	Inversion	Jeg sviktet deg, bjørnebror
11	You trusted me,	Metaphrase	Du stolte på meg
12	-	Addition	Og
13	Believed in me, and I let you down. Of all the things I hid from you	Metaphrase	Trodde på meg, og jeg sviktet deg. Av alle ting jeg skjulte for deg
14	I cannot hide	Inversion	Kan jeg ikke skjule
15	The shame. And I pray	Metaphrase	Skammen. Og jeg ber
16	-	Addition	Om at
17	Someone	Metaphrase	Noen
18	Something	Light paraphrase	Noen
19	Will come to take away the pain. There's no way out	Metaphrase	Kommer for å ta bort smerten. Det er ingen utvei
20	Of this dark place	Light paraphrase	Fra dette mørke stedet
21	No	Metaphrase	Nei
22	Hope	Omission	-
23	No future. I know I can't be free, but I can't see another way	Metaphrase	Ingen fremtid. Jeg vet jeg ikke kan bli fri, men jeg ser ingen annen måte
24	And I can't face another day	Light paraphrase	Og jeg orker ingen ny dag

Table 2 shows that the translator of TT1 of “No Way Out” primarily, as expected - considering the purpose of subtitles - has chosen metaphrase and paraphrase as the two main translation procedures although metaphrase has been used even more frequently. The translation units which have been paraphrased in the TT are however still quite similar to the ST, and often only one word has been changed in the TT, which makes all of them light paraphrases.

I further found two additions in the TT: the conjunction *og* [*and*] (unit 12), which connects two phrases, and *om at* [*that*] (unit 16), which is obligatory for the sentence to make sense and to sound natural in Norwegian. Table 2 furthermore shows that TT1 only has two omissions: *I turn* (unit 2) and *hope* (unit 22). It is a bit difficult to say why the translator has omitted both of these phrases, as they could easily have been included in the subtitles when it comes to space. However, the second omission is perhaps the most difficult to find any justification for since the phrase *no hope* demonstrates how devastated the main character really is.

Finally, TT1 has three inverted units. Firstly, *I hurt* (unit 3) has been translated to *sårer jeg* [*hurt I*], and considering Norwegian is a V2-language, it is quite likely that the phrase has been inverted in order to get the verb in a second position in the clause *Overalt sårer jeg noen* [*everywhere hurt I someone*] since that is more natural in the TL. Secondly, the clause *Brother bear, I let you down* (unit 10) has been translated to *jeg sviktet deg, bjørnebror* [*I let you down, brother bear*]. In this case, the translator has simply swapped two phrases, which is a choice that is also a bit difficult to understand. Perhaps the translator wanted to make the phrase *I let you down* stand out, as it could be considered a key phrase in this song. This inversion could also be explained by assuming that the translator regarded the inverted sentence as more natural in Norwegian. Finally, the phrase *I cannot hide* (unit 14) has been translated to *kan jeg ikke skjule* [*can I not hide*], hence the subject and the verb have swapped places in this phrase. This inversion can again be explained by the V2-rule since the verb *kan* follows the subordinate clause *av alle ting jeg skjulte for deg* [*of all the things I hid from you*] in unit 13 which is regarded as one constituent, hence the verb is in a second position.

Overall, I would argue that the language used in this TT is natural. The translator has used familiar words and it is easy to understand what the song is about. It further seems that the translator has increased the naturalness of this text by operating with various translation procedures such as additions, omissions and inversions. The language-style of this song-lyric can also be considered poetical considering it contains many inverted clauses, which can be interpreted as natural in a song-text. Although Norwegian is an SVO-language, this text has many clauses with an inverted word-order. These cannot all be presented here due to space constraints, but unit 1-3 will be taken as example. The clause of the TT is *overalt sårer jeg noen* [*everywhere hurt I someone*], hence the word order is ADV, V, S, O. Such poetic clauses contribute to this TT resembling the structure of a song-text since they often have poetic features, which I regard as natural in this genre.

Rhythm, rhyme, and other aspects of singability

This section addresses prosodic elements such as rhythm and rhyme, and the following table contains color codes as well. The translation units in this table are different from the previous table since we currently are looking at a musically defined line and the following units are as such organized based on what I found to be the most natural way of dividing the lyrics. The columns indicated by an S in table 3 show the number of syllables of each translation unit for the ST and TT. The green color illustrates where the syllable count in the ST and the TT coincides, the blue color when the TT has more syllables than the ST, and the pink color highlights when the TT has fewer syllables than the ST. Another important aspect regarding rhythm is meter, which has been marked with bold letters to illustrate stressed syllables in a pattern of sentence stress. I have decided to mark sentence stress only on those units where the ST and the TT have the same number of syllables. Considering my aim here simply is to show an approximate degree of likeness between the ST and the TT, I will not go deeper into types of meter.

Rhyme, which is closely connected to rhythm, has been marked with different color codes as well, where two (or more) words marked with the same color, rhyme. All these color codes will be used in similar upcoming tables.

Table 3

T. U.	ST: English lyrics	S	TT1: Norwegian subtitles	S
1	Everywhere I turn, I hurt someone	9	Overalt sårer jeg noen	8
2	But there's nothing I can say	7	Men jeg kan ikke si noe	8
3	To change the thing's I've done	6	For å endre det jeg har gjort	8
4	I'd do anything within my power	10	Jeg skal gjøre alt i min makt	8
5	I'd give everything I've got	7	Jeg skal gi alt jeg har	6
6	But the path I seek is hidden from me now	11	Men den stien jeg søker er gjemt for meg nå	12
7	Brother bear I let you down	7	Jeg sviktet deg, bjørnebror	7
8	You trusted me, believed in me	8	Du stolte på meg og trodde på meg	10
9	And I let you down	5	Og jeg sviktet deg	5
10	Of all the things I hid from you	8	Av alle ting jeg skjulte for deg	9
11	I cannot hide the shame	6	Kan jeg ikke skjule skammen	8
12	And I pray someone	5	Og jeg ber om at noen	7
13	Something will come	4	Noen kommer	4
14	To take away the pain	6	For å ta bort smerten	6
15	There's no way out of this dark place	8	Det er ingen utvei	6
16	No hope, no future	5	Nei, ingen fremtid	5
17	I know I can't be free	6	Jeg vet jeg ikke kan bli fri	8
18	But I can't see another way	8	Men jeg orker ingen annen måte	10
19	And I can't face another day	8	Og orker ingen ny dag	7

Table 3 shows that the number of syllables of the ST and the TT coincide five times, the TT has more syllables than the ST nine times, and lastly, the TT has fewer syllables than the ST five times. Hence, many TT units have more syllables than the ST, even though the difference

is not that big. An excess of syllables might be expected in a subtitled translation as subtitlers generally focus on the semantic content. At the same time, the fact that the difference is not that big might also be expected since TT1 has many metaphrased units.

Regarding the five units where the syllable count of the ST and the TT coincide, the ST and the TT have an identical pattern of sentence stress in two translation units (9 and 16), the patterns diverge two times (unit 13 and 14), while unit 7 have a similar, yet not identical pattern. This shows that the TT might be a bit difficult to sing, which one could expect considering the skopos of subtitles. However, since the stress patterns coincide two times in addition to what was previously discussed regarding a poetic language-style, one could assume that the translator has tried to make this TT songlike, as song-lyrics often are written in a poetic style. TT1 thus contains some singability traits and can as such be considered half-singable, which was not, considering the purpose of subtitles, automatically expected. On the other hand, since the ST has a poetic language and since metaphrase is the most used translation procedure, it is likely that the poetic style of the TT came about unintentionally by trying to make the semantic content of the TT as similar to the ST as possible.

Further, “No Way Out” does not have a lot of rhyme. According to Low’s definition of good-quality rhymes (Low, 2008, p. 9) which was presented in section 3.3.1, both the ST and the TT only have one rhyming pair each: *way/day* in the ST, and *meg/deg* in the TT – both of these pairs end in open syllables. The TT does not have any rhyming pairs other than this good-quality rhyme, which is to be expected considering rhyme, according to Ivarsson, is not important in subtitles as the audience can only read one subtitle at a time (1992, p. 120). As previously mentioned, the translator has focused more on the semantic content of the song than on prosodic aspects, which arguably has caused rhyme to be sacrificed.

4.2.1.2 Dubbed lyrics

Sense and naturalness

Table 4 has the same color-coding as table 2 in addition to including some new codes for additional translation procedures: the dark blue color illustrates imitations, light green shows explicitations, and dark green implicitations.

Table 4

T. U.	ST: English lyrics	Translation procedures	TT2: Norwegian dubbed lyrics
1	Everywhere I turn, I hurt someone	Heavy paraphrase	Jeg har såret mange på min vei
2	But	Omission	-
3	There is	Metaphrase	Det er
4	Nothing	Light paraphrase	Lite

5	I can say	Metaphrase	Jeg kan si
6	To change the things I've done	Heavy paraphrase	Slik at de tilgir meg
7	I'd do anything	Metaphrase	Jeg gjør hva som helst
8	Within my power	Omission	-
9	-	Addition	Jeg gir opp alt
10	I'd give anything I've got	Heavy paraphrase	Ja, alt som er i min makt
11	But the path	Metaphrase	Men den sti
12	I seek	Light paraphrase	Jeg gikk
13	Is hidden from me now	Metaphrase	Er borte for meg nå
14	-	Addition	Kjære
15	Brother	Metaphrase	Bror
16	Bear	Omission	-
17	I let you down	Metaphrase	Jeg sviktet deg
18	You trusted me	Imitation	Du støttet meg
19	-	Explicitation	Du
20	Believed	Metaphrase	Trodde
21	In	Omission	-
22	Me	Metaphrase	Meg
23	And	Light paraphrase	Men
24	I let you down. Of all the things I hid	Metaphrase	Jeg sviktet deg. Av alle ting jeg gjemmer
25	From you	Implication	Vekk
26	I cannot hide the shame	Light paraphrase	Går skammen aldri bort
27	And I pray	Metaphrase	Og jeg ber
28	Someone	Implication	Om at
29	Something will come	Heavy paraphrase	Et under skjer
30	To take away the pain. There's no way out	Light paraphrase	Og frir meg fra det vonde. Vis veien ut
31	Of this dark place. No hope, no future. I know I can't be free, but I can't see another way, and I can't face another day	Imitation	Hvis veien fins. Jeg ser den ikke. For livet er forbi, det er for tungt å møte deg, uten håp når du er lei

Similar to TT1, the translator of TT2 has also used metaphrase and paraphrase as the main translation procedures, and TT2 is therefore similar semantically to the ST, which is probably due to the fact that the song is important to the plot. The translator of this TT has also rephrased the semantic content to a greater extent compared to TT1 of this song. I found for instance two imitated units (18 and 31), four omissions (unit 2, 8, 16 and 21) and two additions (unit 9 and 14). To find such rephrasing procedures was expected considering all the principles a singable song translator has to juggle simultaneously.

Finally, I identified two additional translation procedures that were not used in TT1 of “No Way Out”, namely implication and explicitation. The explicitation *du* [*you*] (unit 19), has arguably been used for prosodic reasons. Further, I found two implications. Firstly, the clause

of all the things I hid from **you**, in unit 24-25, has been translated to *av alle ting jeg gjemmer vekk* [of all the things I hide away]; hence not explicitly stating who the main person is hiding something from. However, one might still argue that the main point comes through, and that the audience can understand what is meant by this phrase. Secondly, the phrase *and I pray someone* (unit 27-28) has been translated to *og jeg ber om at* [and I pray that]. It does not explicitly come through in TT2 that the main character is praying for *someone*, but he is rather praying for *something*, which is more implicit.

The language in TT2 has also been regarded as natural, similar to TT1 of “No Way Out”. Based on Low’s criteria of a natural language, I cannot find any rare words or inappropriate slang, which makes the content easy to understand. This TT does not have as many phrases with an inverted word-order as TT1 of “No Way Out”. However, I would still argue that the language suits the genre of a song-lyric and hence can be considered natural since TT2 has more rhymes than TT1, which will be investigated in the next section.

Rhythm, rhyme, and other aspects of singability

Table 5

T. U.	ST: English lyrics	S	TT2: Norwegian dubbed lyrics	S
1	Everywhere I turn, I hurt someone	9	Jeg har såret mange på min vei	9
2	But there’s nothing I can say	7	Det er lite jeg kan si	7
3	To change the things I’ve done	6	Slik at de tilgir meg	6
4	I’d do anything within my power	10	Jeg gjør hva som helst, jeg gir opp alt	9
5	I’d give everything I’ve got	7	Ja, alt som er i min makt	7
6	But the path I seek is hidden from me now	11	Men den sti jeg gikk er borte for meg nå	11
7	Brother Bear , I let you down	7	Kjære bror , jeg sviktet deg	7
8	You trusted me , believed in me	8	Du støttet meg , du trodde meg	8
9	And I let you down	5	Men jeg sviktet deg	5
10	Of all the things I hid from you	8	Av alle ting jeg gjemmer vekk	8
11	I cannot hide the shame	6	Går skammen aldri bort	6
12	And I pray someone	5	Og jeg ber om at	5
13	Something will come	4	Et under skjer	4
14	To take away the pain	6	Og frir meg fra det vonde	7
15	There’s no way out of this dark place	8	Vis veien ut , hvis veien fins	8
16	No hope , no future	5	Jeg ser den ikke	5
17	I know I can’t be free	6	For livet er forbi	6
18	But I can’t see another way	8	Det er for tungt å møte deg	8
19	And I can’t face another day	8	Uten håp når du er lei	7

Table 5 shows that most of the translation units in the ST and the TT have the same syllable count. There are however two units where the TT has one less syllable than the ST, and one unit where the TT has one more syllable than the ST. Hence, the syllable count of TT2 is much more similar to that of the ST compared to TT1 of “No Way Out”. A similar trend is seen concerning sentence stress. The pattern of stressed syllables in the TT is identical to the pattern of the ST in all translation units except one, namely unit 5. These findings indicate that the

rhythm of the TT is similar to that of the ST, which was expected considering this TT is meant to be sung.

Likewise, TT2 of “No Way Out” is more similar to the ST than TT1 when it comes to rhyme since the ST has four rhyming groups while TT2 has three. The rhymes in TT2 are all good-quality rhymes that end in open syllables. Two rhyming pairs in TT2 occur at the same place in the text as the ST (on units 1/3 and 18/19), although one of these rhyming pairs in the ST, namely *someone/done* is not a good-quality rhyme by Low’s (2008, p. 9) definition since the vowel in *one* in *someone* is unstressed. Even if the TT does not have rhymes in units 11/14 and 12/13 like the ST does, this has still been compensated for by a different kind of rhyme in unit 7/8/9. Considering the constraints singable song translators are faced with, finding different types of rhyme in various places in the texts was expected since translators need to juggle.

4.2.2 “Let It Go”, from *Frozen*

Frozen (2013) is a film about the princess Elsa who has been kept inside, away from people due to her special and supposedly dangerous powers that cause her to produce ice and snow. On her 18th birthday – the day of her coronation, she accidentally reveals her powers to the people of her town, which causes her to run away. Finally, Elsa starts singing “Let It Go” which is a song about finding her true identity and accepting her powers as something beautiful. This song is thus important to *Frozen*’s plot.

4.2.2.1 Subtitled lyrics

Sense and naturalness

The same color-coding as the two previous tables showing translation procedures, has also been used here. However, this TT has an additional procedure, namely compensation, which has been highlighted with a purple color.

Table 6

T. U.	ST: English lyrics	Translation procedures	TT1: Norwegian subtitles
1	The snow glows white on the mountain tonight Not a footprint to be seen	Metaphrase	Snøen lyser hvitt på fjellet i kveld Ikke et fotspor å se
2	A kingdom of isolation	Light paraphrase	Ensomhetens kongerike
3	And it looks like I’m the queen	Compensation	Og jeg er visst dronningen
4	The wind is howling like this swirling inside	Metaphrase	Vinden hyler som en virvlende storm inne
5	-	Explicitation	I meg
6	Couldn’t keep it in	Light paraphrase	Kan ikke stenge den inne
7	Heaven knows	Omission	-
8	-	Addition	Men

9	I tried	Light paraphrase	Jeg har så visst prøvd
10	Don't let them in, don't let them see. Be the good girl	Metaphrase	Ikke slipp dem inn, ikke la dem se. Vær snill jente
11	You always have to be	Light paraphrase	Det må du alltid være
12	Conceal	Explication	Skjul ditt indre
13	Don't feel, don't let them know	Metaphrase	Ikke føl, ikke la dem få vite
14	Well	Omission	-
15	Now	Metaphrase	Nå
16	They know	Inversion	Vet de
17	-	Explication	Det
18	Let it go, let it go	Metaphrase	La den gå, la den gå
19	Can't hold me back	Heavy paraphrase	Kan ikke stenge den inne
20	Anymore. Let it go, let it go	Metaphrase	Lenger La den gå, la den gå
21	Turn away and slam	Light paraphrase	Vend fortiden ryggen og lukk
22	The door. I don't care	Metaphrase	Døren. Jeg bryr meg ikke
23	-	Addition	Om
24	What they're going to say. Let the storm rage	Metaphrase	Hva de vil si. La stormen rase
25	On	Omission	-
26	The cold never bothered me anyway	Light paraphrase	Kulde har aldri plaget meg uansett

The most used procedure in TT1 of “Let It Go” is metaphrase. There are also some units in the TT that have been paraphrased from the ST and these have all been analyzed as light paraphrases, except unit 19 which has been more heavily paraphrased. Further, TT1 has two additions: *men* [*but*] (unit 8), and *om* [*about*] (unit 23). Firstly, *men* has been used to connect these two clauses: (1) *kan ikke stenge den inne* [*can't close it inside*], and (2) *jeg har så visst prøvd* [*I have certainly tried*]. The function of this conjunction might be to make the text more prose-like. This adjustment might be viewed as an attempt to satisfy the style of written standards considering subtitling is a transfer from oral to written language, and as such, the text might seem more natural in terms of written styles. Secondly, *om* is an obligatory preposition for the second clause in units 22-24 to sound natural in Norwegian. *Jeg bryr meg ikke (...) hva de vil si* is an ungrammatical sentence in the TL, and the preposition *om* must therefore be present in this clause.

Further, the TT has three omissions: *heaven knows* (unit 7), *well* (unit 14) and *on* (unit 25). The first and second omission could have been included in the translation, but at the same time they are not crucial for understanding the semantic content, and according to Baker (1992, p. 40) and Low (2017, p. 54), subtitlers can omit unimportant words and phrases which are irrelevant for understanding the text since they might be distracting to the audience. Finally, the

last omission, namely *on* in *let the storm rage on* is also reasonable. This is a natural clause in the SL, but it would most certainly sound unnatural if translated literally into the TL. However, in order to make this TT clause more equivalent to the ST, the translator could have used the verb *fortsette* [*to continue*], as in *la stormen fortsette å rase* [*let the storm continue to rage*] as a compensation.

TT1 also has one inversion: the phrase *they know* in unit 16, has been translated as *vet de* [*know they*]. Again, we can see that the verb is put in the second position in the clause *nå vet de det* [*now know they that*], which is obligatory for this clause to sound natural. Furthermore, TT1 has three explicitations that cause the language to become more explicit: *i meg* [*of me*] (unit 5), *skjul ditt indre* [*hide your inner*] (unit 12), and *det* [*that*] (unit 17). Finally, TT1 has one compensation: *and it looks like I'm the queen* (unit 3) has been translated as *og jeg er visst dronningen* [*and I am apparently the queen*]. This has been analyzed as compensation because this TT phrase can be treated as equivalent to the ST in terms of semantic meaning even though it has not been translated literally.

Further, I would argue that the language used in this TT for the most part is a natural one. There are no rare words or inappropriate slang in this TT either, similar to the two TTs of “No Way Out”. However, I consider the phrase *la den gå* [*let it go*] as an obscure phrase, which according to Low (2017, p. 65) is unnatural. This phrase is quite awkward in the TL, which in my opinion affects the naturalness of the language as this phrase is repeated throughout the song. In English, the phrase *let it go* can easily be used in various settings without sounding strange. The literal translation of this phrase however, namely *la den gå*, is not used in Norwegian and hence it sounds a bit odd. It could nevertheless be that the subtitler of TT1 has borrowed this phrase from the dubbed TT since this phrase is used in TT2 as well, in an attempt of adding aspects of half-singability to TT1. If that is the case, then this peculiar translation must be seen in conjunction with the other criteria of translating songs, and considering the phrase *let it go* only has three syllables, it could be challenging to find corresponding words with the same number of syllables in Norwegian.

Rhythm, rhyme, and other aspects of singability

Table 7

T. U.	ST: English lyrics	S	TT1: Norwegian subtitles	S
1	The snow glows white on the mountain tonight	10	Snøen lyser hvitt På fjellet i kveld	10
2	Not a footprint to be seen	7	Ikke et fotspor å se	7
3	A kingdom of isolation	8	Ensomhetens kongerike	8
4	And it looks like I'm the queen	7	Og jeg er visst dronningen	7

5	The wind is howling like this swirling storm inside	12	Vinden hyler som en virvlende storm inne i meg	14
6	Couldnt keep it in, heaven knows I tried	10	Kan ikke stenge den inne, men jeg har så visst prøvd	14
7	Don't let them in, don't let them see	8	Ikke slipp dem inn, ikke la dem se	10
8	Be the good girl you always have to be	10	Vær snill jente, det må du alltid være	11
9	Conceal , don't feel , don't let them know	8	Skjul ditt indre, ikke føl, ikke la dem få vite	14
10	Well, now they know	4	Nå vet de det	4
11	Let it go, let it go	6	La den gå, la den gå	6
12	Can't hold me back any more	7	Kan ikke stenge den inne lenger	10
13	Let it go, let it go	6	La den gå, la den gå	6
14	Turn away and slam the door	7	Vend fortiden ryggen og lukk døren	10
15	I don't care	3	Jeg bryr meg ikke om	6
16	What they're going to say	6	Hva de vil si	4
17	Let the storm rage on	5	La stormen rase	5
18	The cold never bothered me anyway	10	Kulde har aldri plaget meg uansett	11

Here we see that the ST and the TT have the same number of syllables in eight units, while the TT has more syllables than the ST in nine units, and lastly, the TT has fewer syllables than the ST in only one unit. Hence, as with “No Way Out”, TT units have for the most part more syllables than the units in the ST. Yet again, one might see that subtitlers prioritize sense rather than prosodic concerns, which causes the rhythm in the ST and the TT to differ. These findings were expected since subtitlers, according to Gottlieb, are forced to make priorities due to the spatial and temporal constraints (1994, p. 103).

Furthermore, out of the eight units where the ST and the TT have the same number of syllables, only three units (10, 11 and 13) have an identical pattern of sentence stress, while the remaining five units have a similar, yet not identical pattern. This shows that TT1 of “Let It Go” has some singability traits although it might be difficult to sing along with due to the discrepancy between the ST and the TT regarding number of syllables and sentence stress.

Another big difference between the ST and the TT is that the ST is composed of many rhyming pairs while the TT does not have any. Again, one can see that TT1 of “Let It Go” can be compared to TT1 of “No Way Out” as none of these translated versions have prioritized rhyme. This can, as previously mentioned, be expected considering the skopos of subtitles. TT1 has nevertheless some singability-traits: an example of a light assonance can for instance be found in unit 7, 8 and 10 where the phrases end with the same vowel, namely *e*. This TT also has a lot of repetition, such as the phrase *la den gå*. One might thus argue that TT1 can be considered half-singable since it contains elements from Franzon’s poetic-rhetoric format.

4.2.2.2 Dubbed lyrics

Sense and naturalness

Table 8

T. U.	ST: English lyrics	Translation procedures	TT2: Norwegian dubbed lyrics
1	The snow glows white on the mountain tonight	Light paraphrase	Det glitrer hvitt over fjellet i natt
2	Not a footprint to be seen	Imitation	Det er vakkert vintervær
3	A kingdom of isolation, and it looks like I'm the queen	Heavy paraphrase	I riket jeg bor alene, og som dronning står jeg her
4	-	Addition	Og
5	The wind is howling like this swirling storm inside. Couldn't keep it in, heaven knows I tried. Don't let them in, don't let them see	Light paraphrase	Vinden hylar lik som stormen i mitt bryst. Holdt det ikke ut, himmelen så min dyst. Slipp ingen inn, la ingen se
6	Be the good girl, you always have to be	Imitation	Slik er plikten, jeg er jo født til det
7	Conceal, don't feel, don't let them know	Heavy paraphrase	Jeg dekker til, det ingen så
8	Well	Omission	-
9	-	Explicitation	Det
10	Now they know	Inversion	Vet de nå
11	Let it go, let it go	Metaphrase	La den gå, la den gå
12	Can't hold me back any more	Imitation	Den kraften jeg skjulte før
13	Let it go, let it go	Metaphrase	La den gå, la den gå
14	Turn away and slam the door	Light paraphrase	Jeg har snudd og stengt en dør
15	I don't care what they're going to say	Imitation	Jeg er lei alt de tror de har sett
16	Let the storm rage	Light paraphrase	La det storme nå.
17	On	Omission	-
18	The cold never bothered me anyway	Light paraphrase	Litt frost gjør meg ingenting uansett

Table 8 shows that most of the units in TT2 are paraphrases of the ST, and the sense in TT2 is therefore similar to that of the ST. The verbal content has however not been translated as literally as TT1 of this song as there is only one metaphrase in this translation, namely *la den gå* [*let it go*]. I also found some imitations in TT2, which one could expect of a dubbed song considering all the different criteria a translator has to take into account to fulfill the skopos of a singable song translation.

The language of TT2 can also be considered natural, similar to the other TTs investigated this far. However, although most of the words in this TT are common, the word *dyst* (unit 5) is slightly old-fashioned and might be a bit difficult for children, who are the primary target audience, to understand. Archaisms can also, according to Low, cause the language to become unnatural (2017, p. 65). The phrase *la den gå* [*let it go*], which was discussed in section 4.2.2.1.1, has also been used in TT2 of this song, which I argue decreases the naturalness of this translation as well. However, in TT2, *den* [*it*] has a retrievable reference

i.e. *kraften* [*the power*] in unit 12. The phrase *la den gå* in TT2 is therefore more natural than in TT1, where *den* has no clear reference.

Rhythm, rhyme, and other aspects of singability

Table 9

T. U.	ST: English lyrics	S	TT2: Norwegian dubbed lyrics	S
1	The snow glows white on the mountain tonight	10	Det glitrer hvitt over fjellet i natt	10
2	Not a footprint to be seen	7	Det er vakkert vintervær	7
3	A kingdom of isolation	8	I riket jeg bor alene	8
4	And it looks like I'm the queen	7	Og som dronning, står jeg her	7
5	The wind is howling like this swirling storm inside	12	Og vinden hyler lik som stormen i mitt bryst	12
6	Couldn't keep it in, heaven knows I tried	10	Holdt det ikke ut, himlen så min dyst	10
7	Don't let them in, don't let them see	8	Slipp ingen inn, la ingen se	8
8	Be the good girl you always have to be	10	Slik er plikten, jeg er jo født til det	10
9	Conceal, don't feel, don't let them know	8	Jeg dekker til det ingen så	8
10	Well, now they know	4	Det vet de nå	4
11	Let it go, let it go	6	La den gå, la den gå	6
12	Can't hold me back any more	7	Den kraften jeg skjulte før	7
13	Let it go, let it go	6	La den gå, la den gå	6
14	Turn away and slam the door	7	Jeg har snudd og stengt en dør	7
15	I don't care	3	Jeg er lei	3
16	What they're going to say	6	Alt de tror de har sett	6
17	Let the storm rage on	5	La det storme nå	5
18	The cold never bothered me anyway	10	Litt frost gjør meg ingenting uansett	10

The green color in table 9 shows that this excerpt of TT2 has the exact same number of syllables as the excerpt of the ST. This correspondence is nevertheless not consistent throughout the whole song as can be seen in appendix 3, since the TT has one less syllable than the ST on two occasions, and one more syllable than the ST one time. Although *himmelen* is the standard way of writing *heaven* in Norwegian, I have chosen to present it in unit 6 as it is pronounced, namely *himlen* in order to get the syllables and sentence stress correct.

Furthermore, the pattern of stressed syllables in the TT is also similar to that of the ST. Out of 18 units, 14 units in TT2 have the same stress pattern as the ST, while unit 4, 8, 12 and 14 have a similar, yet not identical pattern. All in all, one might conclude that the translator of this TT has given rhythm a high priority. Since this translation primarily is intended for dubbing, it might be necessary to produce a TT which resembles the syllable count and sentence stress of the original song considering a dubbed song, according to Baker and Hochel, should be singable and follow the lip-movement of the singing character (1998, p. 75).

Regarding rhyme, we can see in table 9 that the rhyme scheme of TT2 is much more similar to the ST compared to the unrhyming TT1. I found eight rhyming groups in the ST, and

six in the TT. Most of the rhymes in the TT also occur at the same place as they do in the ST in addition to frequently being the same type of rhyme. I found two pairs of good-quality rhyme in the TT which end in closed syllables (*vintervær/her* and *før/dør*) that are equivalent to the rhyming pairs in the ST (*seen/queen* and *more/door*). Furthermore, there is one perfect rhyming pair in the TT which end in open syllables (*se/det*) that is equivalent to one rhyming pair in the ST (*see/be*). I also found one rhyming quadruple in both texts: *know/know/go/go* and *så/nå/gå/gå*. The translator of TT1 has thus arguably given rhyme a high priority, which is in line with Low’s claim, namely that this is a desirable criterion to take into account for many singable song translators (2008, p. 1).

4.2.3 “I See the Light”, from *Tangled*

Tangled (2010) is a film about the princess Rapunzel, who has spent her entire life inside a tower after being kidnapped as a baby. From the tower in which she is being captured, Rapunzel can see lights in the sky each year on her birthday that she has been dreaming to see. Rapunzel is unaware of the fact that these lights are actually floating lanterns released by her own family in memory of their lost princess. Around the date of Rapunzel’s 18th birthday, she runs away with an escaped thief, and they watch as the lanterns are released, together. At this moment, which is towards the end of the film, the song “I See the Light” is introduced. Rapunzel is singing about her past of being captured inside the tower and that she now has “seen the light” – which also functions as a metaphor for finally understanding the situation she has been in. “I See the Light” is also a love song between Rapunzel and her new partner as they are singing about how their lives have changed after meeting each other.

This is the only song investigated in this thesis where the subtitled and dubbed TTs are almost identical, and these two TTs are therefore analyzed simultaneously. I did however find three places in this song where the subtitled and dubbed lyrics diverged (which can be seen in unit 5, 8 and 17 in table 10). These differences have been highlighted with capital letters in the following tables, and the words to the left of the forward slash represent the subtitled TT while the dubbed words are represented to the right.

4.2.3.1 Subtitled and dubbed lyrics

Sense and naturalness

Table 10

T. U.	ST: English lyrics	Translation procedures	TT1 and TT2: Norwegian subtitles and dubbed lyrics
1	All those days watching from the windows. All those years	Light paraphrase	Dagen lang speidet jeg fra tårnet. Mange år

2	Outside looking in		Imitation	Lette etter svar
3	All that time never even knowing just how blind I've been. Now I'm here blinking in the starlight. Now I'm here		Light paraphrase	Tiden gikk uten at jeg skjønnte helt hvor blind jeg var. Jeg står her, stille under stjerner. Jeg står her
4	Suddenly I see		Imitation	Innser hva jeg vil
5	Standing here		Light paraphrase	Her ER VI/ VI ER
6	It's all so clear		Imitation	I stjerneskjær
7	I'm where I'm meant to be		Light paraphrase	Det er her jeg hører til
8	And	And	Omission subtitled TT Metaphrase dubbed TT	- Subtitled TT OG – dubbed TT
9	At last		Light paraphrase	Omsider
10	I see		Inversion	Ser jeg
11	The light		Implication	Lys
12	And it's like		Imitation	Alt ble klart
13	The fog has lifted. And at last		Light paraphrase	Da tåken lettet. Og omsider
14	I see		Inversion	Ser jeg
15	The light		Implication	Lys
16	And it's like the sky is new		Heavy paraphrase	Hen mot himmelen løfte seg
17	And it's warm and real and bright, and the world has somehow shifted. All at once		Imitation	Og jeg føler meg et gys, nå ble såre minner slettet. Alt står KLAR/KLART
18	Everything looks different		Light paraphrase	Alt er annerledes
19	Now that I see you		Metaphrase	Nå som jeg ser deg

Table 10 shows that paraphrase is the most used translation procedure, and these have mostly been analyzed as light paraphrases. Further, I only found one metaphrased unit, which proves that it apparently has been necessary to rephrase most of the phrases. Both of these TTs also have five imitated units, which again shows that the translator has manipulated some of the verbal content.

I would argue that this way of rephrasing in addition to the various translation strategies used here have caused these TTs to be natural. There are however some words that might be a bit difficult for children to understand: *stjerneskjær* and *gys*. One word that does not quite make sense in TT1 is *klar*, which can be found on unit 17. There is a lack of grammatical agreement in this phrase between the noun *alt* and the adjective *klar*. TT2 however has the correct form of the adjective, namely *klart*, and I therefore assume that there is a typographical error in TT1.

Further, the language used in these TTs also have poetic traits, similar to the translations of the previous songs discussed thus far. The translator has for instance produced many short

phrases, which makes the song-lyrics resemble the structure of a poem. Here is an example taken from the excerpt of TT1 and TT2 (1) *jeg står her* [*I stand here*], (2) *stille under stjerner* [*quiet under the stars*] (3) *jeg står her* [*I stand here*] (4) *innser hva jeg vil* [*realizing what I want*]. In order to make this passage resemble the structure of plain prose, the translator could for instance have inserted the conjunction *og* [*and*] between the third and fourth phrase. However, since this is a song-lyric, the poeticness of the language in these TTs is regarded as natural.

Even though TT1 and TT2 are seemingly based on the same translation, some words and phrases differ. On unit 5 for instance, one can see an interesting example of such a change, where the phrase *standing here* has been translated as *her vi er* [*here we are*] in TT2, while this has been rendered as *her er vi* [*here are we*] in TT1. It is highly likely that TT2 of this phrase has been translated as such in order for it to rhyme with the last word in the following phrase, namely *stjerneskjær*. This is something one might expect considering the skopos of a singable song translation. Given the V2-rule of the TL however, and since the verb is in a second position in TT1, one might assume that the translator of TT1 has inverted this phrase as an intention of trying to make the text more prose-like. Considering that subtitling is a transfer from oral to written language, it is reasonable to believe that the translator has tried to follow some of the standards of a written language, perhaps to make it more natural in a written context.

The conjunction *and* in the ST has furthermore been metaphrased in the TT2 and omitted from TT1 in unit 8. *Og* [*and*] has been metaphrased in TT2 for prosodic reasons, which will be seen in the next section, while it presumably has been omitted in TT1 since it is not obligatory for the phrase to be understandable. These differences can thus be explained by assuming that the subtitler once again has tried to conform TT1 to the standards of written subtitling considering it, according to Low (2017, p. 54) and (Baker, 1992, p. 40), is common to omit unimportant words in subtitling.

Rhythm, rhyme, and other aspects of singability

Table 11

T. U.	ST: English lyrics	S	TT1: Norwegian subtitles	S	TT2: Norwegian dubbed lyrics	S
1	All those days watching from the windows	9	Dagen lang speidet jeg fra tårnet	9	Dagen lang speidet jeg fra tårnet	9
2	All those years, outside looking in	8	Mange år, lette etter svar	8	Mange år, lette etter svar	8
3	All that time, never even knowing	9	Tiden gikk uten at jeg skjønnte	9	Tiden gikk uten at jeg skjønnte	9
4	Just how blind I've been	5	Helt hvor blind jeg var	5	Helt hvor blind jeg var	5

5	Now I'm here , blinking in the starlight	9	Jeg står her stille under stjerner	9	Jeg står her stille under stjerner	9
6	Now I'm here , suddenly I see	8	Jeg står her , innser hva jeg vil	8	Jeg står her , innser hva jeg vil	8
7	Standing here , it's all so clear	7	Her ER VI i stjerneskjær	7	Her VI ER i stjerneskjær	7
8	I'm where I'm meant to be	6	Det er her jeg hører til	7	Det er her jeg hører til	7
9	And at last I see the light	7	Omsider ser jeg lys	6	OG omsider ser jeg lys	7
10	And it's like the fog has lifted	8	Alt ble klart da tåken lettet	8	Alt ble klart da tåken lettet	8
11	And at last I see the light	7	Og omsider ser jeg lys	7	Og omsider ser jeg lys	7
12	And it's like the sky is new	7	Hen mot HIMMELEN løfte seg	8	Hen mot HIMLEN løfte seg	7
13	And it's warm and real and bright	7	Og jeg føler med et gys	7	Og jeg føler med et gys	7
14	And the world has somehow shifted	8	Nå ble såre minner slettet	8	Nå ble såre minner slettet	8
15	All at once, everything looks different	9	Alt står KLAR, alt er annerledes	9	Alt står KLART, alt er annerledes	9
16	Now that I see you	5	Nå som jeg ser deg	5	Nå som jeg ser deg	5

One can here see that both TTs predominantly have the same number of syllables as the ST. The differences between the two TTs outlined in the previous section however, bring about some dissimilarities between the TTs when it comes to prosody. In TT1, two units have more and one unit has fewer syllables than the ST, while TT2 only has one unit with more syllables than the ST. In unit 9, TT2 has one more syllable beat than TT1 because the word *og* [*and*] has been included in TT2 in order to match the syllable count of the ST. In unit 12, one can see the opposite happening: TT2 has one less syllable than TT1, and that is because of how the word *himmelen* [*the sky*] is pronounced in TT2: *himlen*. In both cases, one can see that TT2 has the same number of syllables as the ST, which one could expect considering that the dubbed version is created to be sung.

TT1 and TT2 are further identical when it comes to sentence stress although the TTs are not identical to the ST. Out of 16 units, ten units have an identical pattern of sentence stress to the ST. Units 1-5 and 6 have however slightly different patterns than the ST. Despite of this difference, I would still argue that both TTs are possible to sing.

There are further three rhyming groups in the ST, two in TT1, and three in TT2. The first rhyme in the ST, *in/been*, is equivalent to the rhyming pair in both TTs, *svar/var*, as these are good-quality rhymes which end in closed syllables at the same time as they occur in the same place in all three texts. The next rhyming pairs are *here/clear* in the ST and *er/stjerneskjær* in TT2. As discussed in section 4.2.3.1, an equivalent rhyming pair cannot be found in TT1 as *vi er* has been inverted to *er vi*, which does not rhyme with *stjerneskjær*. The next rhyming pairs

are *light/bright* in the ST and *lys/gys* in both TTs. These rhyming pairs are also equivalent as they end in closed syllables and occur in the same places in all three texts.

4.3 Quantitative summaries

This part of the analysis presents figures to show the extent of some of the main findings from the qualitative analysis of the whole songs (presented only in the appendix) which is possible to depict quantitatively, namely sense, rhythm and rhyme. As previously presented in section 3.3.2, these summarizing analyses have been conducted by counting translation procedures, syllables and rhyming groups, and this summary makes it possible to identify patterns and trends within the different forms of AVT more clearly.

4.3.1 Sense and naturalness

The three following figures illustrate how often the main translation procedures, namely metaphrase, paraphrase and imitation have been used. The remainder of the translation procedures found in the analysis have been gathered in one group labelled “other procedures”. In order to make comparisons between the STs and the TTs, the number of words in total of both the STs, subtitled TTs and dubbed TTs have been counted and presented in the figures as well, and all the columns below represents number of words while the percentages are summed up in a table at the end of this section. The figures representing each of the songs are presented in the same order as in the qualitative analysis, starting with “No Way Out”, followed by “Let It Go”, and lastly “I See the Light” will be presented.

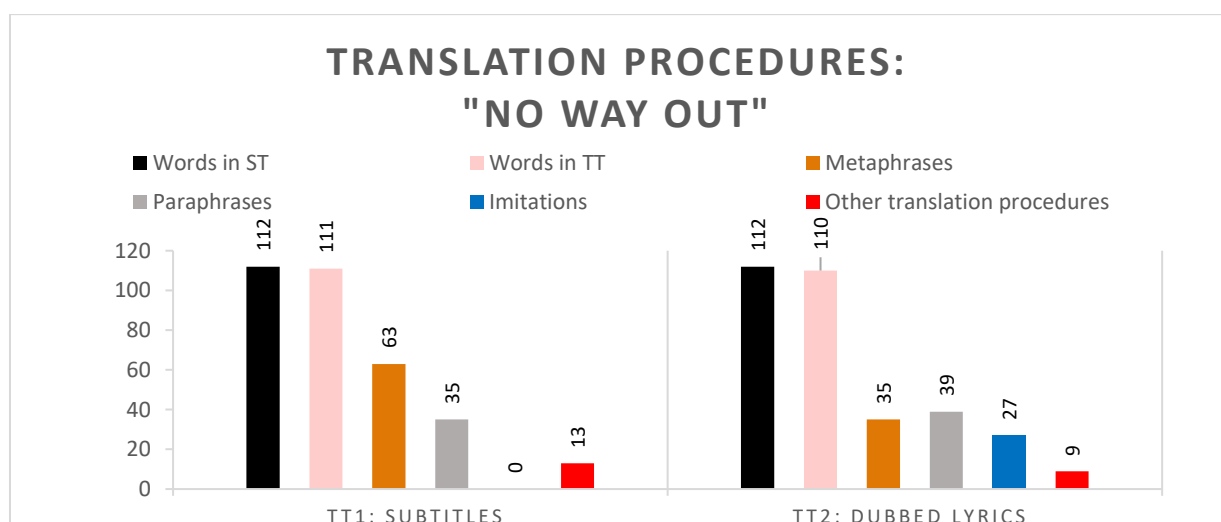


Figure 1

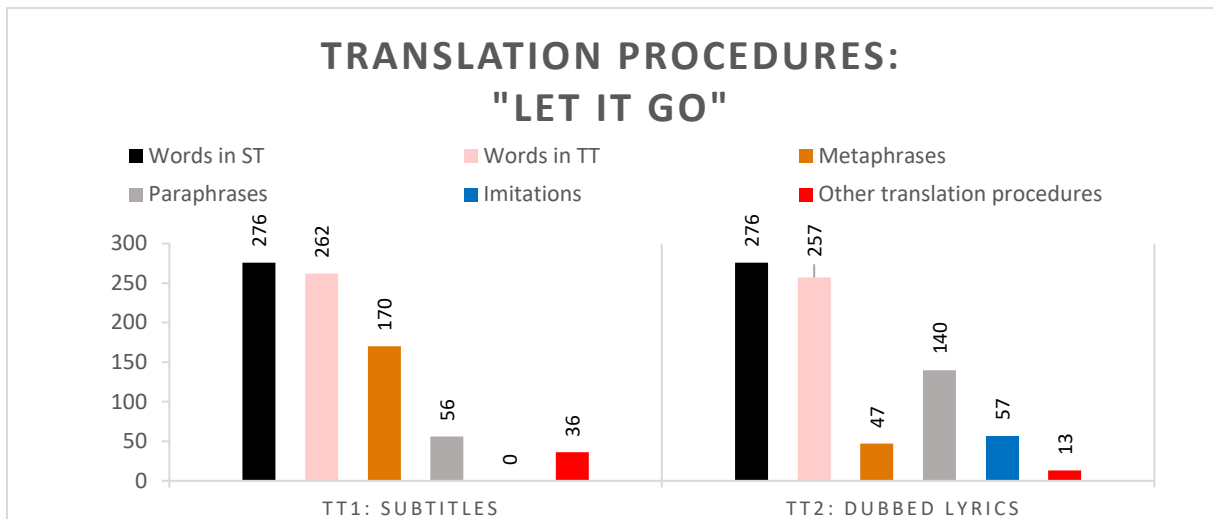


Figure 2

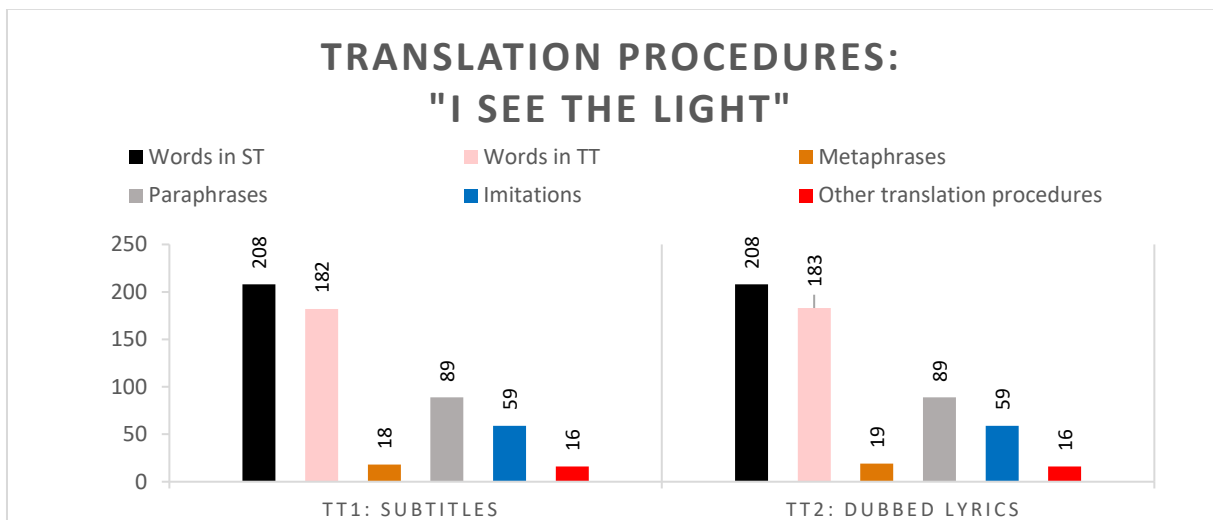


Figure 3

These three figures show some major trends concerning choice of translation procedures used in subtitled and dubbed song translations. Firstly, metaphorise stands out as the most prominent translation procedure in the subtitled TTs of “No Way Out” and “Let It Go”. The second most used procedure in the subtitled TTs is paraphrase, while none of the words used in these two TTs have been imitated. As expected - considering the skopos of subtitles - these findings indicate that sense has been of high priority in subtitling since the translators have made TTs that are similar semantically to their STs.

The analysis of the dubbed TTs (and the subtitled TT of “I See the Light”) shows differing trends since paraphrase is the most used translation procedure. Further, imitation is the second most used procedure in the dubbed TT of “Let It Go” and both TTs of “I See the Light”, while metaphorise is the second most used procedure in the dubbed TT of “No Way Out”. In comparison, the dubbed TTs of “Let It Go” and “I See the Light” have fewer words

being metaphrased. This indicates that sense has been sacrificed to a greater extent in the dubbed TTs compared to the subtitled ones, which again is to be expected since singable song translators need to juggle many principles simultaneously. Lastly, the figures show that other procedures have been used to some lesser quantity even though other procedures can be found in all TTs to varying degrees. Table 12 sums up these results in percentages.

Table 12

Songs:	Metaphrase	Paraphrase	Imitation	Other procedures
Subtitled "No Way Out"	57%	31%	0%	12%
Dubbed "No Way Out"	32%	35%	25%	8%
Subtitled "Let It Go"	65%	21%	0%	14%
Dubbed "Let It Go"	18%	55%	22%	5%
Subtitled "I See the Light"	10%	49%	32%	9%
Dubbed "I See the Light"	10%	49%	32%	9%

4.3.2 Rhythm, rhyme, and other aspects of singability

Figure 4 illustrates how many syllables each of the STs and TTs investigated here have, and this might give an indication of whether rhythm has been of priority in these translations. Figure 5 furthermore shows how many rhyming groups the STs and the TTs have.

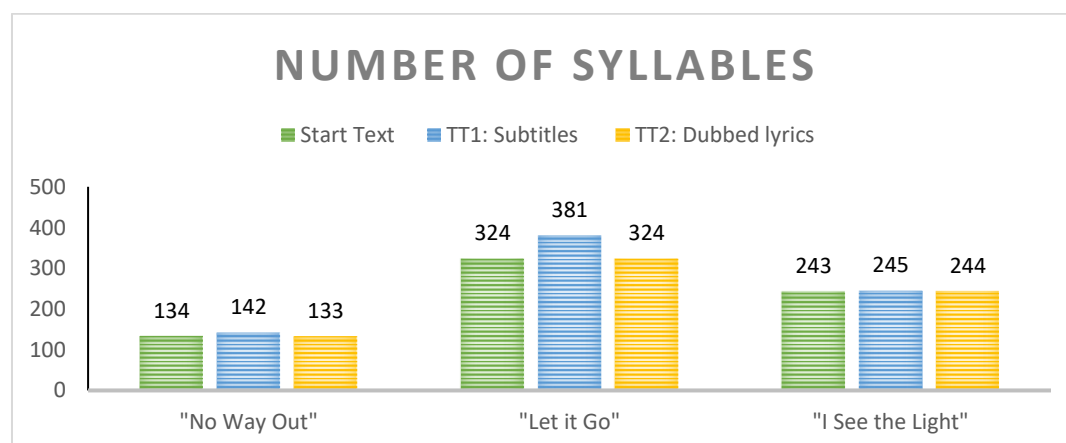


Figure 4

Figure 4 shows that the dubbed TTs are more similar to their STs when it comes to number of syllables than the subtitled TTs (except for the subtitled TT of "I See the Light") which are not similar to their STs. As expected, this indicates that rhythm has not been the top priority for the subtitlers while it has been of high priority for the translators of the dubbed TTs.

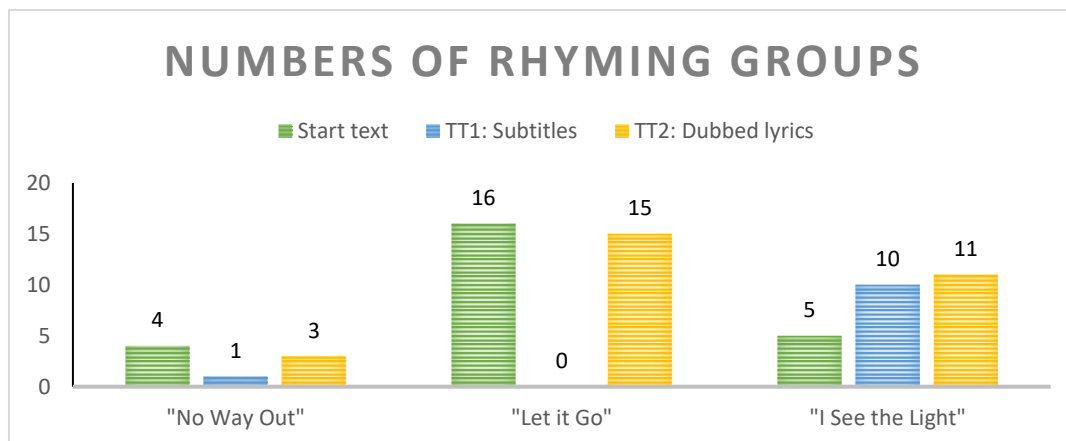


Figure 5

Figure 5 illustrates that the dubbed TTs have more rhyming groups than the subtitled TTs. This was also in accordance with what I expected to find since singable song translators often put a lot of emphasis on rhyme (Low, 2008, p. 1) at the same time as rhymes are not important in subtitling considering the audience is only able to read one caption at a time (Ivarsson, 1992, p. 120).

These five figures show that while the translators of the subtitled TTs have prioritized sense, the prosodic principles of rhythm and rhyme have been the main concern for the translators of the dubbed TTs. The prosodic elements have thus to a greater extent been sacrificed in the subtitled TTs, while sense has been sacrificed in the dubbed TTs.

5 DISCUSSION

5.1 Research questions and hypotheses revisited

The aim of this thesis has been to find answers to these questions: 1) To what extent and in what ways has Low's Pentathlon Principle been observed in the subtitled and dubbed versions of the songs "No Way Out", "Let It Go" and "I See the Light"? 2) Can the Norwegian versions of these songs be considered translations, adaptations or replacement texts?

I formulated four hypotheses based on the *skopoi* of subtitles and singable song translations. In cases where the subtitled and dubbed translations differ, I hypothesized that the subtitled TTs would be similar semantically to their STs while prosodic elements would be sacrificed. Further, I hypothesized the opposite effect for the dubbed TTs, namely that the translators would put more emphasis on prosodic elements, perhaps at the expense of sense.

5.2 Summary of results

As we saw in section 4.3, metaphrase is the primary translation procedure used in the subtitled TTs of "No Way Out" and "Let It Go", which means that these TTs are similar semantically to their STs. In contrast, paraphrase is most frequently used as a procedure in the dubbed TTs as well as the subtitled TT of "I See the Light", which shows that these TTs have been rephrased more often. In addition, the results from the qualitative analysis show that the language used in all of the TTs investigated in this thesis for the most part can be considered natural with poetic traits.

Further, all the dubbed TTs (including the subtitled TT of "I See the Light") are almost identical to their STs concerning number of syllables, as opposed to the subtitled TTs of "No Way Out" and "Let It Go" which differ. Besides, the patterns of stressed syllables in the dubbed TTs are also more similar to their STs compared to the subtitled TTs. Lastly, the results also show that the dubbed TTs have rhyme schemes which are more similar to their STs compared to the subtitled TTs. The fact that the dubbed TTs' rhythm and rhyme are more similar to their STs than the subtitled TTs, indicates that the translators of the dubbed songs have prioritized the prosodic elements.

This overall picture of the main results supports all the hypotheses formulated in this study, namely that the subtitled TTs would prioritize sense while sacrificing prosodic elements, and that the prosodic elements would be the main concern in the dubbed TTs at the expense of sense. The five aspects of the Pentathlon Principle, namely sense, naturalness, rhythm, rhyme and singability, have therefore been observed to various degrees in the two differing types of AVT investigated here.

Sections 5.3.1 and 5.3.2 will discuss the translations of “No Way Out” and “Let It Go” only (except for the criterion of naturalness where “I See the Light” will be discussed simultaneously as “Let It Go” in section 5.3.1). “I See the Light” is however a special case in this study considering both TTs are seemingly based on the same translation and will thus be discussed separately in section 5.3.3. Finally, section 5.4 discusses whether the TTs can be considered translations, adaptations or replacement texts.

5.3 Discussion of results

5.3.1 Sense and naturalness in the TTs

The first hypothesis, which predicted that the subtitled TTs would be similar semantically to their STs is strongly supported by the results from the analysis. The fact that neither of the two subtitled TTs have any imitated words, in addition to the high percentage of words being metaphrased, confirms this hypothesis. Further, I argue that the results from the analysis of the dubbed TTs also support the second hypothesis posed here, namely that sense would be sacrificed in the dubbed TTs. The fact that both of the dubbed TTs have high percentages of words being paraphrased, in addition to an increased use of imitation compared to the subtitled TTs, indicates that the words and phrases of the dubbed songs were rephrased to a greater extent than the subtitled TTs. One could as such argue that the translators of the dubbed TTs have sacrificed sense. This conclusion is however not as strong as the interpretation that was drawn from the results of the subtitled TTs. Metaphrase is for instance the second most used translation procedure in the dubbed TT of “No Way Out”, and it is therefore likely that sense in fact has been emphasized. At the same time, the results show that a lot of the words and phrases still had to be rephrased considering imitation serves as 25% of the words of this TT.

I further claim that applying translation procedures such as additions, omissions and inversions has increased the naturalness of the TTs. An example of such an adjustment can be seen in the subtitled TT of “No Way Out” (in table 2), in units 15, 16 and 17 where the phrase *and I pray someone* has been translated to *og jeg ber om at noen* [*and I pray that someone*]. In this phrase, all the words have been analyzed as metaphrase except the phrase *om at* [*that*], which is an addition. Adding these two words is necessary for the clause to make sense in Norwegian, and this exemplifies how various translation procedures can be used to create a natural TL.

As we saw in section 3.3.1, Low regards aspects such as “obscurity (...), inappropriate slang or archaisms and ridiculous word-order” as unnatural in a song translation (2017, p. 65). Low also states that it is suitable to use a colloquial language in a song-lyric since songs are

expressive texts (2017, pp. 25-26). This statement also applies to all the songs investigated in this thesis as they revolve around the main characters' emotions, and hence it is important that the language is easy to understand. This is perhaps especially important when songs are translated to function in a musical considering they are essential to the film's plot. Low's criteria were therefore used to assess whether the TTs could be regarded as natural, and the results show that some TTs can be considered less natural than others, notably with respect to the vocabulary.

Archaisms are for instance found in the dubbed TT of "Let It Go" and in both TTs of "I See the Light". Although such words only constitute a small percent of the words in these songs, one might argue that it affects the naturalness, especially as these translations primarily are meant for children. It is highly likely that not all children will understand what the words *dyst*, *stjerneskjær* and *gys* mean, and if the purpose of translating these songs is for the intended audience to understand what the songs are about, these archaisms could have been replaced by more common words. Archaic words used in a translation intended for children might however be explained by assuming that the translators of these TTs regard such words important for children's linguistic development. These translated songs may thus have an educational function rather than exclusively operating as entertainment, which according to O'Connell, can be beneficial for children (2003, p. 228). This shows that archaisms not necessarily cause a language to become unnatural, and that Low's viewpoint therefore could be somewhat modified. Although some words might be a bit difficult to understand, the semantic content of these songs is presumably still comprehensible for the intended audience and considering the choice of vocabulary affects principles such as rhythm and rhyme, the criterion of naturalness needs to be viewed flexibly, as stated in the Pentathlon Principle.

Furthermore, I argued that the phrase *la den gå* [*let it go*] in both TTs of "Let It Go" is obscure and non-idiomatic in the TL, and thus unnatural. However, I consider this phrase less natural in the subtitled TT considering *den* [*it*] has no clear reference, unlike the dubbed TT, where *den* refers to *kraften* [*the power*] in the following phrase. It might thus be that this phrase has been borrowed from the dubbed to the subtitled TT in an attempt of adding aspects of half-singability to the subtitles.

5.3.2 Prosodic elements in the TTs

As expected, the subtitled and dubbed TTs also differ when it comes prosody, and the results support the hypothesis concerning that prosodic elements would be sacrificed in subtitling and prioritized in dubbed translations. The dubbed TTs are hence singable as expected based on the skopos of singable song translations.

Further, it was shown in section 2.3.2 that songs, according to Franzon, might be “subtitled with some indication of singability”, and that this can have to do with the subtitles following the melody or “building a songlike structure” (2015, pp. 336-339). Whether the subtitles follow the melody of the ST has to do with prosodic concerns such as syllable count and stress (Franzon, 2015, p. 337; Franzon, 2008, p. 390). Only five out of 19 translation units in the subtitled TT of “No Way Out” have an identical number of syllables as the ST, in addition to only two of these having an identical pattern of sentence stress as the ST. Additionally, eight out of 18 units of the subtitled TT of “Let It Go” have the same number of syllables as the ST while only three of these have an identical pattern of sentence stress. I thus conclude that neither of these subtitled TTs follow the melody of their STs, and that they therefore are difficult to sing along with. Since rhythm has been sacrificed in both of the subtitled TTs, one might conclude that the advices given by Cintas and Remael (2014, p. 211) and Ivarsson (1992, p. 119) regarding rhythm in subtitles, which was presented in section 2.3.2, have not been taken into account.

Although the prosodic elements to a greater extent can be observed in the dubbed TTs, the results also show that the subtitled TTs have some singability-traits such as repetition and rhyme as described in Franzon’s poetic-rhetoric format (2015, p. 339). In table 3, where the subtitled TT of “No Way Out” is presented, alliteration can for instance be found in unit 6 where the majority of the words start either with the consonants *j*, *s* or *m*. Further, assonance can be found in unit 7 in the same table where the vowel sound *e* is repeated. Likewise, in unit 1, an example of inverted syntax can be found. The phrase *everywhere I turn I hurt someone* has been translated to *overalt sårer jeg noen* [*everywhere hurt I someone*]. I argue that if the aim was to adjust this language more towards written prose, this phrase could perhaps have been formulated differently: *jeg sårer noen overalt* [*I hurt someone everywhere*] in order to have the verb in the second position.

Poetic features can further be found in the subtitled TT of “Let It Go”. In table 7, where this TT is presented, unit 7, 8 and 10 end with the same letter, namely *e*. This is thus an example of a light assonance. Further, the word *ikke* and the phrase *la det gå* are also repeated a lot throughout the song, which is another feature of Franzon’s format, namely repetition. Finding such features in the subtitled TTs of “No Way Out” and “Let It Go” was unexpected considering stylistic features such as repetition and rhyme are not necessary according to the skopos of subtitling, which primarily is for the audience to understand what these songs are about. The presence of poetic features in subtitles teaches us that the skopos of subtitles might have additional aspects other than the purpose of making the lyrics understandable to a foreign

audience. Even if Ivarsson discourages rhyming subtitles since an audience is only able to read one caption at a time (1992, p. 120), I here argue that rhyme makes the language more alive which arguably makes the subtitles more enjoyable and easier for an audience to read.

Although both subtitled TTs have poetic features, they also have many metaphrased sentences of song-lyrics that originally have poetic features. It can therefore be difficult to know whether the subtitlers deliberately have tried to create TTs with poetic features, or if happened unintentionally by making the semantic content of the TTs as similar to their STs as possible. Regardless of what the answer to this issue might be, it is likely that these poetic features have an impact on how these subtitles are experienced. Even though I concluded that the subtitled TTs of “No Way Out” and “Let It Go” cannot be sung, I here argue that they have some singability-traits since song-lyrics and poems often have a lot in common when it comes to structure. Song-lyrics that have poetic features are arguably easier to read and to remember, and although this might not have been the purpose of having such features in subtitles, I still argue that the TTs look more like how song-lyrics are structured compared to a composition with plain prose. This means that the subtitled TTs investigated in this thesis might qualify as being “half-singable” in Franzon’s sense (2015, p. 335) since they contain poetic features.

5.3.3 The special case of “I See the Light”

As we saw in section 3.2, there are many Disney films that have identical dubbing and subtitling translations. As I was curious about the fact that dubbing and subtitling is so often identical, I contacted various sources.² Disney Nordic were the only ones who could provide me with an answer even though this was somewhat vague and tentative. Today’s dubbed manuscripts are according to them often shared with those in charge of making the subtitles; consequently the subtitles are often identical with the dubbed translations. They could not provide information about how this was organized between 1935 and 1975, but it seems as if Disney had the same custom in this time period too, by looking at table 1 in section 3.2 where all the films investigated in this thesis are listed. Based on this information as well as the results from the analysis, it is likely that the translation of “I See the Light” primarily is made to suit a dubbed format since the prosodic elements has been prioritized at the expense of sense. These findings thus conform to the skopos of dubbing which is logical considering a dubbed TT needs to be singable.

² I contacted these sources: Norgesfilm (Norwegian film), Disney’s guest service, Disney’s global communications team, Film & Kino (Film and Cinema) in Norway, The National Library of Norway, and Disney Nordic.

There are, however, some differences between these two TTs, as we saw under section 4.2.3, and the answers from Disney Nordic did not throw much light on these differences. The two most interesting differences (presented in table 10) are perhaps those found in translation unit 5, where the phrase *standing here* has been translated as *her vi er* [*here we are*] in the dubbed TT and *her er vi* [*here are we*] in the subtitled TT, and in unit 8 where the word *and* is metaphrased in the dubbed TT and omitted in the subtitled TT.

Regarding the first difference (in unit 5), it seems like the dubbed TT has been translated to *her vi er* for prosodic reasons, namely because *er* rhymes with the last word in the following phrase, *stjerneskjær*. It was further argued that the adjustment in the subtitled TT could be explained by assuming that the translator has tried to make the text more prose-like. Since the verb *er* [*are*] is put in the second position in the subtitled song, and considering Norwegian is a V2-language, the translator has arguably tried to make the subtitles conform to the standards of a written language.

The second difference between the two TTs (in unit 8), the phrase *and at last* has been translated to *og omsider* [*and finally*] in the dubbed TT, and *omsider* [*finally*] in the subtitled TT. Hence, the conjunction *og* has been metaphrased in the dubbed TT and omitted in the subtitled TT. This conjunction is not obligatory for the phrase to make sense and sound natural in Norwegian although it can be considered necessary in the dubbed TT for prosodic reasons, namely in order for the dubbed TT to have the same number of syllables as the ST. As previously mentioned, it is according to Low (2017, p. 54) and Baker (1992, p. 40), common in subtitling to omit unimportant words which are irrelevant for understanding the content as that might be distracting to the audience. As such, this difference between the subtitled and dubbed TT is another example of a case where the translator of the subtitled TT has tried to conform the subtitles to written standards and subtitling norms, in addition to considering the skopos of subtitles - which is to make the text as communicatively efficient as possible for the audience.

Although attention to the transfer of dubbed lyrics to subtitles is missing in the literature, I argue here that the differences between these two TTs of “I See the Light” can be explained by assuming that the subtitler has aimed at making TT1 more prose-like to suit a written format. Hence, although these two TTs are almost identical, some of the prosodic elements have been sacrificed in the subtitles in an attempt of making the language more acceptable in terms of written language standards.

5.4 “Translations”, “adaptations” or “replacement texts”?

In addition to the Pentathlon Principle, Low’s (2013) framework also distinguishes between “translations”, “adaptations” and “replacement texts” (as was seen in section 2.3.3). Since all of the songs investigated here at least have some semantic transfer from their STs, none of these TTs can be considered replacement texts. Determining whether the songs investigated here can qualify as translations or adaptations is however a trickier task. Low proposes that one should focus on sense in attempting to distinguish between these two, and this can best be done by applying a test which involves comparing “the actual wording of ST and the TT” (2017, p. 116). He further states that “A typical adaptation mixes genuine transfer with forms of unforced deviations (omission, addition, modification)” (Low, 2017, p. 116). At the same time, however, Low asserts that “the notion of ‘unforced deviation’ excludes normal changes in word-order, or the other standard procedures outlined in textbooks and used regularly by good translators” (2017, p. 116). I argue that his arguments here are somewhat vague, especially considering all the constraints the skopos of a singable song translation involve. How can one for instance decide what counts as an “unforced deviation” while at the same time trying to satisfy the rest of the criteria from the Pentathlon Principle? Low does not say anything explicit about how this can be done. Based on the Pentathlon Principle, which specifically emphasizes the importance of viewing sense flexibly, I would argue that it is difficult to render sense so accurately that a singable song can ever be considered a translation in Low’s sense.

When examining the Norwegian versions of these songs by using Low’s definitions, however, one might argue that some of these TTs could be considered translations while others would be regarded as adaptations. Since the dubbed TTs for the most part have used paraphrases and imitations, one could argue that these are adaptations, especially both TTs of “I See the Light” which have high percentages of both paraphrase (49%) and imitation (32%). When only 10% of the words in these TTs have been metaphrased, they could qualify as adaptations. On the other hand, since the subtitled TTs have high percentages of words being metaphrased, one might assert that they have the characteristics of translations. At the same time, both the subtitled TTs of “No Way Out” and “Let It Go” have omissions and additions, and it is therefore not certain that they would qualify as translations in Low’s sense. An analysis such as the one I have conducted here in pointing to clear patterns makes it much easier to determine what Low would consider as the one or the other. I still however consider it challenging to give a correct and clear answer to this debate, and I therefore agree with Susam-Sarajeva in that distinguishing between translations and adaptations should be avoided as it is often impossible to identify “where translation ends and adaptation begins” (2008, p. 189).

6 CONCLUSION

6.1 Summary

The aim of this thesis has been to investigate to what extent and in what ways Low's Pentathlon Principle has been observed in the subtitled and dubbed Norwegian versions of the songs "No Way Out", "Let It Go" and "I See the Light", and whether these can be considered translations, adaptations or replacement texts.

The subtitled and the dubbed TTs of the three Disney songs were analyzed based on Low's five criteria from the Pentathlon Principle: singability, sense, naturalness, rhythm and rhyme. A qualitative and quantitative analysis of the material found that Low's criteria were observed to varying degrees and that sense has been the main concern for translators in the subtitling domain while the prosodic elements to a greater extent were observed in the dubbed TTs. These findings were all expected based on the skopoi of these forms of AVT and the four hypotheses formulated in the introduction were thus confirmed.

However, chapter 5 showed that there are also nuances to these findings, which show us additional aspects of skopos of subtitles. Some singability-traits were for instance observed in the subtitled TTs investigated here, which was not expected since most subtitlers according to Franzon prefer a "straight", literal translation. It was further argued that naturalness can be a difficult criterion to examine, and that some of Low's criteria of naturalness can be somewhat modified. Furthermore, the results from the analysis of "I See the Light" showed some interesting findings regarding how an originally dubbed TT has been adjusted to suit the standards of a written language in subtitles. Finally, Low's distinction between "translations", "adaptations" and "replacement texts" was addressed, and it was argued that although neither of these TTs can be considered replacement texts, it is still difficult to distinguish between translations and adaptations.

6.2 Suggestions for further research

I regard the most interesting findings from this thesis to revolve around the quite complex relationship between the subtitled and dubbed TTs. The results showed for instance that skopos of subtitles might have additional aspects, such as taking prosodic elements into account and that even standalone subtitles can sometimes be half-singable. It was also particularly interesting to see how the subtitled TT of "I See the Light" had been adjusted from the dubbed TT in order to suit a written format. We also saw that the phrase *la den gå* from "Let It Go" might have been borrowed from the dubbed to the subtitled TT. Since literature on this process seems to be missing, this would be a quite interesting topic to do further research on.

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Appendix 1: Back translations

Appendix 1 shows the STs and the TTs with back translations presented in square brackets. Each cell is presented the same way as they appear in the subtitles, and I have attempted to back translate these as literally as possible.

“No Way Out” from <i>Brother Bear</i>		
ST: English lyrics	TT1: Norwegian subtitles	TT2: Norwegian dubbed lyrics
Everywhere I turn, I hurt someone	Overalt sårer jeg noen [Everywhere hurt I someone]	Jeg har såret mange på min vei [I have hurt many on my path]
But there’s nothing I can say to change the things I’ve done	Men jeg kan ikke si noe For å endre det jeg har gjort [But I can’t say something to change what I’ve done]	Det er lite jeg kan si slik at de tilgir meg [There is little I can say so they forgive me]
I’d do anything within my power	Jeg skal gjøre alt i min makt [I will do everything in my power]	Jeg gjør hva som helst, jeg gir opp alt [I will do anything, I give up everything]
I’d give everything I’ve got	Jeg skal gi alt jeg har [I will give everything I have]	Ja, alt som er i min makt [Yes, everything within my power]
But the path I seek is hidden from me now	Men den stien jeg søker Er gjemt for meg nå [But the path I seek is hidden for me now]	Men den sti jeg gikk er borte for meg nå [But the path I walked is gone for me now]
Brother bear, I let you down	Jeg sviktet deg, bjørnebror [I let you down, brother bear]	Kjære bror, jeg sviktet deg [Dear brother, I let you down]
You trusted me, believed in me, and I let you down	Du stolte på meg og trodde på meg Og jeg sviktet deg [You trusted me and believed in me, and I let you down]	Du støttet meg, du trodde meg, men jeg sviktet deg [You supported me, you believed me, but I let you down]
Of all the things I hid from you	Av alle ting jeg skjulte for deg [Of all the things I hid from you]	Av alle ting jeg gjemmer vekk [Of all the things I hide away]
I cannot hide the shame	Kan jeg ikke skjule skammen [Can I not hide the shame]	Går skammen aldri bort [Goes the shame never away]
And I pray someone	Og jeg ber om at noen [And I pray that someone]	Og jeg ber om at [And I pray that]
Something will come, to take away the pain	Noen kommer For å ta bort smerten [someone comes to take away the pain]	Et under skjer og frir meg fra det vonde [A wonder happens and frees me from the pain]
There’s no way out	Det er ingen utvei [There’s no way out]	Vis veien ut [show the way out]
Of this dark place	Fra dette mørke sted [From this dark place]	Hvis veien fins [If the way exists]
No hope, no future	Nei, ingen fremtid [No, no future]	Jeg ser den ikke [I see it not]
I know I can’t be free	Jeg vet jeg ikke kan bli fri [I know I can’t be free]	For livet er forbi [Because life is over]

But I can't see another way	Men jeg ser ingen annen måte [But I see no other way]	Det er for tungt å møte deg [It's too hard to face you]
And I can't face another day	Og orker ingen ny dag [And handle no new day]	Uten håp når du er lei [Without hope when you are tired]

“Let It Go” from <i>Frozen</i>		
ST: English lyrics	TT1: Norwegian subtitles	TT2: Norwegian dubbed lyrics
The snow glows white on the mountain tonight	Snøen lyser hvitt På fjellet i kveld [The snow glows white on the mountain tonight]	Det glitrer hvitt over fjellet i natt [It's glittering white over the mountain tonight]
Not a footprint to be seen	Ikke et fotspor å se [Not a footprint to see]	Det er vakkert vintervær [It's beautiful winter weather]
A kingdom of isolation	Ensomhetens kongerike [Loneliness of the kingdom]	I riket jeg bor alene [In the kingdom I live alone]
And it looks like I'm the queen	Og jeg er visst dronningen [And I'm apparently the queen]	Og som dronning, står jeg her [And as queen stand I here]
The wind is howling like this swirling storm inside	Vinden hyler Som en virvlende storm inne i meg [The wind is howling like a swirling storm inside of me]	Og vinden hyler lik som stormen i mitt bryst [And the wind is howling like the storm in my chest]
Couldnt keep it in, heaven knows I tried	Kan ikke stenge den inne Men jeg har så visst prøvd [Can't close it inside but I have certainly tried]	Holdt det ikke ut, himmelen så min dyst [Couldn't stand it, heaven saw my tussle]
Don't let them in don't let them see	Ikke slipp dem inn Ikke la dem se [Don't let them in, don't let them see]	Slipp ingen inn, la ingen se [Let no one in, let no one see]
Be the good girl you always have to be	Vær snill jente Det må du alltid være [Be good girl, that you must always be]	Slik er plikten, jeg er jo født til det [That's the duty, I am born for that]
Conceal, don't feel, don't let them know	Skjul ditt indre, ikke føl Ikke la dem få vite [Hide your inner, don't feel, don't let them know]	Jeg dekker til. Det ingen så [I'm covering what no one saw]
Well, now they know	Nå vet de det [Now know they that]	Det vet de nå [That know they now]
Let it go! Let it go!	La den gå! La den gå! [Let it go, let it go]	La den gå! La den gå! [Let it go, let it go]
Can't hold me back any more	Kan ikke stenge den inne lenger [Can't keep it in anymore]	Den kraften jeg skjulte før [The power I hid before]
Let it go! Let it go!	La den gå! La den gå! [Let it go, let it go]	La den gå! La den gå! [Let it go, let it go]
Turn away and slam the door	Vend fortiden ryggen og lukk døren [Turn the back to the past and close the door]	Jeg har snudd og stengt en dør [I have turned and closed a door]
I don't care	Jeg bryr meg ikke om [I don't care about]	Jeg er lei [I'm tired]

What they're going to say	Hva de vil si [What they will say]	Alt de tror de har sett [All they think they have seen]
Let the storm rage on	La stormen rase [Let the storm rage]	La det storme nå [Let it storm now]
The cold never bothered me anyway	Kulde har aldri plaget meg uansett [The cold has never bothered me anyway]	Litt frost gjør meg ingenting uansett [A little frost matters me nothing anyway]
It's funny how some distance makes everything seem small	Rart hvordan avstand får alt til å virke lite [Strange how distance makes everything seem small]	Litt avstand gjør det meste, så lite som det er [A little distance makes the most as little as it is]
And the fears that once controlled me	Og frykten som en gang kontrollerte meg [And the fear that once controlled me]	Og den frykt som en gang holdt meg [And the fear that once held me]
Can't get to me at all	Kan slett ikke ramme meg [Can absolutely not get to me]	Kan ikke nå meg her [Can't reach me here]
It's time to see what I can do	På tide å se det jeg kan klare [It's time to see what I can do]	Nå skal jeg se hva jeg får til [Now will I see what I can do]
To test the limits and break through	Å teste grensene og bryte gjennom [To test the limits and break through]	Å teste grenser når jeg vil [To test limits when I want]
No right, no wrong	Ikke noe rett, ikke noe galt [no right, no wrong]	For alle regler [Because all rules]
No rules for me	Ingen regler for meg [No rules for me]	er forbi [Are over]
I'm free!	Jeg er fri! [I'm free]	Er fri [Am free]
Let it go!	La den gå! [Let it go]	La den gå! [Let it go]
Let it go!	La den gå! [Let it go]	La den gå! [Let it go]
I am one with the wind and sky	Jeg er ett med vinden og himmelen [I am one with the wind and sky]	La den kraft fylle alt jeg ser [Let the power fill everything I see]
Let it go! Let it go!	La den gå! La den gå! [Let it go, let it go]	La den gå! La den gå! [Let it go, let it go]
You'll never see me cry	Dere får aldri se meg gråte [You'll never see me cry]	Jeg gråter ikke mer [I cry no more]
Here I stand	Her står jeg [Here stand I]	Jeg blir her [I stay here]
And here I'll stay	Og her blir jeg [And here stay I]	Der gleden er [Where the joy is]
Let the storm rage on	La stormen rase [Let the storm rage]	La det storme nå [Let it storm now]
My power flurries through the air into the ground	Min kraft raser gjennom luften Ned i bakken [My power bursts through the air, down the ground]	Min kraften den jager gjennom luften ned mot jord [My power chases through the air, down towards earth]
My soul is spiralling in frozen fractals	Min sjel virvler i frosne fraktaler [My soul is spiralling in frozen fractals]	Og sjelen er som frosne iskrystaller [And the soul is like frozen fractals]
All around	Overalt [everywhere]	I fra nord [From the north]
And one thought crystallises like an icy blast	Og en tanke krystalliserer seg Som et isende vindstøt [And	En tanke har tatt form som rim med nåler i [One thought

	one thought crystallises like an icy gust]	has taken form like frost with needles in]
I'm never going back	Jeg drar aldri tilbake [I go never back]	Jeg vender aldri hjem [I return never home]
The past is in the past	Fortiden får ligge [The past may lie]	All fortid er forbi [All past is gone]
Let it go! Let it go!	La den gå! La den gå! [Let it go, let it go]	La den gå! La den gå! [Let it go, let it go]
And I'll rise like the break of dawn	Og jeg stiger som dagryet [And I'll rise like dawn]	Jeg skal stige lik solen nå [I'll rise like the sun now]
Let it go! Let it go!	La den gå! La den gå! [Let it go, let it go]	La den gå! La den gå! [Let it go, let it go]
That perfect girl is gone	Den perfekte jenta fins ikke mer [The perfect girl exists no more]	Perfekt er fortid så [Perfect is the past]
Here I stand	Her står jeg [Here stand I]	Jeg er klar [I'm ready]
In the light of day	I dagslyset [In the daylight]	Og jeg smiler bredt [And I'm smiling wide]
Let the storm rage on!	La stormen rase! [Let the storm rage]	La det storme nå [Let it storm now]
The cold never bothered me anyway	Kulde har aldri plaget meg uansett [The cold has never bothered me anyway]	Frost gjør meg ingenting uansett [Frost matters me nothing anyway]

“I See the Light” from <i>Tangled</i>		
ST: English lyrics	TT1: Norwegian subtitles	TT2: Norwegian dubbed lyrics
All those days watching from the windows	Dagen lang speidet jeg fra tårnet [The day long, watched I from the tower]	Dagen lang speidet jeg fra tårnet [The day long, watched I from the tower]
All those years, outside looking in	Mange år, lette etter svar [Many years, looking for answers]	Mange år, lette etter svar [Many years, looking for answers]
All that time, never even knowing	Tiden gikk uten at jeg skjønnte [The time passed by without me knowing]	Tiden gikk uten at jeg skjønnte [The time passed by without me knowing]
Just how blind I've been	Helt hvor blind jeg var [Just how blind I was]	Helt hvor blind jeg var [Just how blind I was]
Now I'm here, blinking in the starlight	Jeg står her stille under stjerner [I stand here, quiet under the stars]	Jeg står her stille under stjerner [I stand here, quiet under the stars]
Now I'm here, suddenly I see	Jeg står her, innser hva jeg vil [I stand here, realizing what I want]	Jeg står her, innser hva jeg vil [I stand here, realizing what I want]
Standing here, it's all so clear	Her ER VI i stjerneskjær [Here are we in the starlight]	Her VI ER i stjerneskjær [Here we are in the starlight]
I'm where I'm meant to be	Det er her jeg hører til [It is here I belong]	Det er her jeg hører til [It is here I belong]

And at last I see the light	Omsider ser jeg lys [Eventually see I the light]	OG omsider ser jeg lys [And eventually see I the light]
And it's like the fog has lifted	Alt ble klart da tåken lettet [Everything became clear when the fog lifted]	Alt ble klart da tåken lettet [Everything became clear when the fog lifted]
And at last I see the light	Og omsider ser jeg lys [And eventually see I the light]	Og omsider ser jeg lys [And eventually see I the light]
And it's like the sky is new	Hen mot himmelen løfte seg [Lifting the sky]	Hen mot himmelen løfte seg [Lifting the sky]
And it's warm and real and bright	Og jeg føler med et gys [And I feel a shiver]	Og jeg føler med et gys [And I feel a shiver]
And the world has somehow shifted	Nå ble såre minner slettet [Now got hurtful memories deleted]	Nå ble såre minner slettet [Now got hurtful memories deleted]
All at once, everything looks different	Alt står KLAR, alt er annerledes [Everything stands clear, everything is different]	Alt står KLART, alt er annerledes [Everything stands clear, everything is different]
Now that I see you	Nå som jeg ser deg [Now that I see you]	Nå som jeg ser deg [Now that I see you]
All those days chasing down a daydream	Dagen lang jaget jeg en dagdrøm [The day long chasing I a daydream]	Dagen lang jaget jeg en dagdrøm [The day long chasing I a daydream]
All those years, living in a blur	Mange år var et farlig kjøør [Many years, the way of life was dangerous]	Mange år var et farlig kjøør [Many years, the way of life was dangerous]
All that time, never truly seeing	Tiden gikk uten at jeg levde [The time passed by without me living]	Tiden gikk uten at jeg levde [The time passed by without me living]
Things the way they were	Slik som andre gjør [Just like others do]	Slik som andre gjør [Just like others do]
Now she's here, shining in the starlight	Hun står der, lyser under stjerner [She stands there, lights under the stars]	Hun står der, lyser under stjerner [She stands there, lights under the stars]
Now she's here, suddenly I know	Hun står der, og jeg innser nå [She stands there and I realize now]	Hun står der, og jeg innser nå [She stands there and I realize now]
If she's here, it's crystal clear	Er hun her, mitt hjertes kjær [Is she here, my heart's dear]	Er hun her, mitt hjertes kjær [Is she here, my heart's dear]
I'm where I'm meant to go	Så er jeg hjemme nå [Then am I home now]	Så er jeg hjemme nå [Then am I home now]
And at last I see the light	Og omsider ser jeg lys [And eventually see I the light]	Og omsider ser jeg lys [And eventually see I the light]
And it's like the fog has lifted	Alt ble klart da tåken lettet [Everything became clear when the fog lifted]	Alt ble klart da tåken lettet [Everything became clear when the fog lifted]
And at last I see the light	Og omsider ser jeg lys [And eventually see I the light]	Og omsider ser jeg lys [And eventually see I the light]
And it's like the sky is new	Hen mot himmelen løfte seg [Lifting the sky]	Hen mot himmelen løfte seg [Lifting the sky]
And it's warm and real and bright	Og jeg føler med et gys [And I feel a shiver]	Og jeg føler med et gys [And I feel a shiver]
And the world has somehow shifted	Nå ble såre minner slettet [Now got hurtful memories deleted]	Nå ble såre minner slettet [Now got hurtful memories deleted]

All at once, everything is different	Alt står klart, alt er annerledes [Everything stands clear, everything is different]	Alt står klart, alt er annerledes [Everything stands clear, everything is different]
Now that I see you	Nå som jeg ser deg [Now that I see you]	Nå som jeg ser deg [Now that I see you]
Now that I...	Nå som jeg... [Now that I]	Nå som jeg... [Now that I]
See you	Ser deg [See you]	Ser deg [See you]

Appendix 2: Qualitative analysis of translation procedures

The qualitative analysis of translation procedures of the entire song-lyrics of “Let It Go” and “I See the Light” are presented in this appendix. The songs are presented in the same order as in the main text of this thesis, starting with the subtitled TT of “Let It Go”, followed by the dubbed TT of the same song. Finally, the subtitled and dubbed TTs of “I See the Light” are presented.

Subtitled TT: “Let It Go” from <i>Frozen</i>			
T. U.	ST: English lyrics	Translation procedures	TT1: Norwegian subtitles
1	The snow glows white on the mountain tonight. Not a footprint to be seen	Metaphrase	Snøen lyser hvitt på fjellet i kveld. Ikke et fotspor å se
2	A kingdom of isolation	Light paraphrase	Ensomhetens kongerike
3	And it looks like I’m the queen	Compensation	Og jeg er visst dronningen
4	The wind is howling like this swirling storm inside	Metaphrase	Vinden hyler som en virvlende storm inne
5	-	Explicitation	I meg
6	Couldn’t keep it in	Light paraphrase	Kan ikke stenge den inne
7	Heaven knows	Omission	-
8	-	Addition	Men
9	I tried	Light paraphrase	Jeg har så visst prøvd
10	Don’t let them in, don’t let them see. Be the good girl	Metaphrase	Ikke slipp dem inn, ikke la dem se. Vær snill jente
11	You always have to be	Light paraphrase	Det må du alltid være
12	Conceal	Explicitation	Skjul ditt indre
13	Don’t feel, don’t let them know	Metaphrase	Ikke føl, ikke la dem få vite
14	Well	Omission	-
15	Now	Metaphrase	Nå
16	They know	Inversion	Vet de
17	-	Explicitation	det
18	Let it go, let it go	Metaphrase	La den gå, la den gå
19	Can’t hold me back	Heavy paraphrase	Kan ikke stenge den inne
20	Anymore. Let it go, let it go	Metaphrase	Lenger. La den gå, la den gå
21	Turn away and slam	Light paraphrase	Vend fortiden ryggen og lukk
22	The door. I don’t care	Metaphrase	Døren. Jeg bryr meg ikke
23	-	Addition	om
24	What they’re going to say. Let the storm rage	Metaphrase	Hva de vil si. La stormen rase
25	On	Omission	-
26	The cold never bothered me anyway	Light paraphrase	Kulde har aldri plaget meg uansett

27	It's	Implication	-
28	Funny how	Metaphrase	Rart hvordan
29	some	Implication	-
30	Distance makes everything seem small	Metaphrase	Avstand får alt til å virke lite
31	And the fears that once controlled me	Light paraphrase	Og frykten som en gang kontrollerte meg
32	Can't get to me at all	Compensation	Kan slett ikke ramme meg
33	It's	Implication	-
34	Time to see what I can do to test the limits and break through. No right, no wrong, no rules for me, I'm free. Let it go, let it go. I am one with the wind and sky. Let it go, let it go. You'll never see me cry. Here	Metaphrase	På tide å se det jeg kan klare, å teste grensene og bryte igjennom. ikke noe rett, ikke noe galt, ingen regler for meg, jeg er fri. La den gå, la den gå. Jeg er ett med vinden og himmelen. La den gå, la den gå. Dere får aldri se meg gråte. Her
35	I stand	Inversion	Står jeg
36	And here	Metaphrase	Og her
37	I'll stay	Inversion	Blir jeg
38	Let the storm rage	Metaphrase	La stormen rase
39	On	Omission	-
40	My power flurries	Light paraphrase	Min kraft raser
41	Through the air	Metaphrase	Gjennom luften
42	Into the ground	Light paraphrase	Ned i bakken
43	My soul is spiraling in frozen fractals all around, and one thought crystallizes	Metaphrase	Min sjel virvler i frosne fraktaler overalt, og en tanke krystalliserer
44	-	Explicitation	Seg
45	Like an	Metaphrase	Som et
46	Icy blast	Compensation	Isende vindstøt
47	I'm never going back	Inversion	Jeg drar aldri tilbake
48	The past is in the past	Compensation	Fortiden får ligge
49	Let it go, let it go	Metaphrase	La den gå, la den gå
50	And I'll rise like the break of dawn	Light paraphrase	Og jeg stiger som daggryet
51	Let it go, let it go. That perfect girl	Metaphrase	La den gå, la den gå. Den perfekte jenta
52	Is gone	Light paraphrase	Fins ikke mer
53	Here	Metaphrase	Her
54	I stand	Inversion	Står jeg
55	In the light of day	Paraphrase	I dagslyset
56	Let the storm rage	Metaphrase	La stormen rase
57	On	Omission	-
58	The cold never bothered me anyway	Metaphrase	Kulde har aldri plaget meg uansett

Dubbed TT: "Let It Go" from *Frozen*

T. U.	ST: English lyrics	Translation procedures	TT2: Norwegian dubbed lyrics
1	The snow glows white on the mountain tonight	Light paraphrase	Det glitrer hvitt over fjellet i natt
2	Not a footprint to be seen	Imitation	Det er vakkert vintervær
3	A kingdom of isolation, and it looks like I'm the queen	Light paraphrase	I riket jeg bor alene, og som dronning står jeg her
4	-	Addition	Og
5	The wind is howling like this swirling storm inside. Couldn't keep it in, heaven knows I tried. Don't let them in, don't let them see	Light paraphrase	Vinden hyler lik som stormen i mitt bryst. Holdt det ikke ut, himmelen så min dyst. Slipp ingen inn, la ingen se
6	Be the good girl, you always have to be	Imitation	Slik er plikten, jeg er jo født til det
7	Conceal, don't feel, don't let them know	Heavy paraphrase	Jeg dekker til det ingen så
8	Well	Omission	-
9	-	Explicitation	Det
10	Now they know	Inversion	Vet de nå
11	Let it go, let it go	Metaphrase	La den gå, la den gå
12	Can't hold me back anymore	Imitation	Den kraften jeg skjulte før
13	Let it go, let it go	Metaphrase	La den gå, la den gå
14	Turn away and slam the door	Light paraphrase	Jeg har snudd og stengt en dør
15	I don't care what they're going to say	Imitation	Jeg er lei alt de tror de har sett
16	Let the storm rage	Light paraphrase	La det storme nå.
17	On	Omission	-
18	The cold never bothered me anyway	Light paraphrase	Litt frost gjør meg ingenting uansett
19	It's funny how some distance makes everything seem small	Heavy paraphrase	Litt avstand gjør det meste så lite som det er
20	And the fear that once	Metaphrase	Og frykten som en gang
21	Controlled me can't get to me at all	Heavy paraphrase	Holdt meg, kan ikke nå meg her
22	It's time to see what I can do to test the limits and break through	Light paraphrase	Nå skal jeg se hva jeg får til, å teste grenser når jeg vil
23	No right, no wrong	Omission	-
24	No rules for me	Light paraphrase	For alle regler er forbi
25	I'm free	Implicitation	Er fri
26	Let it go, let it go	Metaphrase	La den gå, la den gå
27	I am one with the wind and sky	Imitation	La den kraft fylle alt jeg ser
28	Let it go, let it go	Metaphrase	La den gå, la den gå
29	You'll never see me cry	Light paraphrase	Jeg gråter ikke mer.
30	Here	Metaphrase	Her
31	I stand	Light paraphrase	Blir jeg

32	And here I'll stay	Imitation	Der gleden er
33	Let the storm rage	Light paraphrase	La det storme nå
34	On	Omission	-
35	My power flurries through the air into the ground	Light paraphrase	Min kraft den jager gjennom luften ned mot jord
36	-	Addition	Og
37	My soul	Implication	Sjelen
38	Is spiraling	Imitation	Er som
39	In frozen fractals	Light paraphrase	Frosne iskrystaller
40	All around	Imitation	I fra nord
41	And	Omission	-
42	One thought	Metaphrase	En tanke
43	Crystallizes like an icy blast	Imitation	Har tatt form som rim med nåler i
44	I'm never going back. The past is in the past	Light paraphrase	Jeg vender aldri hjem. All fortid er forbi
45	Let it go, let it go	Metaphrase	La den gå, la den gå
46	And	Omission	-
47	I'll rise	Metaphrase	Jeg skal stige
48	Like the break of dawn	Heavy paraphrase	Lik solen nå
49	Let it go, let it go	Metaphrase	La den gå, la den gå
50	That perfect girl is gone	Implication	Perfekt er fortid så
51	Here I stand in the light of day	Imitation	Jeg er klar og jeg smiler bredt
52	Let the storm rage	Light paraphrase	La det storme nå
53	On	Omission	-
54	The cold never bothered me anyway	Light paraphrase	Frost gjør meg ingenting uansett

Subtitled and dubbed TT: "I See the Light" from <i>Tangled</i>			
T. U.	ST: English lyrics	Translation procedures	TT1 and TT2: Norwegian subtitles and dubbed lyrics
1	All those days watching from the windows. All those years	Light paraphrase	Dagen lang speidet jeg fra tårnet. Mange år
2	Outside looking in	Imitation	Lette etter svar
3	All that time never even knowing just how blind I've been. Now I'm here blinking in the starlight. Now I'm here	Light paraphrase	Tiden gikk uten at jeg skjønte helt hvor blind jeg var. Jeg står her, stille under stjerner. Jeg står her
4	Suddenly I see	Imitation	Innser hva jeg vil
5	Standing here	Light paraphrase	Her ER VI/ VI ER
6	It's all so clear	Imitation	I stjerneskjær
7	I'm where I'm meant to be	Light paraphrase	Det er her jeg hører til
8	And	Omission subtitled TT	OG – dubbed TT

		Metaphrase dubbed TT	- Subtitled TT
9	At last	Light paraphrase	Omsider
10	I see	Inversion	Ser jeg
11	The light	Implication	Lys
12	And it's like	Imitation	Alt ble klart
13	the fog has lifted. And at last	Light paraphrase	Da tåken lettet. Og omsider
14	I see	Inversion	Ser jeg
15	The light	Implication	Lys
16	And it's like the sky is new	Heavy paraphrase	Hen mot himmelen løfte seg
17	And it's warm and real and bright, and the world has somehow shifted. All at once	Imitation	Og jeg føler med et gys, nå ble såre minner slettet. Alt står KLAR/KLART
18	Everything looks different	Light paraphrase	Alt er annerledes
19	Now that I see you	Metaphrase	Nå som jeg ser deg
20	All those days chasing down a daydream. All those years	Light paraphrase	Dagen lang jaget jeg en dagdrøm. Mange år
21	Living in a blur	Imitation	Var et farlig kjø
22	All that time	Light paraphrase	Tiden gikk
23	Never truly seeing things the way they were	Imitation	Uten at jeg levde slik som andre gjør
24	Now	Omission	-
25	She's here shining in the starlight	Light paraphrase	Hun står der lyser under stjerner
26	Now	Omission	-
27	She's here	Light paraphrase	Hun står der
28		Addition	Og
29	Suddenly I know	Inversion	jeg innser nå
30	If she's here	Light paraphrase	Er hun her
31	It's crystal clear	Imitation	Mitt hjertes kjær, så
32	I'm where I'm meant to go	Heavy paraphrase	Er jeg hjemme nå
33	And at last	Light paraphrase	Og omsider
34	I see	Inversion	Ser jeg
35	The light	Implication	Lys
36	And it's like	Imitation	Alt ble klart
37	The fog has lifted. And at last	Light paraphrase	Da tåken lettet. Og omsider
38	I see	Inversion	Ser jeg
39	The light	Implication	Lys
40	And it's like the sky is new	Heavy paraphrase	Hen mot himmelen løfte seg

41	And it's warm and real and bright, and the world has somehow shifted. All at once	Imitation	Og jeg føler med et gys, nå ble såre minner slettet. Alt står klart
42	Everything is different. Now that I see you. Now that I see you	Metaphrase	Alt er annerledes. Nå som jeg ser deg. Nå som jeg ser deg

Appendix 3: Qualitative analysis of prosodic elements

Appendix 3 presents the qualitative analysis of prosodic elements of the entire song-lyrics of “Let It Go” and “I See the Light”.

Subtitled TT: “Let It Go” from <i>Frozen</i>				
T. U.	ST: English lyrics	S	TT1: Norwegian subtitles	S
1	The snow glows white on the mountain tonight	10	Snøen lyser hvitt På fjellet i kveld	10
2	Not a footprint to be seen	7	Ikke et fotspor å se	7
3	A kingdom of isolation	8	Ensomhetens kongerike	8
4	And it looks like I’m the queen	7	Og jeg er visst dronningen	7
5	The wind is howling like this swirling storm inside	12	Vinden hyler Som en virvlende storm inne i meg	14
6	Couldnt keep it in, heaven knows I tried	10	Kan ikke stenge den inne Men jeg har så visst prøvd	14
7	Don’t let them in, don’t let them see	8	Ikke slipp dem inn, ikke la dem se	10
8	Be the good girl you always have to be	10	Vær snill jente Det må du alltid være	11
9	Conceal, don’t feel, don’t let them know	8	Skjul ditt indre, ikke føl Ikke la dem få vite	14
10	Well, now they know	4	Nå vet de det	4
11	Let it go! Let it go	6	La den gå! La den gå!	6
12	Can’t hold me back any more	7	Kan ikke stenge den inne lenger	10
13	Let it go! let it go!	6	La den gå! La den gå!	6
14	Turn away and slam the door	7	Vend fortiden ryggen og lukk døren	10
15	I don’t care	3	Jeg bryr meg ikke om	6
16	What they’re going to say	6	Hva de vil si	4
17	Let the storm rage on	5	La stormen rase	5
18	The cold never bothered me anyway	10	Kulde har aldri plaget meg uansett	11
19	It’s funny how some distance makes everything seem small	13	Rart hvordan avstand Får alt til å virke lite	13
20	And the fears that once controlled me	8	Og frykten som en gang kontrollerte meg	11
21	Can’t get to me at all	6	Kan slett ikke ramme meg	7
22	It’s time to see what I can do	8	På tide å se det jeg kan klare	10
23	To test the limits and break through	8	Å teste grensene og bryte gjennom	12
24	No right, no wrong	4	Ikke noe rett, ikke noe galt	10
25	No rules for me	4	Ingen regler for meg	7
26	I’m free!	2	Jeg er fri!	3
27	Let it go! Let it go	6	La den gå! La den gå	6
28	I am one with the wind and sky	8	Jeg er ett med vinden og himmelen	10
29	Let it go! let it go!	6	La den gå! La den gå!	6
30	You’ll never see me cry	6	Dere får aldri se meg gråte	9
31	Here I stand	3	Her står jeg	3
32	And here I’ll stay	4	Og her blir jeg	4
33	Let the storm rage on	5	La stormen rase	5
34	My power flurries through the air into the ground	12	Min kraft raser gjennom luften Ned i bakken	12
35	My soul is spiralling in frozen fractals	11	Min sjel virvler i frosne fraktaler	10
36	All around	3	Overalt	3

37	And one thought crystallises like an icy blast	12	Og en tanke krystalliserer seg Som et isende vindstøt	17
38	I'm never going back	6	Jeg drar aldri tilbake	7
39	The past is in the past	6	Fortiden får ligge	6
40	Let it go! let it go!	6	La den gå! La den gå!	6
41	And I'll rise like the break of dawn	8	Og jeg stiger som daggryet	8
42	Let it go! let it go!	6	La den gå! La den gå!	6
43	That perfect girl is gone	6	Den perfekte jenta fins ikke mer	10
44	Here I stand	3	Her står jeg	3
45	In the light of day	5	i dagslyset	4
46	Let the storm rage on!	5	La stormen rase!	5
47	The cold never bothered me anyway	10	Kulde har aldri plaget meg uansett	11

Dubbed TT: "Let It Go" from <i>Frozen</i>				
T. U.	ST: English lyrics	S	TT2: Norwegian dubbed lyrics	S
1	The snow glows white on the mountain tonight	10	Det glitrer hvitt over fjellet i natt	10
2	Not a footprint to be seen	7	Det er vakkert vintervær	7
3	A kingdom of isolation	8	I riket jeg bor alene	8
4	And it looks like I'm the queen	7	Og som dronning, står jeg her	7
5	The wind is howling like this swirling storm inside	12	Og vinden hyler lik som stormen i mitt bryst	12
6	Couldn't keep it in, heaven knows I tried	10	Holdt det ikke ut, himlen så min dyst	10
7	Don't let them in, don't let them see	8	Slipp ingen inn, la ingen se	8
8	Be the good girl you always have to be	10	Slik er plikten, jeg er jo født til det	10
9	Conceal, don't feel, don't let them know	8	Jeg dekker til. Det ingen så	8
10	Well, now they know	4	Det vet de nå!	4
11	Let it go! Let it go	6	La den gå! la den gå!	6
12	Can't hold me back any more	7	Den kraften jeg skjulte før	7
13	Let it go! let it go!	6	La den gå! la den gå!	6
14	Turn away and slam the door	7	Jeg har snudd og stengt en dør	7
15	I don't care	3	Jeg er lei	3
16	What they're going to say	6	Alt de tror de har sett	6
17	Let the storm rage on	5	La det storme nå	5
18	The cold never bothered me anyway	10	Litt frost gjør meg ingenting uansett	10
19	It's funny how some distance makes everything seem small	13	Litt avstand gjør det meste, så lite som det er	13
20	And the fears that once controlled me	8	Og den frykt som en gang holdt meg	8
21	Can't get to me at all	6	Kan ikke nå meg her	6
22	It's time to see what I can do	8	Nå skal jeg se hva jeg får til	8
23	To test the limits and break through	8	Å teste grenser når jeg vil	8
24	No right, no wrong	4	For alle regler	5
25	No rules for me	4	er forbi	3
26	I'm free!	2	Er fri	2
27	Let it go! Let it go	6	La den gå! La den gå!	6
28	I am one with the wind and sky	8	La den kraft fylle alt jeg ser	8

29	Let it go! let it go!	6	La den gå! la den gå!	6
30	You'll never see me cry	6	Jeg gråter ikke mer	6
31	Here I stand	3	Jeg blir her	3
32	And here I'll stay	4	Der gleden er	4
33	Let the storm rage on	5	La det storme nå	5
34	My power flurries through the air into the ground	12	Min kraft den jager gjennom luften ned mot jord	12
35	My soul is spiralling in frozen fractals	11	Og sjelen er som frosne iskrystaller	11
36	All around	3	i fra nord	3
37	And one thought crystallises like an icy blast	12	En tanke har tatt form som rim med nåler i	12
38	I'm never going back	6	Jeg vender aldri hjem	6
39	The past is in the past	6	All fortid er forbi	6
40	Let it go! let it go!	6	La den gå! la den gå	6
41	And I'll rise like the break of dawn	8	Jeg skal stige lik solen nå	8
42	Let it go! let it go!	6	La den gå! la den gå	6
43	That perfect girl is gone	6	Perfekt er fortid så	6
44	Here I stand	3	Jeg er klar	3
45	In the light of day	5	Og jeg smiler bredt	5
46	Let the storm rage on!	5	La det storme nå	5
47	The cold never bothered me anyway	10	Litt frost gjør meg ingenting uansett	10

Subtitled and dubbed TT: "I See the Light" from <i>Tangled</i>						
T. U.	ST: English lyrics	S	TT1: Norwegian subtitles	S	TT2: Norwegian dubbed lyrics	S
1	All those days watching from the windows	9	Dagen lang speidet jeg fra tårnet	9	Dagen lang speidet jeg fra tårnet	9
2	All those years, outside looking in	8	Mange år, lette etter svar	8	Mange år, lette etter svar	8
3	All that time, never even knowing	9	Tiden gikk uten at jeg skjønnte	9	Tiden gikk uten at jeg skjønnte	9
4	Just how blind I've been	5	Helt hvor blind jeg var	5	Helt hvor blind jeg var	5
5	Now I'm here, blinking in the starlight	9	Jeg står her stille under stjerner	9	Jeg står her stille under stjerner	9
6	Now I'm here, suddenly I see	8	Jeg står her, innser hva jeg vil	8	Jeg står her, innser hva jeg vil	8
7	Standing here, it's all so clear	7	Her ER VI i stjerneskjær	7	Her VI ER i stjerneskjær	7
8	I'm where I'm meant to be	6	Det er her jeg hører til	7	Det er her jeg hører til	7
9	And at last I see the light	7	Omsider ser jeg lys	6	OG omsider ser jeg lys	7
10	And it's like the fog has lifted	8	Alt ble klart da tåken lettet	8	Alt ble klart da tåken lettet	8
11	And at last I see the light	7	Og omsider ser jeg lys	7	Og omsider ser jeg lys	7
12	And it's like the sky is new	7	Hen mot HIMMELEN løfte seg	8	Hen mot HIMLEN løfte seg	7

13	And it's warm and real and bright	7	Og jeg føler med et gys	7	Og jeg føler med et gys	7
14	And the world has somehow shifted	8	Nå ble såre minner slettet	8	Nå ble såre minner slettet	8
15	All at once, everything looks different	9	Alt står KLAR, alt er annerledes	9	Alt står KLART, alt er annerledes	9
16	Now that I see you	5	Nå som jeg ser deg	5	Nå som jeg ser deg	5
17	All those days chasing down a daydream	9	Dagen lang jaget jeg en dagdrøm	9	Dagen lang jaget jeg en dagdrøm	9
18	All those years, living in a blur	8	Mange år var et farlig kjør	8	Mange år var et farlig kjør	8
19	All that time, never truly seeing	9	Tiden gikk uten at jeg levde	9	Tiden gikk uten at jeg levde	9
20	Things the way they were	5	Slik som andre gjør	5	Slik som andre gjør	5
21	Now she's here, shining in the starlight	9	Hun står der, lyser under stjerner	9	Hun står der, lyser under stjerner	9
22	Now she's here, suddenly I know	8	Hun står der, og jeg innser nå	8	Hun står der, og jeg innser nå	8
23	If she's here, it's crystal clear	7	Er hun her, mitt hjertes kjær	7	Er hun her, mitt hjertes kjær	7
24	I'm where I'm meant to go	6	Så er jeg hjemme nå	6	Så er jeg hjemme nå	6
25	And at last I see the light	7	Og omsider ser jeg lys	7	Og omsider ser jeg lys	7
26	And it's like the fog has lifted	8	Alt ble klart da tåken lettet	8	Alt ble klart da tåken lettet	8
27	And at last I see the light	7	Og omsider ser jeg lys	7	Og omsider ser jeg lys	7
28	And it's like the sky is new	7	Hen mot HIMMELEN løfte seg	8	Hen mot HIMLEN løfte seg	7
29	And it's warm and real and bright	7	Og jeg føler med et gys	7	Og jeg føler med et gys	7
30	And the world has somehow shifted	8	Nå ble såre minner slettet	8	Nå ble såre minner slettet	8
31	All at once, everything is different	9	Alt står klart, alt er annerledes	9	Alt står klart, alt er annerledes	9
32	Now that I see you	5	Nå som jeg ser deg	5	Nå som jeg ser deg	5
33	Now that I	3	Nå som jeg	3	Nå som jeg	3
34	See you	2	Ser deg	2	Ser deg	2

Appendix 4: The Master's project relevance for work as a teacher

Since this master's thesis was written as part of the teacher's education at NTNU, it has been important to reflect on how research on translation of songs can be relevant for the teaching profession.

Firstly, I would argue that knowledge about translation in general will benefit me as a teacher working with languages. As an English teacher, it is important to be aware of the differences between the source and target language as it will enable me to better understand how to teach the English language in a Norwegian classroom. Working with this thesis has also enhanced my understanding of how complex translation is, which is an important knowledge to pass over to my future pupils. Today's technology offers vast translation programs such as Google Translate, which I know many pupils in Norway use. I would argue that teaching them about this and making them aware of how challenging it can be to create a natural text in English by for instance using Google Translate might make them more critical towards using such devices.

I would furthermore argue that working with songs is an excellent way of learning about poetry. It is for instance expected from pupils in upper secondary school that they should know how to use terminology concerning aesthetic forms of expression, and the pupils can as such learn about different forms of rhyme and rhythm schemes by looking at and analyzing song lyrics. Using songs as a means for learning about different genres of literature also give the opportunity of being creative and having fun in the classroom. Considering nearly all classrooms are heterogenous and consist of pupils with different interests and individuals who learn in various ways, it is also crucial to offer a varied learning environment, and I would argue that working with translation and music give an opportunity to do so.

Finally, writing this master's thesis has taught me a lot about the process of writing and conducting research which will be valuable in the teaching profession. I have learned to be critical towards previous research and to cite sources properly and consistently, which is also expected from pupils in the upper secondary school. The awareness from writing this thesis can as such be used to help pupils understand the importance of proper citation. I have further practiced a lot on both giving and receiving feedback on my own work, and on my peer students' theses, and I will argue that this experience will be an advantage when helping my pupils to review their written papers.