

Building Snowmen across Language and Music:
A Comparison of Models of Song Translation
in the Dutch and Flemish Versions of Disney's *Frozen*

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I hereby declare that this dissertation is an original piece of work, written by myself alone. Any information and ideas from other sources are acknowledged fully in the text and notes.

The Hague, 27 April 2015

A handwritten signature in black ink, consisting of a large, sweeping curve on the left that loops back to the right, followed by a series of smaller, overlapping loops and a final downward stroke.

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Chapter 1 Introduction

1.1 A Very Short Introduction to Song Translation in Academia

Song translation is one of the most difficult forms of translation (Susam-Sarajeva, 2008). In addition to the semantic code, translators have to take account of prosodic, poetic, rhythmic, and audial codes, to name but a few. Di Giovanni (2008) and Chaume (2012) add to this list the visual code, which is not only prevalent in film or musical, but also in popular music (Kaindl, 2005) and other live performance music genres (Low, 2005). The combination of all these factors contribute to establish some exceedingly severe limitations for song translators.

Despite that, however, it is a surprisingly well-established fact that audiovisual translation in general, and song translation in particular, are relatively new and usually ignored areas of research (Franzon, 2008; Mateo, 2008; Susam-Sarajeva, 2008; Siitonen, 2014). Susam-Sarajeva, in the introduction to her 2008 special issue of *The Translator*, explains that one of the reasons of this is the relative difficulty and craftsmanship that song translation requires, as song translators should not only be near-fluent in both languages, but also have an extensive knowledge of music or drama theory. Another reason is that the field is somewhat outside the borders of traditional translation studies. A third objection may be that in song translation, the borders between translation, adaptation, and rewriting are not as clear-cut as in most other forms of translation.

Whatever the exact reasons, however, to date only three major collections seem to have been published on the subject: *Songs and Significance*, a book of collected articles edited by Gorlée (2005); the aforementioned special issue of *The Translator* dedicated to music (Susam-Sarajeva, 2008); and *Music, Text and Translation*, a text book edited by Minors (2013) with chapters by different translation scholars active in the field. This is not to say that there are no other sources, or that the field was only established in 2005 (indeed, articles on the subject have been appearing since the early 20th century

[Gorlée, 2005; Kaindl, 2005]), but research has traditionally been quite sparse.

1.2 For the First Time in Academia

A genre that has received comparably little scholarly attention even by song translation standards is animated musical film. However, it is one of the major genres of song translation practice in many countries (Muhanna, 2014). According to Wensink (2014), the Disney musical *Frozen*, for example, is one of the most successful films ever and has been at the top of the list of cinema successes of 2014. If the genre is forms such a popular and substantial part of song translation practice, then, it is quite surprising that translation scholars ignore it. This study investigates the two Dutch translations of the animated musical *Frozen*, focusing on its songs. It does so by applying the four most prominent song translation models (see chapter 2) and concentrating on the applicability of those models in animated musical film environments.

The central question of this study is how the main models of song translation describe and prescribe song translation practice. It studies to what extent the models are able to describe song translation in animated musical films and how the models compare and relate to each other. This is arguably a quite extensive and open question to answer satisfactorily, so a research expectation has been formulated to limit the otherwise vast range of answers. This study hypothesises that the four models focus on linguistic and poetic elements (e.g. semantics and pragmatics in a context of strict rhythm), and that they tend to ignore musical and creative elements (e.g. note pitch or sound qualities that affect singability).

Chapter 2 discusses more comprehensively the current state of song translation studies and details the four models analysed in this study (including reasons for their selection). Chapter 3 applies the models in a descriptive way to the songs from the musical *Frozen*, focusing on five topics: rhythm and rhyme; sound qualities; the narratological aspect; elements of tone and register; and voice and performance. Each topic analyses the two most applicable songs of the musical. Chapter 4, finally,

discusses the results and analysis of chapter 3 and formulates an answer to the research question by either accepting or rejecting the hypothesis. Chapter 4 furthermore offers a reflection on this study, including a summary of the results and limitations. Appendix A, lastly, contains transcriptions of all nine *Frozen* songs in the three languages analysed in this study: English, Dutch, and Flemish (see chapter 3).

As mentioned before, the genre examined of this study has rarely, if ever, been discussed in academia, despite it being a quite prominent genre in practice. This study, then, is not only useful as a comparison and organisation of the song translation models available for both scholarly research and use by practising translators – although that is certainly a major objective as well – but also as an exploration, and indeed a champion, of the genre of animated musical film song translation in the academic discourse.

Chapter 2 Background

2.1 Song Translation through the Ages

As mentioned in the previous chapter, song translation is not as new a phenomenon in academia and practice as popular belief would dictate. According to Gorlée (2005), the field initially focused on hymn translation for Christian Churches – as does her own 2005 article – and used theories based on philosophy. The main theoretical contributor was the Peircean philosophical triad of firstness (a pure potentiality, or the idea that forms the basis of a text), secondness (a flow of events that captures that idea in text) and thirdness (in which the idea and the text are connected to readers that are not able to access the original text, in the form of translation). Translation, then, was one of the three basic elements that made up the world of sharing information (Gorlée, 2005).

The most notable contributor to the field before the field was actually established as such was Strangways, who focused on classical opera with his 1921 article *Song Translation*, although even his research is often overlooked (Zon, 2007). The true birth of the field occurred in the late 1950s and early 1960s with Jakobson (1959), whose concept of intersemiotic translation would prove a primal notion for translations that concentrated on musical codes as much as on linguistic codes, and Nida (1964), who was the first to outline restrictions of song translation, or “poetry set to music” (Nida, 1964, p. 177). His model of four restrictions (phrase length, stress pattern, rhyme, and singable vowels) provide the basis for the works of such scholars as Tagg (2000), Low (2005), and Chaume (2012), whose models will be discussed in more detail below.

After Strangways, the focus of the field soon shifted from religious songs to opera (Strangways, 1921, in Zon, 2007), but it was not until the late 1950s that tentative interest expanded to other genres, like popular music (e.g. Worbs, 1963; and Stölting, 1975; both in Kaindl, 2005) and later musicals (e.g. Di Giovanni, 2008; Franzon, 2005 and 2008).

2.2 The Foci of Song Translation

The majority of song translation scholars today still concentrate on opera. Golomb (2005), who uses the term music-linked translation (or MLT) to describe song translation, proposes a description of what music and verbal text contribute to their shared relationship when combined into songs. According to him, music adds emotive intensity and structural unity to a song, while the verbal text adds concrete factors like time and place. Song translation strives to recreate that relationship in the target language (TL). Kaindl (2005, 2013), Low (2005, 2013), Franzon (2008), and Chaume (2012) agree with Golomb (2005) that music is more important than the verbal message. Music, they say, is practically always unchangeable and cannot be translated with linguistic means, while the linguistic code can safely be transferred to another language (Kaindl, 2013). Golomb (2005) goes on to establish two micro-level views of song translation, which are the singer-oriented approach (i.e. translating specifically for a singer) and the analyst-oriented approach (translating for scholars or students rather than performance), and two macro-level views, which are the author-oriented approach (i.e. respecting the author as much as possible) and the listener-oriented approach (making a more domesticating translation). These approaches effectively encompass the divide between musicocentric and logocentric translations so prominent and pervasive to song translation studies (Low, 2005; Franzon, 2008). These terms, sometimes called phonetic and semantic focus (Öner, 2008; Kaindl, 2013), denote a focus on the musical code or on the semantic code, respectively, and have drawn heavily from Nord's (1991) instrumental and documentary translations: translations for use in the target culture (TC) and translations for storage in order to preserve them (Kaindl, 2005; Franzon, 2005).

2.3 Popular Music and Musicals

Other song translation scholars have investigated popular music (Kaindl, 2005 and 2013; Chaume, 2012) or musicals (Di Giovanni, 2008; Franzon, 2005 and 2008). Di Giovanni (2008) introduced the

term musical number, which is a delineation of what is colloquially called a musical song. In his seminal book on dubbing, Chaume (2012) briefly mentions song translation, focusing mainly on *whether* to translate songs rather than on *how* to translate them. His brief explanation on translation strategy involves generalised guidelines that refer exclusively to poetic rhythm (further explained in section 2.2.4). Kaindl (2005) takes Even-Zohar's polysystem concept as the basis for his assessment of popular music. According to him, popular music is different from any other kind of music with regard to translation in that it is governed mainly by globally-acting major record companies rather than an audience that assesses a piece's value based on internal variables, and driven by financial gain rather than semantic or phonetic accuracy or artistic integrity. The aspects of social discourse and cultural context are foregrounded in the translation process in order to fit those requirements (Kaindl, 2013). Therefore, Kaindl (2005) stresses the importance of a culture-oriented, domesticating view of translation. However, he concludes that popular music does not fit into a polysystem. The aural codes of popular music are, according to Kaindl (2005), rarely written down to be distributed to the general public, but captured only in audio and video recordings. This makes canonisation impossible, due to the fleeting nature of popular songs. Precisely those elements that require popular music translation to focus on culture (i.e. the presence of big record companies), then, seem to work against a polysystem: popular music translation should rather be seen as "a complex, disjunctive order, which cannot be reduced to center-periphery models" (Kaindl, 2005, p. 240).

While such concerns of culture-oriented translations might dominate some forms of popular music, it would seem hard to believe that all popular music is subjected first and foremost to that need, as exemplified by Franzon (2005) and Di Giovanni (2008). Their research concentrates on popular musicals, which, according to Di Giovanni (2008), are still rarely investigated in translation studies, since it is hard to truly access musicals with the interdisciplinary attitude of simultaneously a translator, a film or theatre scholar and a musicologist. Musical, it may be argued (Di Giovanni, 2008; Mateo, 2008), are a form of popular music, but the semantic and musical codes are invariably paramount to

their success. Low (2005), then, bases his theories – and ultimately his pentathlon principle model (see section 2.2.2) – not so much on polysystem theory, but primarily on Vermeer’s *skopos* theory. This allows him to bypass Kaindl’s main concern of cultural translation: the *skopos* of the song to be translated determines what factor is most important, which is determined for each individual song or project. Franzon (2005) also bases his theories on *skopos* theory and distinguishes between fidelity and format: the former “is what distinguishes a translated song from all-new lyrics to old music” (Franzon, 2005, p. 266), while the latter transforms a literal (often useless) translation into a singable and performable one – or, in Nord’s (1991) terms, attempts to create an instrumental translation rather than a documentary one. Most models, then, seem to be based on Nord’s (1991) and Vermeer’s (in Munday, 2012) theories.

Di Giovanni (2008) and Chaume (2012) seem to be the only scholars who have explicitly concerned themselves with dubbing songs. Most song translation scholars, as mentioned before, concentrate on opera, stage musicals, or popular music: genres that do not usually involve dubbing, as the visual aspect is not recorded (Di Giovanni, 2008). Both Di Giovanni (2008) and Chaume (2012) assert that dubbing is generally a rare strategy when it comes to translating musicals: musical film distributors view subtitling as a cheaper and faster alternative and many audiences find it a more natural method than dubbing (Di Giovanni, 2008). Nevertheless, some genres of musical films are conventionally dubbed (Chaume, 2012), and one such genre is children’s musical film, like Disney films, which is either dubbed or not translated at all (Richford, Roxborough, Siegel, & Tsui, 2013). Translating Disney films is an as yet unstudied area in academic atmospheres, although there have been written weblog posts on the topic. An example of this is Muhanna’s (2014) article on the translation of *Frozen* into Arabic. The point of the article is mainly to introduce an analytical discussion of the reasons behind Disney’s choice to translate *Frozen* into Modern Standard Arabic rather than the Egyptian vernacular like all previous Disney films, but, unlike most other weblog articles, Muhanna also offers some interesting views on dubbing animated films. According to Muhanna (2014), “[t]he

perfect dub must convey meaning within an allotted timeframe” and “must aim to fit the shape of the characters’ mouths as they are speaking”. These insights are not unique to animated film, but rather features of all dubbing (Chaume, 2012).

2.4 Alternative Views on Song Translation

Some theorists include other aspects of song translation in their theories. Bosseaux (2008, 2013) applies Barthes’ concepts of voice quality (the natural tone and timbre of a voice, like soprano or tenor), vocal release (an instance of emotional conveyance of the singer), and grain of voice (the body of the singer as an acoustic box) to include the performer as an integral part of the translation (Bosseaux, 2008). She argues that voices (mainly in dubbing) should be chosen carefully to match the actors’ physicality; if the voice does not match the actor, the audience will be inclined to deem the translation inappropriate, disregarding its actual quality. While Bosseaux mainly discusses live action films, this also applies to a certain extent to animated films (which are the focus of the current study). Currently a translator in practice has little to say about voice actor choice, but Bosseaux (2013) argues that this should be incorporated in the practical field of translating dubbed songs.

While most song translation scholars focus on transferring meaning with poetic limitations rather than sound with semantic limitations (Nida, 1964; Low, 2005; Franzon, 2008; Chaume, 2012), an investigation of musicocentric models, albeit minor, is also present. The most prominent (and arguably most extreme) form of this is Hilson’s homophonic translation, “in which a source text is translated not for its sense [...] but for its sound” (Hilson, 2013, p. 95). He bases the concept on Wittgenstein’s notion of a poem as a language object not aimed at conveying meaning and on Pound’s *melopoeia*, in which words are charge with more than their plain meaning: some musical property. In this area of translation, then, the linguistic code’s main goal is not the transfer of linguistic meaning, but rather that of an emotional intensity or structure that Golomb (2005) calls inherently musical qualities. The question is, then, whether such extreme musicocentrism could still be called interlingual

translation, and, indeed, even whether it could be called intersemiotic translation, as it does not concern a transfer of meaning but only of sound (Hilson, 2013).

2.5 Prevailing Models of Song Translation

There are four contemporary models of song translation that have garnered attention from the research community. These are Tagg's (2000) hermeneutic-semiological method of song analysis, adapted by Kaindl (2005) to create a performance-related, translation-relevant model; Low's (2005) pentathlon principle; Franzon's (2005, 2008) fidelity-and-format-based three layers of singability; and Chaume's (2012) adaptation of the four poetic rhythms of classical rhetoric based on Nida (1964). Of these, Low's and Franzon's models are most often referenced among song translation scholars (e.g. Coenraats, 2007; Bosseaux, 2008; Minors, 2013; Siitonen, 2014) and Chaume's model is well-known due to the virtue of being in his 2012 book, *Audiovisual Translation: Dubbing*. Tagg's model is mainly known for forming the basis for Kaindl's (2005, 2013) translation theories.

2.5.1 Tagg's Hermeneutic-Semiological Method

Tagg's (2000) method – adapted by Kaindl (2005) to fit the translation of songs in particular – distinguishes itself by not incorporating any semantic values in its system, much like Chaume (2012), but rather focusing specifically on the translation of popular music, as Kaindl (2005) explains, or indeed any kind of music that is more concerned with the cross-cultural transfer of emotional and physical stimuli than with that of sense. Tagg's method takes into account seven musical factors of (performed) popular music:

- aspects of time (e.g. tempo, metre, and rhythm);
- aspects of melody (e.g. timbre);
- orchestration (e.g. instrumentation and voice type);

- aspects of tonality and texture (e.g. harmony and relations between voices and instruments);
- dynamic aspects (e.g. audibility and stress pattern);
- acoustic aspects (e.g. distance to audience and simultaneous other sounds);
- and electromusical and mechanical aspects (e.g. filtering, effects, and sound mixing).

Obviously, not all of these factors are equally important to the translator: translators can hardly control acoustic aspects or electromusical and mechanical aspects. However, if in practice the translator is the same person as the sound mixer and manager of the artist, as Kaindl (2005) seems to hold, these aspects are important to consider. Moreover, Tagg's method is the only model detailed here that attempts to incorporate factors linked to performance that others have theorised about, like acoustic aspects (Golomb, 2005) and voice type (Bosseaux, 2008 and 2013).

2.5.2 Low's Pentathlon Principle

In his 2005 article, Low introduced his pentathlon principle in full, after having established the basics in earlier articles (most notably in his 2003 article in *Perspectives: Studies in Translatology*). The pentathlon principle is based on Vermeer's *skopos* theory, which means that the focus of the translation is determined by its goal (Munday, 2012). In Low's (2005) model, the *skopos* is determined by the singer of the translated text, who is either a specific person or a generic type of singer. Another starting point for Low's model is the fact that the translated message "is intended specifically to be transmitted simultaneously with the very same non-verbal code that accompanied the ST" (Low, 2005, p. 187), so alteration of the non-verbal code is not considered.

The pentathlon principle states that song translation should be an aggregate of five criteria. The balance between these criteria may assist translators with strategy and microlevel decisions (Low, 2005). The five criteria are as follows:

- **Singability:** singability is, according to Low (2005), a pragmatic criterion. “The singer needs words that may be sung with sincerity” (Graham, 1989, in Low, 2005, p. 192), which implies that effectiveness on stage is a necessity. What, exactly, that effectiveness is, however, may vary per song: some songs try to move the audience to tears, while the goal of others is to provoke laughter (Low, 2005). Practical examples of this criterion are incorporating the idea that consonant clusters and short vowels are generally more difficult to sing than diphthongs, or highlighting particular words through pitch or volume (i.e. with musical tools, rather than linguistic).
- **Sense:** this is the criterion of semantic meaning. The level of accuracy that is still acceptable can be wider here than in most other forms of translation, since there is also a musical code to consider and for the audience to interpret (Low, 2005). Nevertheless, if the translator deviates too much from the semantic meaning of the ST, the TT is no longer a translation. In addition, if the value of the song depends more on the audience’s precise understanding of the semantic code, sense naturally becomes more important (Low, 2003).
- **Naturalness:** this criterion requires the translator to use the TL in a natural way with regard to issues like register and word order (Low, 2005). This criterion concentrates very much on the audience and their perception, and, as a result, advocates a domesticating translation. Low claims that “[t]he TT is not worth making unless it can be understood while the song is sung” (2005, p. 196), which implies that the TT should be natural and clear enough for the audience not to need to read or hear it again.
- **Rhythm:** translators should adhere to the rhythm out of respect to the original composer, says Low (2005), since the rhythm is something the composer consciously wrote into the song. This criterion includes adherence to syllable count, but translators should be able to add or remove syllables when other criteria require them to do so. The best place to add a syllable, according to Low (2005), is on a melisma (a single syllable sung across multiple

different notes), and the best place to remove one is on a repeated note of the same value. Even tweaking the melody might be acceptable in some rare and careful instances. In English, however, syllable count is less important than syllabic stress: notes are easily added and subtracted as long as the stress pattern still sounds rhythmical. Furthermore, Low (2003 and 2005) stresses that syllable count is not all there is to rhythm: the criterion also concerns issues like note length and rests.

- **Rhyme:** finally, rhyme is a special criterion. Usually translators give it a very high priority while that is only rarely warranted. Often rhyme is just not that important to the *skopos* (Low, 2005). Imperfect rhyme may be a good middle way between other criteria and this one. Low (2003) also states that rhyme can be quite a crippling criterion to adhere to, especially with shorter lines: “the tighter the rhyming, the more the rhyme will determine the whole line” (Low, 2005, p. 199).

In addition to its focus on *skopos*, the pentathlon principle also focuses on flexibility. The translator has to determine which of the five criteria should be the most important for his or her translation, but all should be taken into account to at least some degree. If translators seriously apply the pentathlon principle in their translation, they will remain flexible and their *skopos* will never disappear from view (Low, 2003). While this model does not consider performance and acoustic aspects, it is a vastly comprehensive model for song translators in current practice (Low, 2005) and provides detailed guidelines to translators. In addition, the model is the single most well-known model of song translation (e.g. Coenraats, 2007; Bosseaux, 2008; Minors, 2013; Minors & Newmark, 2013; Siitonen, 2014).

2.5.3 Franzon’s Three Layers of Singability

Franzon’s 2008 model of song translation is based the “European melopoetic norm” (Franzon, 2008, p.

390), in which song lyrics should have prosodic, poetic, and semantic-reflexive connections to their music, described in more detail below. This model, like Low's (2005) pentathlon principle, is based on *skopos* theory. Franzon explains that in the nicely alliterative statement "fidelity follows function" (Franzon, 2008, p. 375): the function, or *skopos*, of a TT is more important than loyalty to the ST. Franzon (2008) uses the term singability in a wider sense than Low (2005): for him it is almost synonymous with function. If a translation is unsingable, it is unperformable and therefore useless (unless, that is, the *skopos* is the making of a documentary translation, to use Nord's [1991] terminology, rather than an instrumental one). The three layers are represented in the TT as micro-level matches to the ST that can be achieved by macro-level strategies as described below (Franzon, 2008).

- Prosodic matches may appear in the TT as matches of syllable count, rhythm, intonation, stress pattern, and other prosodic features of language or sung poetry (as Nida called songs with verbal aspects in his 1964 book). They are achieved by observing the music's melody: there should "not [be] too heavy a 'burden' on the notes" (Franzon, 2008, p. 390) and consideration should be taken of phonetic suitability (i.e. the ease of vocalisation of vowels and consonants).
- Poetic matches may appear as matches of rhyme, segmentation, parallelism, contrast, and other poetic devices that also (or even more so) apply to music. They are achieved by observing the music's structure and harmony: the lyrics should not only sound natural (which is the area of the prosodic layer), but they should also attract the audience's attention by achieving poetic effect or emotional force.
- Semantic-reflexive matches may appear as matches of story, mood, characters, description, metaphor, and other narratological features or devices. They are achieved by observing the music's expression or perceived sense: the music should be perceived as meaningful and the lyrics should reflect the emotive-semantic message of the music.

This model, much like Low's (2005), expresses the need for a balanced aggregation between the layers, but unlike Low's (2005) model, the *skopos* of Franzon's (2008) model is always in essence to produce a singable, performable TT that fits the music. Furthermore, the three layers of singability are subject to a certain hierarchy: the prosodic layer is the most basic, since without it "it may technically be impossible to sing the lyrics" (Franzon, 2008, p. 391), while the intensity of the poetic and semantic-reflexive layers depends on the further *skopos* of the song. Moreover, individual features within these layers, like perfect rhyme or parallelism, may be pursued to different degrees (Franzon, 2008). While this model may not seem as complete as Low's (2005) pentathlon principle, it offers a very different way of interpreting songs for translation and of ordering translation priorities.

2.5.4 Chaume's Poetic Rhythms of Classical Rhetoric

Chaume's 2012 model for song translation may not be the most comprehensive or most detailed, but its simplicity and brevity make it easy to master and apply. It is based on what Chaume calls the "four poetic rhythms of classical rhetoric" (Chaume, 2012, p. 103) and is based heavily on Nida's (1964) four restrictions of song translation (indeed, only the latter half of Chaume's restrictions seems to deviate from Nida's model). Chaume's model concentrates on dubbing music in animated and live action film, so, perhaps naturally, it ignores any visual aspects (since those are identical in the ST and TT). The four rhythms mentioned by Chaume (2012) are as follows:

- rhythm of quantity or number of syllables;
- rhythm of intensity or accentual distribution;
- rhythm of tone;
- rhythm of timbre or rhyme.

Chaume (2012) explains that these rhythms should be seen as successive steps in analysing song lyrics. First, the number of syllables for each line should be determined. Second, the translator should find the stress pattern of lines and stanzas, which will grant insight into the structure of the song. Third, the rhythm of tone should be copied, involving such aspects as sentence type and register. This type of rhythm is less mandatory than the previous two. Fourth, and least importantly, the rhyme scheme may be copied or a new, similar one may be constructed. After this analysis, translation is a matter of filling the gaps with semantically appropriate linguistic units (Chaume, 2012). In Chaume's model, then, the semantic message is invariably subordinate to the musical code.

2.6 Purpose and Method of this Study

This study examines the way in which these prominent models of song translation are applicable, primarily in a descriptive manner, to song translation practice. For this, an inventory is made of song translation models and a case study is carried out of the Disney musical *Frozen*.

The four most significant translation models have been described above. Those models were found by studying the literature on song translation and inventorying how often and in what light author names and models were discussed or mentioned by researchers of the field. The popularity of the books in which those models could be found was also taken into account, which led, for example, to Chaume's (2012) inclusion on the list. The models of Low (2005) and Franzon (2008) are referenced in many articles on song translation, while Tagg (2000) is popular mainly in Kaindl (2005, 2013), who, in turn, is often mentioned in a positive light in other articles (e.g. Gorlée, 2005; Bosseaux, 2008; Minors, 2013). The choice for four models, rather than any other number, was made because these models are sufficiently different from each other to cover a wide array of ways of prioritising features and features to prioritise. A smaller number of models would have left out important aspects of song translation, like performance (Tagg, 2000) or naturalness (Low, 2005), while a larger number would have hindered a sufficiently in-depth analysis and discussion of the models.

The models are then applied to the songs of the musical *Frozen*, a choice explained in section 3.1. This investigation considers both macro-level translation strategy and micro-level choices for significant issues (like prominent notes, rhyme patterns, and complex semantic messages) of the translations. It also covers the way in which the models describe, justify, or perhaps prescribe those choices. In order to be able to properly compare the models, each model is applied to each situation in a systematic way, ordered according to year of publication. Since a thorough understanding of the narrative and context of the songs seems paramount to most models, I have watched *Frozen* twice in its entirety in English, once in Dutch, and once in Flemish. I then isolated the songs in all three language versions of the film and transcribed the lyrics (as none of the DVD versions included print lyrics). A short description of the songs can be found at their introduction in each section of the analysis, and full transcripts of the lyrics are included in appendix A. I have used Di Giovanni's (2008) concept of a song in musicals or musical films as a musical number, but I use the term song throughout this study to describe these research units. *The Musician's Guide to Theory and Analysis* by Clendinnig and Marvin (2010), coupled with my personal expertise in the area of music theory as a musician, forms the basis for the musicological side of the analysis, while the articles by Di Giovanni (2008), Franzon (2008), and Mateo (2008) discussed in section 2.1 constitute the body of theory for the musical genre.

Lastly, I discuss the extent to which the models have proven capable of describing and explaining the translation choices and strategies involved. This discussion includes strengths and weaknesses of each model as exemplified by the case study, as well as a comparison of model strengths, weaknesses, scope, and, ultimately, merit with regard to both a descriptive study of song translation as an academic discipline and a prescriptive set of guidelines for song translation practice. These comparisons then constitute the basis for a conclusion involving a description of model applications in practice and theory.

Chapter 3 Analysis

3.1 *Frozen* Translations

Song translation is rare in Dutch. This is in no small part due to the popularity of English and American culture in the Dutch-speaking world (Belgium, the Netherlands, and Suriname) and its thorough representation in those countries' education systems (Van Essen, 1997). In fact, song translation in Dutch-speaking countries is, as mentioned in the introduction, almost exclusively limited to children's musicals and stage musicals. Most other songs are left untranslated or, if their meaning is essential, they are subtitled (Chaume, 2012). Some of the most well-known translated songs in the Dutch-speaking world are from Disney children's musicals, and one of the latest Disney children's musicals, *Frozen*, became so popular that among the 41 languages into which it was translated (Muhanna, 2014) are both the Dutch of the Netherlands (henceforth "Dutch") and the Dutch of Belgium (henceforth "Flemish") (Del Vecho, 2013). Although Disney musicals have been translated into both dialects before, it is a rare occurrence that is of course very interesting for the academic study of translation, since it allows for the comparison of two chronologically identical translations into essentially the same language. This way, the differences between two translators' preferences and strategies can be observed and compared in order to achieve a more rounded view of the models tested in this thesis.

Frozen is a computer-animated musical film released late 2013 (Del Vecho, 2013). It has spawned the hit single *Let it Go* (performed by Idina Menzel) and became hugely popular shortly after its release (*Frozen*, 2014). As Del Vecho, the producer of the film, explains in an interview included on the DVD (2013), the story was loosely based on Hans Christian Andersen's *The Snow Queen*, originally published in 1844. The musical, however, unlike the fairy tale, focuses on two princess sisters, Elsa and Anna, of whom the former accidentally curses the latter. They then become estranged from each other, and their parents lock them away from the world out of fear the people will discover

Elsa's ice-controlling magic. The film skips forward thirteen years to Elsa's coronation, where she fails to keep control of her powers and accidentally freezes the palace. Ashamed, she runs away, and the main portion of the film then follows Anna as she tries to find and be reconciled with Elsa (Del Vecho, 2013).

There are ten songs on the soundtrack, one of which does not have lyrics. Three songs, *Love Is an Open Door*, *For the First Time in Forever*, and the latter's reprise, contain many narratologically important metaphors and echo things said earlier in the film, while two other songs, *Reindeer(s) are Better than People* and *Fixer Upper*, make use of unconventional English. None of the models analysed in this study directly mention ungrammatical language, but it can be seen as a particular and quite distinctive style or register that needs to be translated. The song *Do You Want to Build a Snowman?* has a relatively high tempo and a strict rhythm and rhyme scheme, just like *In Summer*, which should reveal some of the translators' priorities. *Love is an Open Door*, *Let it Go*, and *In Summer* are characterised by their high rate of prominent, stressed notes (Del Vecho, 2013) that require special attention of the translator (Low, 2003 and 2005; Franzon, 2005 and 2008). Finally, one song, *Frozen Heart*, is sung by a choir rather than a single performer, and *Love Is an Open Door* is a duet by Anna and her lover, Hans (Del Vecho, 2013). While factors of voice and performance are not mentioned directly by most of the models discussed, it is nevertheless interesting to examine them. Each song, then, provides interesting opportunities to investigate how the models are represented in practice.

This analysis applies the four models of song translation outlined in chapter 2 (i.e. Tagg's hermeneutic-semiological method, Low's pentathlon principle, Franzon's three layers of singability, and Chaume's poetic rhythms of classical rhetoric) to these nine songs. The analysis is structured according to topic: section 3.2 introduces the question of rhythm and rhyme and how the treatment of these features compares to that of the semantic message in *Do You Want to Build a Snowman* and *In Summer*; section 3.3 concerns accentuation, pronounced notes, and sound qualities in *Love Is an Open*

Door and *Let it Go*; section 3.4 analyses the narratological aspect – both the explicit message and the implied or metaphorical texts – in *Love Is an Open Door* and *For the First Time in Forever*; section 3.5 focuses on linguistic elements like tone and style in *Reindeer(s) Are Better than People* and *Fixer Upper*; and section 3.6 concludes the analysis with a study of voice and performance in *Frozen Heart* and *Let it Go*. Each section concludes with a comparison of the models, and section 3.7 gives a more general analysis of the models. Space constraints dictate that context for the examples below is included in Appendix A.

3.2 Rhythm and Rhyme

Rhythm and rhyme are especially prominent in *Do You Want to Build a Snowman?* (performed by Kristen Bell and Livvy Stubenrauch in English, Noortje Herlaar and Manou Jue Cardoso in Dutch, and Aline Goffin in Flemish), and *In Summer* (performed by Josh Gadd in English, Carlo Boszhard in Dutch, and Govert Deploige in Flemish), both of which have a high syllable density (i.e. many syllables per line), strict rhythm, and forceful rhyme pattern (see below). Both the translations' adherence to these structures and the impact of these structures on semantic meaning are analysed. This section uses the IPA system of stress markers, in which primary stress is indicated by a high vertical line before the stressed syllable and secondary stress by a low vertical line before the stressed syllable (as in, for example, “Wil 'je niet ,met me 'spelen”). Aspects of rhythm and rhyme feature in all four models: for Tagg it is part of his dynamic aspect and his aspect of time; Low dedicates a criterion to each; Franzon incorporates rhythm in his prosodic layer and rhyme in his poetic layer; and for Chaume rhythm is part of his first two rhythms while rhyme is part of his fourth (and least important) rhythm.

3.2.1 Rhythm and Rhyme in *Do You Want to Build a Snowman?*

The rhythmic structure of *Do You Want to Build a Snowman?* is particularly strict. It has short lines and its melody (which affects stress pattern) is echoed by the piano, so any deviation from the melody and

rhythm would appear marked. A cursory comparison of the Dutch and Flemish translations to the English original reveals that the translators did adhere nearly perfectly to the rhythmic requirements (see the examples below), save for a few minor additions or subtractions, mainly in anacrusis (notes before the first measure). However, accentuation might be observed to suffer from this, as in the examples below.

	<i>English</i>	<i>Dutch</i>	<i>Flemish</i>
1	We 'used to ,be best 'buddies	Wil 'je niet ,met me 'spelen?	We 'waren ,beste 'vriendjes
2	It 'gets a ,little 'lonely	Er 'is nooit ,iemand 'bij me	Ik 'voel me ,wel wat 'eenzaam

In the first example, the Dutch stress pattern is unnatural. A more natural stress pattern would be “‘Wil je niet ,met me ,spelen”. In this song, however, the stress pattern follows the English one, which leads to the marked “Wil 'je niet ,met me 'spelen”. In example 2, “is” is given an unnatural amount of stress, while “nooit”, which would receive primary stress in unmarked language, is not stressed.

In addition, semantic meaning and naturalness also suffer from the strict rhythm, as exemplified by the lines below.

	<i>English</i>	<i>Dutch</i>	<i>Flemish</i>
3	It ,doesn't ,have to ,be a 'snowman	,Of iets ,anders ,dan een 'sneeuwpop	Kan ,ook iets ,anders ,dan een 'sneeuwman
4	I 'never ,see you 'anymore	Je 'deur is ,dicht al 'dagen lang	Je 'moet toch ,eens naar buiten 'ooit

In the first example, the Flemish translation is unnatural, possibly even ungrammatical, since the sentence does not have a subject or predicate and the lack of one cannot be ascribed to ellipsis conventional to speech. Here, the Dutch omits the one-note anacrusis (which in English is “It” and in

Flemish “Kan”) in order to preserve naturalness. In the second example, the time adverbials “al dagen lang” in Dutch and “ooit” in Flemish sound marked in final position: unmarked position would be directly following the verb (Renkema, 2012).

Tagg’s model seems quite precisely describes the approaches of these translations. The aspect of time, which is his first aspect, is observed meticulously in both translations, the only deviations being the aforementioned anacrusis subtractions or additions. However, Tagg’s dynamic aspect, which includes stress pattern, is occasionally flouted by the Dutch version, since it does not always follow a natural stress pattern. The Flemish version has complied with this aspect quite well.

When Low’s pentathlon principle is applied, it becomes apparent that the Dutch and Flemish translations have valued rhythm and rhyme over sense and naturalness. The strict rhythm has been preserved at the expense of semantic meaning and a natural flow of the lyrics. It would seem that the Flemish version gives a very high priority to rhythm and a very low priority to naturalness, while the Dutch version attempts to mediate slightly more between rhythm on the one hand and sense and naturalness on the other. The Dutch version occasionally adjusts anacrusis in order to sound more natural, and sacrifices stress pattern, rather than grammaticality, to fit the rhythm, thus preserving sense.

In Franzon’s three layers of singability, rhythm, syllable count and stress pattern are elements of the prosodic layer, fulfilment of which is the most basic requirement for a singable translation. Therefore, the translators seemed to have had no choice other than to preserve those elements to the best of their ability. The fact that the Dutch translation occasionally uses a marked stress pattern would render it an unsingable – perhaps even inappropriate – translation. Rhyme, which is also preserved quite strongly in both translations, is a feature of the poetic layer, which is of a less fundamental value to the translation than rhythm and stress pattern. According to Franzon’s model, then, the Flemish version meets all requirements of the prosodic layer and focuses on the poetic layer, while the Dutch version lacks some elements essential to song translation.

In Chaume’s model, the first two rhythms – that of quantity (number of syllables) and of intensity (accentual distribution) – are fulfilled accurately by the Flemish translation, while the Dutch translation, due to its adjustment of anacrusis and occasionally marked stress pattern, treats those rhythms slightly less reverentially. Chaume’s model does not offer any explanation for this decision, since it does not include any aspects of semantics, pragmatics, and poetics.

3.2.2 Syllable Count versus the Visual Aspect in *In Summer*

In Summer is an expression that, if translated literally into Dutch and Flemish, has either four or two syllables rather than three: “in de zomer” or “s zomers”. The phrase plays a very prominent role in the song and the rhythmic structure strongly pushes for a three-syllable line. Below are the several translations of the line.

	<i>English</i>	<i>Dutch</i>	<i>Flemish</i>
5	In summer	Van zomer/ Met zomer/ 't is zomer	In de zomer/ De zomer

Both the Dutch and the Flemish, then, translate the phrase differently in different contexts. Of the four times the line occurs in the song, the Dutch translates it twice with “'t is zomer”, which is an independent clause, whereas the Flemish sticks closer to the original in terms of syntax, translating the phrase with the four-syllable phrase “in de zomer” thrice. The Dutch, however, sticks more closely to the rhythmic requirements (as “'t is zomer” is three syllables).

In addition, the song semantically fits the visual code in a most literal sense, e.g. when the singer, Olaf, sings “a drink in my hand”, the visual code focuses on a drink in his hand. Examples of these instances of visual-semantic echoes are given below.

	<i>English</i>	<i>Dutch</i>	<i>Flemish</i>
6	Bees'll buzz	Bij zoemt blij	Bij zoemt blij
7	A drink in my hand	Een glas in m'n hand	Een glas in mijn hand
8	Winter's a good time to stay in and cuddle / but put me in summer and I'll be a... Happy snowman	'k zit elke dag op een zonnig terrasje / en o in de zomer dan word ik een... Blijje sneeuwpop	'k zit elke dag op een zonnig terrasje / en o in de zomer dan word ik een... Blijje sneeuwman

The Dutch and Flemish versions are remarkably similar. Although there is no evidence of the translators working together, the similarities seem to be too great to be mere coincidences. It also implies that the translators had very few options here: the bee must be mentioned because it is such a prominent feature of the visual code, as is the drink, and just before Olaf sings “Happy snowman” he stumbles across a puddle, the joke being, of course, the dramatic irony of Olaf the snowman not knowing that snow melts during summer. These visual-semantic cues have generally been retained meticulously in both translations, although none of the models mention visual aspects.

According to Tagg's model, the Dutch version adheres closely to the aspects related to the translation itself, such as aspects of time and melody, and therefore it fits into the model. The Flemish version, on the other hand, flouts the aspect of time in the very prominent line “In summer” for, when analysed with Tagg's model, no apparent reason. In Tagg's model, as a result, the Dutch version is clearly more appropriate than the Flemish.

In Low's pentathlon principle, however, the reason for the Flemish translator's choice appears to be a focus on the criteria of naturalness and sense rather than rhythm. The Dutch version, in this model, has given a higher priority to rhythm than the Flemish, and a lower priority to sense. The connection between the line “'t is zomer” and the lines before it is more ambiguous, due to the line being a full sentence rather than a prepositional phrase. Apart from that, however, the focus of both versions has been very much on sense (as can be seen in examples 6 to 8) and rhythm, while naturalness occupies a subordinate spot. Overall, then, the criterion of sense seems to have been

paramount to the translators, followed closely by rhythm.

In Franzon's layers of singability, the prosodic layer (of rhythm, intonation, and, significantly, syllable count) is met perfectly in the Dutch version, but not so much in the Flemish version. According to Franzon, the four-syllable line "In de zomer" should not be singable (yet the Flemish singer sings it without much apparent difficulty). In selecting the priorities with regard to the other layers, both translators clearly followed the semantic-reflexive layer more diligently than the poetic layer. The semantic meaning of the original is captured almost literally in the translations (see the examples above). In addition, the rhyme scheme and some instances of parallelism (which belong to the poetic layer) are altered or even left out entirely, as in the Flemish "en wat zouden m'n vrienden / zeggen als ze me zien / want ik zal toch zoveel cooler zijn", which has a perfect AAA rhyme scheme in the original, and the Dutch "en dan weet ik als jullie hoe / een sneeuwpop zich voelt in wat wordt bedoeld", which in the original not only has a perfect AA rhyme (rather than assonance), but also contains a reference to the title of the film (in "when I finally do what frozen things do" in the latter line). Accordingly, in Franzon's model a strong focus on the semantic-reflexive side rather than the poetic side of translation is revealed.

Chaume's first and most important rhythm is that of quantity (number of syllables), which, as asserted before, the Flemish version ignores with its translation of the line "In summer". There are other instances of this, as the Flemish line "als ik het niet weet", which contains one syllable more than the English "when life gets rough". The Dutch version, on the other hand, ignores the rhythm of tone (i.e. lines should be translated consistently and the translation should adhere to the sentence structure of the original) with its translation of a prepositional phrase into an independent clause and its three different translations for the line "In summer". Neither translation complies fully with Chaume's model, then, but the fact that many lines are translated quite literally does fit in with Chaume's four rhythms: Chaume seems to support a literal translation.

3.2.3 A Comparison of Models

These first aspects are prominent in all models. Tagg's model, unlike the other three, does not provide any form of hierarchy to govern rhythm and rhyme, so it is difficult to tell how important these aspects are to him. Low's and Franzon's models, by contrast, have the translator decide which aspect is most important, and include rhythm and rhyme as two of the aspects to choose from, but for Franzon, rhythm is a more basic requirement for song translation (it being a part of the prosodic layer) than for Low (where it is just one of his criteria). Chaume, interestingly, separates rhythm between his first two rhythms to observe, and only mentions rhyme in his last, least important rhythm. Low's, Franzon's, and Chaume's models, then, all seem to agree that rhythm is quite fundamental, whereas rhyme is generally of a more peripheral importance.

3.3 Sound Quality

It is generally held that vowel and consonant qualities play a major role in how well notes and melodies can be sung. Diphthongs are easier to sing on prolonged notes than monophthongs; open and back vowels are easier to sing on high notes while front vowels are easier to sing on low notes; and consonant clusters should be avoided (Low, 2005; Franzon, 2008). The songs *Love Is an Open Door* (by Kristen Bell and Santino Fontana in English, Noortje Herlaar and Oren Schrijver in Dutch, and Aline Goffin and Jelle Kleymans in Flemish), and *Let it Go* (by Idina Menzel in English, Willemijn Verkaik in Dutch, and Elke Buyle in Flemish) feature many prominent notes that constitute challenges of pitch and length to the singers. Elements of sound quality feature in all four models: Tagg dedicates his aspects of melody, orchestration, and tonality to it; in Low's pentathlon principle it is the main component of the criterion of singability; for Franzon it is part of the essential layer of prosody; and Chaume assigns it to his least important rhythm of timbre and rhyme.

3.3.1 Note Length in *Love Is an Open Door*

In the song *Love Is an Open Door* there are several exceptionally long notes, the most prominent of which is the “door” of the title, lasting for one and a half musical bars (or around three full seconds). Other examples, and their translations into Dutch and Flemish, are given below. Syllables on long notes are emboldened.

	<i>English</i>	<i>Dutch</i>	<i>Flemish</i>
9	Love is an open door	Met deuren die openga an / Liefde geeft ons ruim baan	Is liefde een open deur
10	But with you	Maar bij jou	Maar met jou
11	Say good bye	Zeg vaar wel	Zeg vaar wel

The “door”, as mentioned above, lasts one and a half bars, while “you” and “bye” both last almost one bar each. It is remarkable that the English version chose an /ɔ:/ sound rather than a diphthong for the “door” note, since /ɔ:/ is a short monophthong rather than a long vowel or a diphthong, and upon closer inspection, the singers actually pronounce “door” more like /dʌɔ:ɪ/, effectively turning it into a diphthong. “You” (sung as /jyʊ:/) and “bye” (/baɪ/) are both more natural diphthongs in English. In Dutch and Flemish, only “jou” is a diphthong, while “gaan”, “baan”, and “deur” have long vowels. “wel” has a short vowel, which, despite singers being able to stretch it out indefinitely, is harder to sing than a long vowel since short vowels are generally more centralised towards the neutral (and fairly unsingable) /ə/ (Low, 2005).

In Tagg’s model, the choice for diphthongs or long vowels belongs to the aspect of melody. Sound qualities should be translated as closely as possible – ideally even with the same sound – and pronounced notes should have syllables that are easy to listen to, and therefore easy to sing. The Dutch and Flemish translations of “say goodbye” do not fit this assessment, since the sound quality (i.e. it is a short vowel) and the note length clash.

In Low’s pentathlon principle note length is a part of singability. It appears that the Dutch

translation concentrates on singability more than on sense, while the Flemish translation sticks closer to the sense of the original, forgoing singability. The /œ/ of “deur” is a more closed vowel than the /a:/ of “gaan” and “baan”, and it is located more to the front, thus making it more difficult to sing properly on a prolonged note.

Applying Franzon’s layers of singability reveals that both translations, because they have generally chosen for open and long vowels or diphthongs, have observed the prosodic layer well. Since in Franzon’s model this layer is essential for producing singable translations, the translators might not have had the choice to not pay attention to vowel and consonant qualities. Those qualities are important when making singable translations, so the translators had to make them a main priority.

In Chaume’s model, sound quality is the least important rhythm to observe. Nevertheless, the translators seem to have been able to maintain it quite diligently, which must mean, according to Chaume, that the other three rhythms have also been preserved. This seems to indeed be the case: the number of syllables and intonation pattern are similar to the original and unmarked in the TL, and the sentence structures and register have been maintained as well.

3.3.2 Pitch and Stress in *Let it Go*

Let it Go contains a number of high-pitched, very prominent notes that require a significant effort from the singer to reach comfortably. While the challenge with long notes lies in control of breath and concentration, the difficulty with high-pitched notes is to reach the note with such a level of control of the voice that it still sounds strong (rather than whimpering and wavering). For these notes, vowel qualities are an important aspect for translators to take into consideration, since the appropriate vowels can make notes notably easier to sing. The lines below are examples of these high-pitched, pronounced notes; the notes themselves are again emboldened.

	<i>English</i>	<i>Dutch</i>	<i>Flemish</i>
12	Don't let them know	Dat iets verraad	Het masker op
13	Let it go	Laat het los / Laat het gaan	Laat het los
14	I don't care	Wat men daar	'k geef niet om

In the English original, the vowel of “know” and “go” (/o:/ in American pronunciation) is long but quite closed, while the /ε/ of “care” is short but more open. None of the English vowels, then, are ideal for singing on such high-pitched notes, but they do have some features of singable vowels. It is striking that the Dutch nearly exclusively uses /a:/ sounds in these instances, while the Flemish uses /ɔ/: a short, closed vowel. None of the versions use diphthongs.

According to Tagg, pitch is an aspect of melody. Although the Dutch version does not translate the vowel features as closely as possible (the Flemish retains the original sound much more), Tagg also advocates singable, natural-sounding vowels. Since /a:/ is a long, open vowel, it is easily singable on high-pitched notes – more so than the /o:/ of the original and certainly more so than the Flemish /ɔ/. Thanks to its repeated short, closed vowels, the Flemish version does not fit this requirement.

In Low's model, the Dutch, due to its long, open vowels, is more singable. The Dutch seems to have made the criterion of singability its highest priority for these high-pitched notes, but it does so at a cost. Semantically the sentences of the Dutch version are marked and might be seen as old-fashioned or generally unnatural. For example, in the line “van een voetstap geen blijk”, “geen blijk van” is an archaic structure and the lack of a dummy subject “er” sounds marked. The Flemish, on the other hand, focuses on sense and naturalness more, apparently doing so by sacrificing singability. For example, the Flemish translation of the example above is “en geen voetafdruk te zien”, which is less marked and arguably sounds less archaic than the Dutch translation. Low's model, then, reveals a difference in priorities.

For Franzon's three layers of singability, sound features belong to the prosodic layer, and are

therefore essential to a singable translation. Whereas the Dutch has fulfilled these prosodic features, the Flemish has forgone them in order to focus more on the semantic-reflexive layer, which, according to Franzon, can only be applied when the prosodic layer is met. According to this model, the Flemish translation is less singable than the Dutch.

Chaume's model, on the other hand, declares sound qualities less important to observe than rhythms of quantity, intensity and tone. By applying his model, it becomes clear that both translations have observed the rhythms of quantity and intensity quite strictly. Furthermore the Flemish version focuses more on the rhythm of tone (i.e. issues like sentence structure and register), as becomes apparent in the example mentioned above, "en geen voetafdruk te zien" for "not a footprint to be seen". The Dutch, on the other hand, concentrates on the rhythm of timbre (i.e. rhyme, which incidentally is also more closely observed in the Dutch version than in the Flemish, and sound qualities), as examples 12 to 14 and the use of /a:/ vowels, rather than the Flemish /ɔ/, indicate. It can be said, then, that the Flemish translation follows Chaume's hierarchy of rhythms more closely than the Dutch.

3.3.3 A Comparison of Models

While sound quality is also one of Tagg's aspects (namely that of melody), it is again unaccompanied by any hierarchical structure, explanation of its use, or description of its importance. Whereas Low incorporates sound quality in his criterion of singability, thus leaving it up to the translator to what extent to take it into account, Franzon's model includes it in the prosodic layer, which is required for a singable translation. For Chaume, in contrast to Franzon, singability belongs to the least important rhythm. There is a clear difference, then, between the models' priorities regarding singability, which might be explained, however, simply by the fact that most of Chaume's rhythms belong to Franzon's prosodic layer (with the possible exceptions of the rhythm of tone and the element of rhyme, which both belong to Franzon's poetic layer), so most of what Chaume mentions, is required for Franzon. With regard to Low's model, it can be said that Franzon's *skopos* is explicitly to create a singable

translation, whereas Low's model also caters for documentary translations, thus downplaying the importance of singability. Sound quality, then, seems to be more *skopos*-related than rhythm and rhyme for these models.

3.4 The Narratological Aspect

This section analyses the narratological aspect of songs, or the way in which they are linked to the greater narrative of the film, both explicitly (as describing events or character development) and implicitly (through metaphor, images and repetition). While this aspect does not feature in Tagg's model, it is incorporated in Low's pentathlon principle in the principles of sense and perhaps naturalness, and in Franzon's layers of singability as the semantic-reflexive layer. Chaume's model also does not include a narratological aspect. Nevertheless, it would be interesting to examine how Tagg's and Chaume's models cope with environments of prominent narratives.

3.4.1 Metaphor in *Love Is an Open Door*

The song *Love Is an Open Door* contains some very prominent metaphorical references to earlier events in the film. The most direct reference to earlier events is the line "all my life has been a series of doors in my face", which is the third line of the song. Anna, the singer, has been locked away in the castle of her parents for thirteen years (since she was 5 years old), and the fact that doors have never been open for her has been mentioned in previous songs – most notably in *For the First Time in Forever* with the lines "the window is open, so's that door / I didn't know they did that anymore". At the beginning of *Love Is an Open Door*, then, this sentiment is repeated. Furthermore, the title of the song, which features as a line seven times, indicates that the love that Anna now feels finally gives her freedom and happiness. Below are the Dutch and Flemish translations for those two lines.

	<i>English</i>	<i>Dutch</i>	<i>Flemish</i>
15	All my life has been a series of doors in my face	Heel mijn leven al slaat elke deur dicht voor mijn neus	Al mijn hele leven gaat steeds de deur voor mij dicht
16	Love is an open door	Met deuren die opengaan/ Liefde geeft ons ruim baan/ Kan ik de wereld aan	Is liefde een open deur

In both translations, the metaphors have been preserved. It is striking that the Dutch version offers three translations for “love is an open door”, the first of which mentioning doors, the second mentioning love, and the third mentioning Anna’s newfound strength.

Since Tagg’s model does not mention semantics, it can only be used to analyse the rhythmic and melodic aspects of the translations. Both translations closely observe the aspects of time and melody, and the dynamic aspect of stress pattern has also been preserved. The way these lines are stressed in Dutch and Flemish does not sound marked, except possibly for the Dutch lines “met deuren die opengaan” and “liefde geeft ons ruim baan”, where the last syllables have a marked stress level. Overall, however, these lines closely adhere to Tagg’s aspects.

For Low, these lines would not be as unambiguously appropriate. While they do adhere closely to the English rhyme scheme and rhythm (Low’s last two criteria), and the singability is especially well preserved, particularly in the Dutch translations for “love is an open door” (since, as mentioned above, /a:/ is very easy to sing on such high-pitched and sustained notes), sense and naturalness seem to suffer. Both translations do incorporate the door metaphor so important to the narrative, but in the Dutch translation, “met deuren die opengaan” and “liefde geeft ons ruim baan” do not have much intra-song sense, since the full sentence “dit avontuur met jou durf ik wel aan met deuren die opengaan” does not mean anything. The phrase “liefde geeft ons ruim baan” has no clear meaning in and of itself, because its connection to open doors is too ambiguous to readily understand. Furthermore, in Flemish the other half of the dependent clause that is used as the translation of “love is an open door”, namely “en als zoiets je een keertje overkomt”, requires much effort of the audience to understand. It is difficult to

immediately assess what “zoiets” refers to, since it is a very general anaphor that refers to a feeling not expressed in the lyrics. If the pentathlon principle is applied, then, the priorities of the translators become much clearer: intra-song sense and naturalness are less important than rhythm, rhyme (perhaps unwarranted, as Low [2005] explains), singability.

In Franzon’s model, the prosodic layer has been met as the rhythm, stress pattern and other prosodic features have been strictly adhered to. Of the other two layers, however, it is clear that the translators gave priority to the poetic layer in the shape of rhyme, segmentation, and other musicopoetical devices to attract the audience’s attention by poetic effect rather than its perceived sense. While the semantic-reflexive layer is present through the preserved metaphors, the actual mood, character development, and description are backgrounded in favour of the aforementioned rhyme scheme. By applying the three layers of singability, the focus on poetic rather than narratological aspects becomes vividly clear.

When applying Chaume’s model, a different problem becomes apparent. Chaume’s model does not concern itself with aspects of semantics, much less of narrative, but it does demand of the translator that they be consistent with regard to sentence type and register (Chaume’s rhythm of tone). Especially the Dutch translation sounds generally old-fashioned (e.g. “ik zie je nu al als een zielsverwant, echt waar” and “zeg vaarwel tegen vroeger verdriet”), and the three different translations for the line “love is an open door” is a rhetorical error, according to Chaume, since repetition is rhetorically desirable. Each of the Dutch translations contributes either to the metaphor of opening doors (i.e. “met deuren die opengaan”) or to the song’s message, which is the love of Anna and Hans (i.e. “liefde geeft ons ruim baan”); not to both simultaneously. The English and Flemish versions, however, combine those two aspects in a single line in which Anna and Hans’s growing love is directly compared to opening doors. It would seem, then, that the Dutch translator found rhetorical consistency less relevant than semantic accuracy.

3.4.2 Echoes in *For the First Time in Forever* and Its Reprise

The songs *For the First Time in Forever* and its reprise (both performed by Idina Menzel and Kristen Bell in English, Willemijn Verkaik and Noortje Herlaar in Dutch, and Elke Buyle and Aline Goffin in Flemish) constitute a leitmotif (or recurring melody signifying a person or feeling) in the film for the relationship and shared history of Elsa and Anna. During these songs Elsa describes her insecurity and the need to keep her magical powers hidden, while Anna describes her desire to meet people, go outside, and live happily ever after. There are several lines that bind these songs together. For Anna it is “for the first time in forever”, and for Elsa it is the mantra she learned from her father, “don’t let them in / don’t let them see / conceal / don’t feel”. The translations of those lines in Dutch and Flemish are given below.

	<i>English</i>	<i>Dutch</i>	<i>Flemish</i>
17	For the first time in forever	Voor het eerst na al die jaren	Voor het eerst in heel mijn leven/ Voor het eerst in heel ons leven/ Voor het eerst in heel jouw leven
18	Don’t let them in Don’t let them see Be the good girl You always have to be Conceal Don’t feel Don’t let them know	Laat niemand toe Spreek niemand aan Wees gehoorzaam En ga hier niet vandaan Zeg niets/Voel niets Doe niets Dat iets verraadt	Laat niemand toe Kijk niemand aan Je moet altijd Het brave meisje zijn Geen blik Geen snik Het masker op

Due to the variety of contexts in which the line “for the first time in forever” appears (i.e. as applying to events related to Anna, to Elsa, and to the two of them), the Flemish translation needs three versions. The last two versions only appear in the reprise (see appendix A). The Dutch has two translations for “conceal”, which seem to be used interchangeably.

With Tagg’s model, as in section 3.4.1, it is difficult to examine the semantic and rhetorical effects of the translations. For Tagg, rhythm, rhyme and melody are paramount. In that light, the

Flemish translation introduces a new rhyming scheme for Elsa's mantra (i.e. ABCCDDE rather than the English and Dutch ABCBDDE). This seems to be a minor change, but according to Tagg's model, this should have been avoided, especially since it would have been easy to prevent if the semantic message had been backgrounded. The Flemish translator, then, seems to have given priority to other issues than rhyme scheme, such as a natural sound of semantic meaning, but those exact issues cannot be determined through the application of Tagg's model alone, since it does not include such features.

In Low's model, the priorities become clear: sense and singability are more prominently observed in the translations than rhyme and, arguably, naturalness. "Doe niets / dat iets verraadt" of the Dutch version might sound overly ambiguous to say to a child (children often do not know and use the verb "verraden", and it might be difficult for children to assess what actions would betray something), and it is also debatable whether "voor het eerst na al die jaren" is unmarked colloquial Dutch. "na al die tijd" might be a more colloquial phrase than "na al die jaren" and "voor het eerst" would often be left out entirely (Renkema, 2012). The most prominent of Low's criteria in the translation of these two songs is sense, although naturalness seems to have occupied a slightly more prominent role in the Flemish version than in the Dutch one at the expense of sense. As a result, "for the first time in forever" is translated in three different ways that sound very natural and colloquial, but also weaken the leitmotif (which might be viewed as being a part of sense). With Low's model, then, the precise balance between sense, naturalness, and singability becomes clear.

Franzon's model reveals what might be a fundamental difference between the Dutch and Flemish translations: while the Dutch version closely observes the original rhyme scheme, segmentation, and repetition of phrases so characteristic of Franzon's poetic layer, the Flemish version concerns itself more with the mood, the development of the characters, and overall semantic clarity, which are features of Franzon's semantic-reflexive layer. Where the Dutch chooses for "voor het eerst na al die jaren", the Flemish uses three arguably more explicit translations, thus sacrificing parallelism for narrative structure, and where the Dutch applies aural and semantic parallelism very effectively in

“zeg niets / voel niets / doe niets / dat iets verraadt”, the Flemish selects a more idiomatic-sounding (although a non-existent idiom) translation with “geen blik / geen snik / het masker op” that is more natural to say to a child, which helps set the mood. By applying the three layers of singability, a fundamental difference in priorities between the translations becomes apparent.

According to Chaume’s model, the Dutch translation is the more fitting one. The Flemish version flouts Chaume’s rhythm of tone (which includes parallelism and consistency in translation). This rhythm admittedly is not as important as his rhythms of quantity and intensity, but both those rhythms are observed (Franzon would combine those rhythms in his prosodic layer, which is essential for singable translations). Chaume’s model, then, much like Tagg’s, rewards only those most basic elements of song translation, namely rhythm, syllable count and stress pattern, and ignores narrative or semantic context.

3.4.3 A Comparison of Models

The narratological aspect is ultimately a linguistic aspect, and neither Tagg’s nor Chaume’s model includes any linguistic aspects. Compared to the other two models, then, this is a clear disadvantage. Having said that, Low’s model does not explicitly include any narratological elements, although parts of the aspect (e.g. explicit story and character development) may be attributed to his criterion of sense. The model with the clearest and most expansive inclusion of the narratological aspect is Franzon’s, which dedicates an entire layer to it (i.e. the semantic-reflexive layer). The inclusion of the narratological aspect seems to depend on the focus of the scholar behind the model: Tagg focused on popular music where narrative is unimportant; Low, despite attempting to cater for all genres, focused mainly on chansons and art song; and Franzon focused on musicals, where the story is obviously more important than in most other genres. It is striking, however, that Chaume also focused on musicals (albeit film musicals) but that he has included no linguistic aspects. In addition to author focus, then, scope and *skopos* of the model also appear to play a role in the inclusion of the narratological aspect.

3.5 Tone and Register

The two songs analysed in this section, *Reindeer(s) Are Better than People* (performed by Jonathan Groff in English, Benja Bruijning in Dutch, and Guillaume Devos in Flemish), and *Fixer Upper* (performed by Maia Wilson in English, Ingrid Simons in Dutch, and an uncredited singer in Flemish), both contain a very specific tone and register. The tone of the former song is whimsical despite the melancholy, and the register of the latter is New York slang or Broadway style. Tagg’s model does not incorporate tone and register, and in Low’s pentathlon principle, it seems to have been included implicitly in the criterion of sense, although Low does not mention it. In Franzon’s layers of singability, tone and register belong to the poetic layer, while in Chaume’s model the third rhythm is tone and register.

3.5.1 Ungrammaticality in *Reindeer(s) Are Better than People*

The song *Reindeer(s) Are Better than People* applies some ungrammatical constructions in its lyrics, the most glaring of which is the grammatically incorrect plural of reindeer. In addition, the register is quite simple and might at times seem childish, using many simple sentences, repetition (e.g. of “and” in example 20 below), and a clear and binary opposition of good and evil. The translations of the title line and the most prominent line representing that simple register are given below.

	<i>English</i>	<i>Dutch</i>	<i>Flemish</i>
19	Reindeers are better than people	Dieren zijn beter dan mensen	Dieren zijn beter dan mensen
20	Yeah people will beat you and curse you and cheat you	Ja mensen bedriegen Ze vechten en liegen	Ja mensen bedriegen Ze slaan je en liegen

It is striking that the Dutch and Flemish translations for these lines are extremely similar. Both translations translate “reindeers” with the more general “dieren”. Neither translation offers a translation

for the unconventional plural of the original, and neither translation includes any compensatory ungrammatical or unconventional structures throughout the rest of the song.

Since Tagg's model does not outline any aspects of tone and register, it cannot be used to analyse this issue. While it may facilitate in examining voice acting – which would be interesting here, since one voice actor has to sing two very different voices – it does not aid in the analysis of anything to do with content.

Low's pentathlon principle also does not incorporate tone and register specifically, but his criterion of sense is broad enough to warrant its inclusion. Tone and register might be seen as peripheral aspects of the criterion of sense, always giving way to the kind of semantic meaning that Low intended with this criterion. Therefore, it may be challenging to assess whether the criterion of sense has been important in the translation by observing tone and register. However, the singer's intention of declaring his preference for animals over people is translated, as is the singer's remark on the smell that permeates the stables in which they are residing. In this song, then, despite the fact that the register is not retained, both translations translate the sense of the original quite precisely.

In Franzon's three layers of singability, the loss of register should be interpreted as a focus on the semantic-reflexive layer instead, since retaining the register would have made the semantic meaning more difficult to understand due to the mistake distracting the audience (Franzon, 2008). By applying Franzon's model to the translations of this song, then, it becomes clear that the translators concentrated more on the semantic-reflexive layer – conveying story and mood – than on the poetic layer.

In Chaume's model, tone and register are not as important as number of syllables and stress pattern, but should be observed where possible. In Chaume's model, then, the fact that register has not been preserved in the translations could be explained as an indication of either the impossibility of preserving it (for example, due to semantic or rhythmical constraints), or, if the flouting of the rhythm could have been prevented, inexperience on the part of the translators (Chaume, 2012). Since

alternatives where the register is preserved do exist (e.g. “rendiers zijn beter dan mensen” for the title line), according to Chaume’s model the translators are inexperienced, although the lines of this song are the only instances in which such a conclusion can be drawn. The translators, then, might simply have concentrated too much on the rhythms of quantity and intensity to also pay attention to the rhythm of tone.

3.5.2 Tone and Genre in *Fixer Upper*

Fixer Upper is a typical Broadway style bombastic, fast-paced song including multiple singers and a choir (*Frozen*, 2014). It contains several singularly US American idioms and phrases, such as “fixer-upper” in the title, which, according to the Oxford Dictionary (“Fixer-Upper”, 2015), is a house in need of repairs. Further examples include the lines below.

	<i>English</i>	<i>Dutch</i>	<i>Flemish</i>
21	So he’s a bit of a fixer upper	Hij heeft misschien wel wat mankementen	Ook al heeft hij een paar mankementen
22	He’s got a couple of bugs	En krabben is onbeleefd	Er zit een luis in zijn pels
23	Her quote engagement is a flex arrangement	Ze heeft een liefje maar geen boterbriefje	Altijd maar beloven moet je ‘t niet geloven
24	But when push comes to shove	Dat fiks je creatief	Da’s wat ik zeggen wou

While the English original gives the trolls, who are the main singers of this song, a very specific tone and register, the translations generally stick to a more neutral tone and register similar to that of the other characters. For the Dutch this is the mixture of slightly archaic language (like “boterbriefje”) and more colloquial language (like example 24), while for Flemish this is a natural way of speaking focused on simple sentences and short, common words (for example, the Flemish “en trouwens, ik zie toch geen ring” sounds arguably more natural, or at least less old-fashioned, than the Dutch “en kijk eens goed, ik zie ook geen ring”). The translations do, however, contain compensatory elements that

grant them some of the colloquial, fast talker register of the original. Examples are the Dutch “Waarom ga je niet voor zo’n leuke man?” and “We hebben hier dus een doe-het-zelftype”, and the Flemish “En het zaakje is gefikst” and the chorus of, interchangeably, “love” and “liefde” at the end. It is remarkable that Olaf (who is not a troll) sounds extremely colloquial in the Dutch and Flemish translations of his one line in the song:

	<i>English</i>	<i>Dutch</i>	<i>Flemish</i>
25	The only fixer upper fixer that can fix a fixer upper is	Zo krijgt ieder mankementje permanent een happy endje met	Zo krijgt ieder mankementje permanent een happy endje met

In Tagg’s model, this aspect, as mentioned before, is not covered. With regard to rhythm, rhyme, and melody, these translations stick closely to the original, so this would be an appropriate translation in Tagg’s model, regardless of linguistic issues.

Register and genre are again not mentioned explicitly by Low in his pentathlon principle, but they might be found in both sense and naturalness. Naturalness is important in the interrelationship of register and genre: the register of the lyrics should match its genre. This is based on the audience’s perception of the genre. The genre of American Broadway is very clear in this song, but this might not have any connotations for a Dutch or Flemish audience, especially if it consists chiefly of children. Because of that lack of association, a register shift for the trolls might actually sound less natural than a consistent register for all characters, since sudden register shifts can be perceived as surprising, distracting, and evoking unwarranted cultural references (if the register is culturally strongly defined). Since the translators have specifically compensated for the loss of register in places by adding register markers, it can be deduced that sense had a higher priority than naturalness: it was more important to them to make clear that the trolls are different from the other characters (which is the function of the register shift in English) than to make the song sound natural.

If Franzon's model is applied, it becomes clear that the translators have focused on the poetic layer (which contains register) rather than on the semantic-reflexive layer, although it could be argued that register is a form of character development (which is part of the semantic-reflexive layer). This seems to illustrate that register has no clear place in Franzon's model, or that character development is too broad a concept to be contained in only the semantic-reflexive layer.

Chaume's model, while discouraging liberal paraphrasing and being a proponent of preserving syntax, would not oppose compensation as a macro-level strategy to preserve register. Despite the fact that the individual lines quoted above have generally lost register markers, other lines have gained register (sometimes even where the original did not have any, like example 26 above), so that the overall result still is one of a colloquial, fast-paced register that is slightly unlike the rest of the film.

3.5.3 A Comparison of Models

As mentioned above, Tagg's and Chaume's models do not involve linguistic elements. This might be seen as a severe limitation, but this may only be the case for Chaume's model, since Tagg's model focuses on popular music that generally gives little attention to the linguistic code. For Chaume, again, it simply might not be his *skopos* to tell translators how to treat the semantic code, but since his model focuses on musicals, this might be perceived as a serious lack. Having said that, Chaume does include tone and register as part of his third rhythm, implying that those factors are more important than rhyme, timbre and performance. Low includes linguistic elements in his criteria of sense (semantics) and naturalness (pragmatics, and arguably a kind of style), but lacks several other aspects of linguistics, such as tone and register. Franzon constitutes Low's polar opposite in this, including most linguistic elements in either his semantic-reflexive layer or his poetic layer. This seems to indicate a stronger focus of Franzon on the linguistic code than of Low. Also, unlike Chaume, Franzon, rather than providing a fixed hierarchy, suggests that tone and register depend on the translator's *skopos*. With regard to linguistic aspects like tone and register, then, Franzon's model seems to be the most

elaborate.

3.6 Voice and Performance

While many of the songs of *Frozen* display interesting features related to voice and performance, there are two in which those features play an especially prominent role: *Frozen Heart* (performed by an unnamed male choir in all three languages), and *Let it Go*. Tagg's model focuses heavily on voice and performance, dedicating three of his seven aspects to it: aspects of orchestration, tonality and texture, and dynamic aspects. In Low's pentathlon principle and Franzon's layers of singability, voice and performance do not play a role. For Chaume, voice and performance belong to the last of his four rhythms, namely that of timbre and rhyme.

3.6.1 Voice in *Frozen Heart*

Frozen Heart is sung by a male choir that foregrounds baritone and bass singers, rather than the more conventional (for choirs) tenor focus. There are four solo three-syllable interjections throughout the song, which in the English original are uttered by increasingly gruff, low-timbre voices, starting at an average (for shouting) baritone note of E₄. In the Dutch, the timbre of the voices is more tenor-like, lacking some of the bass resonance of the original, even though the series of interjections starts at E^b₄ (a semitone below the original). In the Flemish, the last three voices have a lower timbre than the Dutch, but the first seems to be sung by a contralto voice, which is significantly higher than a tenor and even more so than the baritone of the original.

According to Tagg's model, this is an issue of orchestration. Since Tagg promotes sticking as closely as possible to the original version, the Dutch could be seen as being more appropriate in this respect than the Flemish. Due to the Flemish version's unfaithfulness to the original timbre, the contralto interjection may stand out or be distracting to an unsuspecting audience.

Voice is not a criterion of Low's pentathlon principle. For Low, then, voice is unrelated to

translational criteria. Because it is not a part of the pentathlon principle, it cannot be incorporated in the balance of the five criteria. This would seem to suggest that the perfect choice with regard to voice can always be made and is unaffected by the translated text itself. In that case, the pentathlon principle might insist that voice type should be copied from the original. The Dutch has done so more faithfully than the Flemish, but the pentathlon principle does not offer an analysis.

In Franzon's three layers of singability, fidelity is a keyword. Voice is also not an aspect of his model, but his strong advocacy of fidelity as a song translation principle would suggest that he, like Tagg and Low, advises a voice type as similar as possible to the original.

In Chaume's model voice is a subject of the rhythm of timbre and rhyme, which is the least important of the four rhythms to observe. For Chaume, then, voice is an aspect that has to be negotiated with the other rhythms, and if one of the other rhythms would clash with the voice type, the other rhythm invariably prevails. This view reveals a very practical (albeit hypothetical) side to the Flemish translation, where a baritone singer might not have been able, for some reason, to shout the interjection, so he was replaced by a contralto singer, who happened to be able to sing it. This, obviously, is mere speculation, but it does reveal that such aspects may play a role in the production of the song.

3.6.2 Performance in *Let it Go*

Let it Go is the song that was used most for promotional purposes (Del Vecho, 2013), even entering the pop music charts of various countries (*Frozen*, 2014). It does not seem far-fetched, then, to assume that great care was taken in performer choice, focusing not only on voice but also on (arguably peripheral) issues like singing style, stage presence, and the audience's familiarity with the performer. The performer of the English version, Idina Menzel, had been a famous stage actress and quite established singer-songwriter for many years before playing the part of Elsa in *Frozen* (Idina Menzel, 2015). Willemijn Verkaik, who performs the Dutch version, had also been a well-known stage actress, playing some of the same roles as Menzel had done (e.g. the character of Elphaba in *Wicked*), before playing

Elsa (*Willemijn Verkaik*, 2015). Elke Buyle, the Flemish Elsa, had not been as prolific as Menzel and Verkaik before *Frozen*. Apart from her participation in the 2009 talent show *Op Zoek naar Maria*, in which she placed fifth, she had had no major public performances (*Elke Buyle*, 2015).

In Tagg's model, many aspects are related to performance, like tonality and texture, audibility, and acoustic aspects. Because performance plays such a major role in his model, and because Tagg (like most others) advocates fidelity to the original, a performer of the same standing and charm as the original performer should be found in the target languages. The Dutch version, then, would seem to have observed the original more closely than the Flemish with regard to performer, whereas the Flemish has chosen for a relatively unknown performer. Still, however, Buyle's vocal performance is very close to the original, as is her timbre and voice type. The only issue the Flemish translation lacks, then, seems to be audience familiarity.

Low's pentathlon principle gives no analysis of performance, so, as stated above, Low would argue it is not a part of song translation and should therefore not be the concern of the translator.

Franzon's layers of singability concern more the process preceding the task of finding performers: while fidelity is important, the choice for performers should ultimately adhere to the function of the translation and the way in which the translation is translated. Since performance is, in practice, rarely affected by the translated text in the sense that a different translation in the same language would warrant a different performer, fidelity, as mentioned before, remains paramount.

In Chaume's model, performance, like voice, is an aspect that should be negotiated with the other rhythms, and whenever that negotiation is entered, performance is least important. This leads to a situation as described in the Chaume paragraph of section 3.6.1, where performance might suffer from aspects of, for example, melody, rhythm, sentence type, style, and accent.

3.6.3 A Comparison of Models

Voice and performance are the elements least included in the models discussed in this study. Low and

Franzon do not mention any aspects of voice and performance, indicating that this is not the responsibility of the translator, and Chaume's model only touches upon it, including it in his last and least important rhythm. Tagg, conversely, focuses as much on voice and performance as on rhythm and melody. For Tagg, voice and performance should be determined by translators and incorporated in the translation process. However, since Tagg does not explain or order his aspects, his elaborate mentioning of voice and performance is still of only limited use.

3.7 General Comparison

In general, it can be asserted that Tagg's model is the least useful for both descriptive and prescriptive use related to animated musical film song translation. Chaume's model seems to be too general and proposes a slanted focus on rhythm and naturalness, but as a model of adapting text to song lyrics, rather than a model of song translation, it is quite clear and concise. As a descriptive model, the hierarchical structure is easy to apply, but the lack of any semantic aspects make it difficult to explain certain translation choices and features. Low's and Franzon's models are clearly more elaborate than Tagg's and Chaume's, and their focus on *skopos* makes them widely applicable. Low's model is arguably more concise and instates more explicit boundaries between his criteria, while Franzon's model seems more comprehensive with regard to translating musicals. While Low's model is more useful to establish micro-level translation decisions, Franzon's model is can be applied more easily to find macro-level translation strategies, both descriptively and prescriptively.

The idea that the models focus on linguistic and poetic elements and tend to ignore musical and creative elements, then, can be refuted: while Franzon's and Low's models seem to stress semantics and poetics over musical and creative elements, Chaume and Tagg ignore semantics in favour of timbre, sound qualities, voice, and performance. Each model (even Tagg's non-hierarchical list of aspects) adds some unique focal points and depth to the analysis and act of song translation. In fact, it would seem to be the combination of models, rather than the application of any individual one, that

warrants the most comprehensive, thorough, and expansive set of guidelines, both for prescriptive and descriptive use.

Chapter 4 Discussion

4.1 Introduction

The main purpose of this study has been to identify the principal models of song translation and to compare both the descriptive and prescriptive values of those models to each other with regard to a type of translated song common to Dutch and Flemish practice, namely Disney musicals. Chapter 2 described those models: Tagg's hermeneutic-semiological method, Low's pentathlon principle, Franzon's three layers of singability, and Chaume's poetic rhythms of classical rhetoric. Chapter 3 offered a case study of Disney's animated musical film *Frozen*, applying the models to various aspects of the songs in order to test their prescriptive and descriptive merit. This chapter evaluates and compares the thoroughness and clarity of explanation as well as the scope of these models, and concludes with an answer to the question how the main models of song translation describe and prescribe song translation practice.

4.2 A Summary of the Results

The analysis in Chapter 3 was divided into five sections, namely rhythm and rhyme; sound quality; the narratological aspect; tone and register; and voice and performance. The section on rhythm and rhyme analysed *Do You Want to Build a Snowman* and *In Summer*. In the former, rhythm was observed quite closely when it came to syllable count. Apart from a handful of added and subtracted notes in unstressed places (mainly anacrusis), the syllable count was identical in the Dutch and Flemish translations. Stress pattern, however, was occasionally flouted in the Dutch version. All four models include stress pattern and syllable count in some form, and all but Tagg's model provide a hierarchical index of the importance of these elements. In *In Summer*, the Flemish translation does not always adhere to syllable count. Tagg's and Chaume's models provide no potential reasons for this; Low's

model recognises that the criterion of rhythm can be sacrificed to preserve other criteria like sense or naturalness – whereas in other songs in both translations sense and naturalness are actually less prominent than rhythm and rhyme. Franzon's model reveals a macro-strategic focus on semantics rather than on poetics for this particular song.

The section on sound quality analysed *Love Is an Open Door* and *Let it Go*. On the long notes of *Love Is an Open Door*, both translations sporadically use short vowels (which are difficult to sing) where the English original uses long vowels. In *Let it Go*, the Flemish version translates many long vowels and diphthongs as short vowels, whereas the Dutch uses long, open vowels. In Tagg's model sound quality belongs to the aspect of melody, and the translations disregard this aspect when they translate long vowels or diphthongs with short vowels. Tagg's model does not offer any explanation for this. For Low, vowel quality is part of the criterion of singability; his model explains any deviations by a focus on other criteria, such as, in the case of the Flemish translation, sense. In Franzon's model sound quality belongs to the prosodic layer, which both translations adhere to well save for the aforementioned deviations, for which no explanation can be offered based on this model. Chaume finds sound quality the least important aspect of song translation to observe, so the difference in vowel qualities can be explained as a need to preserve any of his other three rhythms.

The narratological aspect section analysed *Love Is an Open Door* and *For the First Time in Forever*. The former includes the narratologically important extended metaphor of being locked away behind doors, while the latter is reprised later on in the musical, where much of the song is repeated to indicate character role reversal. Tagg's and Chaume's models have no aspects that concern narratives and metaphors, and can therefore not be applied here. Low's model reveals that while the criteria of rhythm, rhyme, and singability are observed closely in both translations (somewhat more so in the Dutch than in the Flemish), the criteria of sense and naturalness are backgrounded. While Low does not directly mention narrative and metaphor, these aspects may be assumed to be a part of sense: if this is indeed so, then the narratological aspect is backgrounded in these songs, rather than preserved. In

Franzon's model, rhythm and singability need to be translated, but the translations focus on the poetic layer rather than on the semantic-reflexive layer, which, it can be safely assumed, contains narrative.

The tone and register section analysed *Reindeer(s) Are Better than People* and *Fixer Upper*. The former uses ungrammaticality as a register marker and the latter uses a genre, tone and register that clearly deviate from that of the rest of the film to set the song – and its singers – apart. The translations of both songs neutralise these markers of register and tone. The ungrammaticality is entirely eliminated, while the fast-paced register of *Fixer Upper* is sometimes preserved and sometimes compensated for, but generally lost as well. Tagg's model does not include tone and register. Low's does not either, but his criteria of sense and naturalness might be ambiguous enough to be seen to encompass those elements, although this may be a far-fetched inclusion that complicates those criteria beyond use (e.g. sense in the traditional sense of the criterion is observed in *Fixer Upper*, but register and tone are not, so to what extent is the criterion of sense actually observed?). Franzon's model includes register and tone in the poetic layer: they are properties of speech that have a meaning beyond prosody. The lack of those elements, then, must be interpreted as a focus on the semantic-reflexive layer instead. For Chaume, tone and register are features of his rhythm of tone. His explanation, then, might include an impossibility to translate those features due to syllable count or accentuation constraints (which his model deems more important), or simply translator inexperience. However, since his model does not include all aspects of animated musical film song translation, such conclusions are perhaps too bold to be drawn.

The section on voice and performance, finally, analysed *Frozen Heart* and *Let it Go*. The former is sung by a baritone choir with gruff, throaty interjections, while the latter is the 'face' of the film and has occupied a spot in the pop charts of many countries, so special care should be taken with regard to casting. Low's and Franzon's models do not include elements of voice and performance, suggesting that it is not a concern of the translators. For Tagg, voice belongs to the aspect of orchestration, and since the Dutch is more faithful to the original than the Flemish (which uses a contralto voice for one of

the interjections), the Dutch should, according to Tagg's model, be deemed more appropriate. This is also true for aspects related to casting: the Flemish Elsa (the singer) is an unknown musical singer while the Dutch Elsa is a well-known singer and actress who has performed some of the same roles as the original English Elsa. For Chaume, voice and performance are features of his least important rhythm, so unfaithful voice acting or performance may be due to what would otherwise be a conflict with one of the more important rhythms (quantity, intensity, or tone).

4.3 Descriptive and Prescriptive Values

This section discusses the models' descriptive and prescriptive values for this particular case study and, tentatively, for a more general view of animated musical film translation and song translation.

4.3.1 Tagg's Hermeneutic-Semiological Method

In this case study, Tagg's model does not seem to hold much descriptive value: it does not offer any description of potential reasons for translation choices and does not detail any consequences of translations not observing one or more of his aspects. The model seems to be more of a guideline of aspects to mention in an analysis of popular song and song translation rather than an actual model to translate songs with. The fact that the model does not include any aspects related to semantics or pragmatics further complicates its use in this particular case study, since the meaning of the songs is quite important to the narrative, mood, and character development. Because these elements are not included, this model does not offer an exhaustive list of aspects for the analysis of animated musical film translations. On the other hand, however, it does include aspects of the visual code – both in the sense of live performance and in the more traditional sense of (in this case) the animation that accompanies the songs – in its aspect of orchestration and, possibly, acoustics.

As a prescriptive model it has a slightly more solid function, even though the model does not elaborate on its aspects further than their brief definition (i.e. it mentions no translation choices,

relations to other aspects, hierarchical order, or considerations). The fact that the model's aspects are stated and defined makes it clear that these factors should be taken into consideration by the translator. However, the model seems to focus too much on aspects that are irrelevant to animated musical film, and arguably to most types of dubbed song translation (i.e. texture, acoustic, electromusical and mechanical aspects seem to hardly be of any concern to a translator), and too little on aspects of semantics and pragmatics to be used as a song translation model. Its prescriptive merit, then, suffers from the same problems that haunt its descriptive merit: its incompleteness and focus on aspects that have little to do with the act of translating – and arguably even with the task of translators in practice.

Kaindl (2005) declares that this model can serve as “a starting point for a translation-relevant analysis”, which seems to stress its descriptive value. Since the model focuses specifically on popular music rather than being geared towards a more general, broader variety of genres, it could be concluded that popular music requires an analysis of quite different aspects from animated musical film. Still, Tagg's hermeneutic-semiological model, despite its various problems concerning the analysis of animated musical film translation, has a real added value with its inclusion of the visual code and elements of voice and performance.

4.3.2 Low's Pentathlon Principle

In Low's pentathlon principle, due to its focus on the balance between five quite different criteria, the description of translation choices can be very detailed and enlightening. This can no doubt be ascribed in part to the accuracy and high-exhaustiveness of the five criteria: generally song translations seem to balance just those elements. In this particular case study, the balance between sense and (in the case of mainly the Flemish translation) naturalness on the one hand, and rhythm and rhyme on the other, is quite clearly observable. While the five criteria may encompass most or even all aspects of song translation in general, however, animated musical film translation introduces a number of additional elements not captured in the pentathlon principle, such as the visual code, register, and narratological

aspects such as story, mood, character development and pragmatic context. It could be argued that most of these elements belong to the criterion of sense, but that would make that criterion particularly unwieldy. Because of this, the model cannot accurately describe all translation choices, even though it is able to explain the large majority.

As a model to translate by, it also seems to have its merits. Its unambiguous division of the aspects of song translation and the focus on the translator's priorities as dictated by the *skopos* provide a large degree of autonomy on the part of the translator and stimulate the explicit formulation of a translation strategy. However, due to the model's strong focus on its five criteria, it is easy for translators to overlook aspects not included in the model, such as those mentioned above for animated musical film. In addition, whereas Low states that the *skopos* of a translation is determined by the singer, this hardly seems to hold true for animated musical film translation, where it is arguably determined by the producers (Del Vecho, 2013). This fact, however, seems to be more of a peripheral issue that does not detract from the model itself as a prescriptive tool: the pentathlon principle simply gives great clarity and focus to song translators, which helps them formulate a strategy and make coherent micro-level decisions.

Low (2005) explains that the pentathlon principle can be used both descriptively and prescriptively, although the focus is on helping song translators in current practice. Despite the fact that for the translation of songs from musicals (or perhaps animated musical film in particular) the pentathlon principle lacks several essential elements (i.e. narratological aspects and the visual code) and several somewhat more marginal elements (e.g. tone and register), overall it seems to be able to fulfil its goals potently.

4.3.3 Franzone's Three Layers of Singability

If used descriptively, the three layers of singability model that Franzone proposes tends to identify the macro-level focus of the translation on either the poetics side (e.g. rhyme, parallelism, contrast, etc.) or

the semantic-reflexive side (e.g. story, mood, metaphor, etc.). Since it assumes the *skopos* to be to provide a singable translation, aspects of syllable count, rhythm, intonation, and naturalness need not vie with poetics or semantic-reflexive aspects for attention: for singable translations, those prosodic features are paramount. While the three layers of the model are quite broad (and thus not always able to describe translation choices accurately), they do provide a comprehensive overview of the translation strategy applied. In addition, Franzon's model includes the narratological aspect so important to musical songs, and its layers are broad enough to encompass elements not explicitly mentioned by Franzon, such as style (in the poetic layer), conceit (in the semantic-reflexive layer), and elements of voice and performance (arguably in the prosodic layer, although that is still quite speculative).

As a prescriptive model, the layers of singability are equally appropriate to musical song translation, if also essentially equally general. The prosodic layer should be observed in any case, and the choice of a focus on either the poetic or the semantic-reflexive layer urges the translator to establish a macro-level strategy. On a micro level, it is more difficult to apply the model, since Franzon does not extensively detail hierarchies, or even precise components, within each layer. Since the model does include explicitly many elements important to musical song translation, it is still a valuable model for translation (for example, it might mention elements that the translator had otherwise overlooked), but it seems to be more useful as a starting point or orientation tool than as a model to actually translate by. For the translation of musical film, specifically, the model lacks the inclusion of the visual code.

Franzon (2008) explains that the three layers of singability were intended mainly as a descriptive model with which scholars could interpret micro-level decisions and recreate the macro-level strategy of the translator. This study suggests that it is indeed more suited to describe translations than to prescribe rules or guidelines. Although elements of voice and performance are not included in this model, it seems to include most purely translation-related elements that play a role in animated musical film song translation (with the exception of the visual code). Despite its inclination towards generality and the macro level, then, Franzon's three layers of singability model constitutes a quite

complete, versatile, and structured approach to analysing song translation.

4.3.4 Chaume's Poetic Rhythms of Classical Rhetoric

The simple structure of Chaume's model – four rhythms to observe in a clearly hierarchical order – makes it quite easy to apply in a descriptive analysis. In addition, the model is reasonably comprehensive for the translation of animated musical film songs, with its inclusion of voice and performance elements in his last rhythm and style in his third rhythm. Aspects it does not include, however, are those of semantics and pragmatics, which it assumes the translator to be able to adhere to on his or her own, and the visual code. Because of its exclusion of semantics and pragmatics, however, it is quite difficult in practice to analyse song translations using this model, and any analysis necessarily remains superficial and general.

When used prescriptively, however, Chaume's model seems much more useful. The four rhythms can be applied successively to a text, so it is a very organised method of transforming a text into song lyrics. It is important to understand that Chaume does not ignore the semantic side entirely, but rather declares it the responsibility of the translator to retain it, while this model aids translators in setting that semantic translation to music. This, then, either requires the translator to first make a translation that ignores any music-imposed restrictions (such as rhythm and rhyme) and then adjust it to fit the music (as Chaume seems to have intended this model), or alternatively to determine the value of the song's semantic message and use Chaume's four rhythms as guidelines in the translation. Both options may be quite circuitous, so for songs in which semantics plays a major role (as is the case with most musical film songs), or for commissions with a short deadline, Chaume's model might not be the ideal method. However, it is very systematic and, because of that, reliable, if used properly.

Chaume (2012) states that his model should mainly be seen as a prescriptive tool to aid dubbing translators in translating any songs they might encounter. While this study suggests that the value of Chaume's model as a descriptive model is indeed somewhat limited (at least for the translation of

animated musical film songs), this study does not focus sufficiently on prescriptive analysis to be able to draw any conclusions on the model's use on a prescriptive basis. However, it certainly does seem to be a solid model, and if applied systematically and if the translator has sufficient time, this model might prove very useful indeed.

4.4 Limitations

This study has several limitations, the most severe and obvious of which is its nature as a case study. A case study, by definition, is not representative of the world outside of the study group (which in this case is limited to the animated musical film *Frozen*). This does not mean, however, that the findings of this study are useless: rather, they provide insight into the type of issues that song translation models struggle with or excel at, and they should serve as the foundation for further research into the field of song translation and its merging of theory and practice. Furthermore, McLeod (2008) suggests that case studies are prone to suffer from researcher bias, since qualitative research often involves a certain amount of interpretation on the part of the researcher. I have tried to ground the analysis and discussion in theory as much as possible, but ultimately, no researcher can fully exclude his or her own researcher bias.

Other limitations are self-imposed rather than the result of the research method. First of all, this study focuses only on the four most familiar and discussed models of song translation. Less well-known models, like the models Low (2005) and Franzon (2008) have used to base their models on, are left undiscussed in this study, while they might be just as appropriate – or indeed even more so – for the task of song translation practice in general or of the particular aspects of this case study, like animated film, children's film, performed musical or even Disney musical film. The inclusion of models geared specifically towards these aspects may have been more essential than that of the general models this study actually concerns, but more specific models simply do not seem to exist. As mentioned in Chapters 1 and 2, the field of song translation is fledgling, and animated children's

musical film is inevitably of only peripheral importance to researchers. On the other hand, however, other, more general, models of song translation do exist, but their inclusion in this study would have been imprudent with regard to space, time, and scope constraints. The four most popular models investigated in this study are the most popular undoubtedly because of their merit as perceived by the academic community, so it seems safe to assume that they are, simply put, most worthy of investigation.

Lastly, the importance of the visual aspect of animated musical films might be viewed as being largely ignored in this study. While the animation and its visual cues are mentioned occasionally in the analysis and discussion, it is certainly far from the focus of this study, mainly because it is also not the focus of the song translation models discussed. While it could be argued that the visual aspect is as much a part of animated musical film translation as the musical is, I am of the opinion that including it would not only be outside the scope of this study, but would even belong to an entirely different field of multimodal translation (Chaume, 2012; Díaz Cintas & Remael, 2007).

This study, then, must first and foremost be seen as an exploratory study that examines the functions and features of song translation models and its application to animated musical film. The results of this study can hardly be generalised, but may serve to stimulate other scholars to examine song translation practice and to raise awareness for the field of animated musical film translation.

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Appendix A

This appendix provides the transcriptions of the English, Dutch, and Flemish lyrics of the nine *Frozen* songs used in this study. All transcriptions were made by me and derived from the songs of the DVD version of *Frozen* (Del Vecho, 2013). The transcriptions follow the order in which the songs appear in the film, which is as follows:

- *Frozen Heart*;
- *Do You Want to Build a Snowman*;
- *For the First Time in Forever*;
- *Love Is an Open Door*;
- *Let It Go*;
- *Reindeer(s) Are Better than People*;
- *In Summer*;
- *For the First Time in Forever (Reprise)*;
- *Fixer Upper*.

Frozen Heart

<i>English</i>	<i>Dutch</i>	<i>Flemish</i>
Born of cold and winter air	IJs dat in de winterkou	Uit de koude winterlucht
And mountain rain combining	Uit water wordt geboren	En mistige berg geboren
This icy force both foul and fair	Verbergt een kracht heel puur en rauw	Ligt in het dal een meer van ijs
Has a frozen heart worth mining	En een hart dat is bevroren	Met een hart koud en bevroren
So cut through the heart	Doorklief nu het ijs	Kom hak door het hart
Cold and clear	Koud en klaar	Schone schijn
Strike for love and	Splijt het hart	Hak door de koude
Strike for fear	Verkild en zwaar	Ijswoestijn
See the beauty	Zie de schoonheid	Zie de schoonheid
Sharp and sheer	En 't gevaar	Scherp en fijn
Split the ice apart	Mijd tot elke prijs	Splijt het ijs apart

And break the frozen heart	Een mensenhart van ijs	En breek het koude hart
Watch your step	Doe je werk	Opgelet
Let it go	Mijd de kou	Laat het los
Beautiful	Machtig en	[...]
Powerful	Magisch en	IJzersterk
Dangerous	Krachtig en	Wonderbaar
Cold	Koud	Koud
Ice has a magic	Ijs is voor ons als	Ijs heeft een kant
Can't be controlled	Het witte goud	Die je niet vertrouwt
Stronger than one	O het is sterk	Sterker dan één
Stronger than ten	't is een tiran	Sterker dan tien
Stronger than a hundred men	Sterker dan honderd man	Sterker dan een honderd man
Born of cold and winter air	Ijs dat in de winterkou	Uit de koude winterlucht
And mountain rain combining	Uit water wordt geboren	En mistige berg geboren
This icy force both foul and fair	Verbergt een kracht heel puur en rauw	Ligt in het dal een meer van ijs
Has a frozen heart worth mining	En een hart dat is bevroren	Met een hart koud en bevroren
So cut through the heart	Doorklief nu het ijs	Kom hak door het hart
Cold and clear	Koud en klaar	Schone schijn
Strike for love and	Splijt nu het hart	Hak door de koude
Strike for fear	Wees onvervaard	IJswoestijn
See the beauty	Zie de schoonheid	Zie de schoonheid
Sharp and sheer	En 't gevaar	Scherp en fijn
Split the ice apart	Mijd tot elke prijs	Splijt het ijs apart
Beware the frozen heart	Een mensenhart van ijs	Kijk uit voor 't koude hart

Do You Want to Build a Snowman?

<i>English</i>	<i>Dutch</i>	<i>Flemish</i>
<i>Anna:</i> Elsa?	<i>Anna:</i> Elsa?	<i>Anna:</i> Elsa?
Do you want to build a snowman?	Zullen wij een sneeuwpop maken?	Kom dan maken we een sneeuwman
Come on lets go and play	Dat voelt zo fijn bekend	Ik speel niet graag alleen
I never see you anymore	Je deur is dicht al dagen lang	Je moet toch eens naar buiten ooit
Come out the door	Doe open dan	Ik zie je nooit
It's like you've gone away	't is of je er niet bent	't is net of je verdween
We used to be best buddies	Wil je niet met me spelen?	We waren beste vriendjes
And now we're not	Waarom is dat?	En nu niet meer
I wish you would tell me why	Of hoor je niet wat ik zeg?	Dus zeg me waar het aan lag
Do you want to build a snowman	Kom, dan maken we een sneeuwpop	Kom dan maken we een sneeuwman
It doesn't have to be a snowman	Of iets anders dan een sneeuwpop	Kan ook iets anders dan een sneeuwman

<i>Elsa:</i> Go away, Anna	<i>Elsa:</i> Laat me met rust, Anna	<i>Elsa:</i> Ga weg, Anna
<i>Anna:</i> Okay, bye	<i>Anna:</i> Ben al weg	<i>Anna:</i> Oké, dag
Do you want to build a snowman?	Zullen wij een sneeuwpop maken?	Kom dan maken we een sneeuwman
Or ride our bikes around the halls	Of gaan fietsen door de hal?	Of we gaan fietsen in de hal
I think some company is overdue	Weet je dat ik al ten einde raad,	Want voor gezelschap is de hoogste tijd
I've started talking	Met schilderijen	Ik praat al tegen
To the pictures on the walls	Praat, dat stoort me dus nogal	De portretten in de zaal
Hang in there, Joan	Hou je taai, Sjaane	Volhouden Jeanne
It gets a little lonely	Er is nooit iemand bij me	Ik voel me wel wat eenzaam
All these empty rooms,	't is zo stil en saai	In dit leeg paleis
Just watching the hours tick by	De tijd tikt zo traag voorbij	De klok tikt de uren weg
Elsa?	Elsa?	Elsa?
Please, I know you're in there,	Toe, laat me toch binnen	Alsjeblieft, 'k weet dat je daar bent
People are asking where you've been	Wat heeft het schuilen nog voor zin?	De mensen zeggen, kind hou moed
They say "have courage", and I'm trying to	Men zegt wees moedig, dat probeer ik trouw	En ik blijf hopen, want ik hou van jou
I'm right out here for you	Ik wil er zijn voor jou	En ik ben hier voor jou
Just let me in	Laat mij erin	Laat mij erin
We only have each other	We hebben slechts elkaar nog	We zijn maar met zijn tweeën
It's just you and me	Alleen jij en ik	Alleen jij en ik
What are we gonna do?	Zeg me, hoe moet het nou?	Wat moeten wij nu doen?
Do you want to build a Snowman?	Zullen wij een sneeuwpop maken?	Kom dan maken we een sneeuwman

For the First Time in Forever

<i>English</i>	<i>Dutch</i>	<i>Flemish</i>
<i>Anna:</i> The window is open so's that door	<i>Anna:</i> De ramen gaan open en kijk die deur	<i>Anna:</i> De ramen gaan open en kijk die deur
I didn't know they did that anymore	De hele hal heeft nu al veel meer kleur	De hele hal heeft nu al veel meer kleur
Who knew we owned a thousand salad plates	En kijk we hebben zelfs een feestservies	Wel duizend borden met een gouden bord
For years I've roamed these empty halls	Te lang was dit een lege hal	Al jaren leef ik zonder doel
Why have a ballroom with no balls?	In onze balzaal nooit een bal	In dit paleis zonder gevoel
Finally they're opening up the gates	Eindelijk waait hier een frisse bries	Eindelijk, ze openen de poort
There'll be actual real life people	En er komen echte mensen	Al die blijde echte mensen
It'll be totally strange	Da's even wennen misschien	Ik zie ze allemaal staan
Wow am I so ready for this change	Maar wauw wat heb ik daarnaar uitgezien	En ik kan die verandering wel aan
'Cause for the first time in forever	Want voor het eerst na al die jaren	Want voor het eerst in heel mijn leven
There'll be music, there'll be light	Klinkt hier straks weer feestgezang	Klinkt muziek en is er licht
For the first time in forever	Voor het eerst na al die jaren	Voor het eerst in heel mijn leven

I'll be dancing through the night	Zal ik dansen urenlang	Dans ik met een blij gezicht
Don't know if I'm elated or gassy	M'n maag speelt wat op van de zenuwen	Ben ik uitgelaten of in extase
But I'm somewhere in that zone	Maar daar kom ik wel overheen	Dit is echt een fenomeen
'Cause for the first time in forever	Want voor het eerst na al die jaren	Want voor het eerst in heel mijn leven
I won't be alone	Ben ik niet alleen	Ben ik niet alleen
I can't wait to meet everyone!	Ik kan niet wachten tot ik de gasten ontmoet!	Ik kan niet wachten om iedereen te ontmoeten!
What if I meet... the one?	Misschien ontmoet ik de ware wel!	Misschien ontmoet ik die ene!
Tonight imagine me gown and all	En straks, ik denk zo rond zeven uur	Vanavond met baljurk in de zaal
Fetchingly draped against the wall	Sta ik bevallig bij de muur	Mooi gedrapeerd tegen een paal
The picture of sophisticated grace	Een toonbeeld van verfijning, oelala	Het toonbeeld van een koninklijke stijl
I suddenly see him standing there	En plotseling zie ik hem dan staan	En plotseling zie ik hem daar staan
A beautiful stranger tall and fair	Een prachtige prins, hij lacht spontaan	Die man met zijn mooiste kleren aan
I want to stuff some chocolate in my face	Van schrik stop ik m'n mond vol chocola	Wat chocolade vlug in al m'n keel
But then we laugh and talk all evening	Maar hij blijft gezellig praten	Heel de avond blijft hij bij mij
Which is totally bizarre	En hij lacht om wat ik doe	En dat is toch heel erg raar
Nothing like the life I've led so far	Hoe anders was mijn leven tot nu toe	Vroeger ging het anders, eerlijk waar
For the first time in forever	Voor het eerst na al die jaren	Voor het eerst in heel mijn leven
There'll be magic, there'll be fun	Krijgt de dag een gouden rand	Zal ik naar een dansfeest gaan
For the first time in forever	Voor het eerst na al die jaren	Voor het eerst in heel mijn leven
I could be noticed by someone	Kan iemand vragen om mijn hand	Misschien ziet iemand mij nu staan
And I know it is totally crazy	En oké, in het echt gaat het anders	En ik weet, ik zal de liefde niet vinden
To dream I'd find romance	Dan in kasteelromans	Al bij mijn eerste dans
But for the first time in forever	Maar voor het eerst na al die jaren	Maar voor het eerst in heel mijn leven
At least I've got a chance	Maak ik nu echt een kans	Krijg ik nu toch een kans
<i>Elsa:</i> Don't let them in	<i>Elsa:</i> Laat niemand toe	<i>Elsa:</i> Laat niemand toe
Don't let them see	Spreek niemand aan	Kijk niemand aan
Be the good girl	Wees gehoorzaam	Jij moet altijd
You always have to be	En ga hier niet vandaan	Het brave meisje zijn
Conceal, don't feel	Voel niets, doe niets	Geen blik, geen snik
Put on a show	Dat iets verraad	Het masker op
Make one wrong move	Want één verkeerde	Één foutje en de
And everyone will know	Stap en 't is te laat	Boel staat op z'n kop
But it's only for today	Gelukkig duurt het maar een dag	't is alleen maar voor vandaag
<i>Anna:</i> It's only for today	<i>Anna:</i> Al duurt het maar een dag	<i>Anna:</i> Alleen maar voor vandaag
<i>Elsa:</i> It's agony to wait	<i>Elsa:</i> Alleen omdat het hoort	<i>Elsa:</i> Die pijn hier in m'n maag
<i>Anna:</i> It's agony to wait	<i>Anna:</i> Dit is zoals het hoort	<i>Anna:</i> De pijn hier in m'n maag
<i>Elsa:</i> Tell the guards to open up the gate	<i>Elsa:</i> Goed dan wachter, open nu de poort	<i>Elsa:</i> Wachters ga, en open nu de poort

<i>Anna:</i> The gate	<i>Anna:</i> De poort	<i>Anna:</i> De poort
For the first time in forever	Voor het eerst na al die jaren	Voor het eerst in heel mijn leven
<i>Elsa:</i> Don't let them in	<i>Elsa:</i> Laat niemand toe	<i>Elsa:</i> Laat niemand toe
Don't let them see	Spreek niemand aan	Kijk niemand aan
<i>Anna:</i> I'm getting what I'm dreaming of	<i>Anna:</i> Zal ik weer nieuwe mensen zien	<i>Anna:</i> Durf ik te geloven in mijn droom
<i>Elsa:</i> Be the good girl	<i>Elsa:</i> Wees gehoorzaam	<i>Elsa:</i> Je moet altijd
You always have to be	En ga hier niet vandaan	Het brave meisje zijn
<i>Anna:</i> A chance to change my lonely world	<i>Anna:</i> Ik hoop op nieuw geluksgevoel	<i>Anna:</i> Een kans voor een heel nieuw verhaal
<i>Elsa:</i> Conceal	<i>Elsa:</i> Zeg niets	<i>Elsa:</i> Geen blik
<i>Anna:</i> A chance to find true love	<i>Anna:</i> En liefde zelfs misschien	<i>Anna:</i> Vol liefde zonder schroom
<i>Elsa:</i> Conceal, don't feel	<i>Elsa:</i> Voel niets, doe niets	<i>Elsa:</i> Geen blik, geen snik
Don't let them know	Dat iets verraadt	Het masker op
<i>Anna:</i> I know it all ends tomorrow	<i>Anna:</i> Maar morgen zal alles voorbij zijn	<i>Anna:</i> En morgen zal het voorbij zijn
So it has to be today	Dus vandaag 't is wat ik zeg	Dus vandaag is echt mijn dag
'Cause for the first time in forever	Ja voor het eerst na al die jaren	Want voor het eerst in heel mijn leven
For the first time in forever	Voor het eerst na al die jaren	Voor het eerst in heel mijn leven
Nothing's in my way	Staat niets mij in de weg	Voel ik dat het mag

Love Is an Open Door

<i>English</i>	<i>Dutch</i>	<i>Flemish</i>
<i>Anna:</i> Okay, can I just say something crazy?	<i>Anna:</i> Oké, mag ik eens iets heel erg geks zeggen?	<i>Anna:</i> Oké, mag ik eens iets heel geks zeggen?
<i>Hans:</i> I love crazy!	<i>Hans:</i> Ik ben dol op gek juist	<i>Hans:</i> Ik hou van gek
<i>Anna:</i> All my life has been a series of doors in my face	<i>Anna:</i> Heel mijn leven al slaat elke deur dicht voor mijn neus	<i>Anna:</i> Al mijn hele leven gaat steeds de deur voor mij dicht
And then suddenly I bump into you	Maar mijn ogen gaan open door jou	En nu plotseling bots ik tegen u
<i>Hans:</i> I was thinking the same thing! 'Cause like	<i>Hans:</i> Ik dacht precies hetzelfde, want weet je	<i>Hans:</i> Ik was net hetzelfde aan het denken! Want weet je
I've been searching my whole life to find my own place	Heel mijn leven neemt geen mens mij echt serieus	Ik zoek heel mijn leven al naar mijn plekje licht
And maybe it's the party talking	En misschien is het dit feest wel	En misschien is het wel dit feestje
Or the chocolate fondue	Of je toet vol cacao	Of de chocofondue

<i>Anna:</i> But with you	<i>Anna:</i> Maar bij jou	<i>Anna:</i> Maar met jou
<i>Hans:</i> But with you	<i>Hans:</i> Maar bij jou	<i>Hans:</i> Maar met jou
I found my place	Kan ik vrij zijn	Zie ik het licht
<i>Anna:</i> I see your face	<i>Anna:</i> Ja dit voelt fijn	<i>Anna:</i> 'k zie jou gezicht
<i>Both:</i> And it's nothing like I've ever known before	<i>Both:</i> Dit avontuur met jou durf ik wel aan	<i>Both:</i> En als zoiets je een keertje overkomt
Love is an open door Love is an open door Love is an open door	Met deuren die opengaan Liefde geeft ons ruim baan Deuren die opengaan	Is liefde een open deur Is liefde een open deur Is liefde een open deur
<i>Interchanged repetition:</i> With you/with you/with you/with you	<i>Interchanged repetition:</i> Met jou/met jou/voor jou/en jou	<i>Interchanged repetition:</i> Met jou/met jou/met jou/met jou
<i>Both:</i> Love is an open door	<i>Both:</i> Liefde geeft ons ruim baan	<i>Both:</i> Is liefde een open deur
<i>Hans:</i> I mean it's crazy	<i>Hans:</i> 't is toch bijzonder	<i>Hans:</i> Het is wel grappig
<i>Anna:</i> What?	<i>Anna:</i> Wat?	<i>Anna:</i> Wat?
<i>Hans:</i> We finish each other's	<i>Hans:</i> We geven elkaar een	<i>Hans:</i> We delen elkaars ge-
<i>Anna:</i> Sandwiches	<i>Anna:</i> Hapje taart	<i>Anna:</i> bakken vis
<i>Hans:</i> That's what I was gonna say!	<i>Hans:</i> Dat wilde ik dus net zeggen	<i>Hans:</i> Dat ging ik net zeggen!
<i>Anna:</i> And I've never met someone	<i>Anna:</i> Ik zie je nu al als	<i>Anna:</i> Jij denkt precies als ik
<i>Both:</i> Who thinks so much like me	<i>Both:</i> Een zielsverwant echt waar	<i>Both:</i> Ja dat is echt een feit
Jinx! Jinx again!	Pinkie! Twee keer pinkie!	Wens! Nog een wens!
Our mental synchronisation	Voor deze vreemde ervaring	Die samendenken-ervaring
Can have but one explanation	Bestaat toch maar één verklaring	Heeft maar één enk'le verklaring
<i>Hans:</i> You	<i>Hans:</i> Jij	<i>Hans:</i> Jij
<i>Anna:</i> And I	<i>Anna:</i> En ik	<i>Anna:</i> En ik
<i>Hans:</i> Were	<i>Hans:</i> Ho-	<i>Hans:</i> Sa-
<i>Anna:</i> Just	<i>Anna:</i> -ren	<i>Anna:</i> -men
<i>Both:</i> Meant to be	<i>Both:</i> Bij elkaar	<i>Both:</i> Voor altijd
<i>Anna:</i> Say goodbye	<i>Anna:</i> Zeg vaarwel	<i>Anna:</i> Zeg vaarwel
<i>Hans:</i> Say goodbye	<i>Hans:</i> Zeg vaarwel	<i>Hans:</i> Zeg vaarwel

<i>Both:</i> To the pain of the past	<i>Both:</i> Tegen vroeger verdriet	<i>Both:</i> Het verdriet is voorbij
We don't have to feel it anymore	Een mooi nieuw begin kan nu ontstaan	Als wij alle dingen zien in kleur
Love is an open door Love is an open door	Liefde geeft ons ruim baan Deuren die open gaan	Is liefde een open deur Is liefde een open deur
Life can be so much more	Ik ga er tegenaan	't leven is zoveel meer
<i>Interchanged repetition:</i> With you/with you/with you/with you	<i>Interchanged repetition:</i> Met jou/met jou/met jou/met jou	<i>Interchanged repetition:</i> Met jou/met jou/met jou/met jou
<i>Both:</i> Love is an open door	<i>Both:</i> Kan ik de wereld aan	<i>Both:</i> Is liefde een open deur
<i>Hans:</i> Can I say something crazy?	<i>Hans:</i> Mag ik je iets gekks vragen?	<i>Hans:</i> Mag ik eens iets gekks zeggen?
Will you marry me?	Wil je met me trouwen?	Wil je met me trouwen?
<i>Anna:</i> Can I say something even crazier?	<i>Anna:</i> Mag ik misschien nog iets gekkers zeggen?	<i>Anna:</i> Mag ik nog iets veel gekkers zeggen?
Yes!	Ja!	Ja!

Let It Go

<i>English</i>	<i>Dutch</i>	<i>Flemish</i>
The snow glows white on the mountain tonight	De sneeuw glanst zacht in het maanlicht vannacht	De sneeuw glanst zacht op de bergen vannacht
Not a footprint to be seen	Van een voetstap geen blijk	En geen voetafdruk te zien
A kingdom of isolation	Dit lege verlaten land is	Een koninkrijk stil en eenzaam
And it looks like I'm the queen	Vanaf nu mijn koninkrijk	En ik ben de koningin
The wind is howling like this swirling storm inside	Van de storm die in mij woedt had tot nu toe niemand weet	De wind jaagt huilend als een wervelstorm in mij
Couldn't keep it in	Het werd mij te veel	'k hou het niet meer uit
Heaven knows I've tried	Hoe 'k m'n best ook deed	Nu laat ik hem vrij
Don't let them in	Laat niemand toe	Laat niemand toe
Don't let them see	Spreek niemand aan	Kijk niemand aan
Be the good girl	Wees gehoorzaam	Je moet altijd
You always have to be	En ga hier niet vandaan	Het brave meisje zijn
Conceal don't feel	Voel niets doe niets	Geen blik geen snik
Don't let them know	Dat iets verraad	Het masker op
Well know they know	Da's nu te laat	Hier houdt het op
Let it go Let it go	Laat het los Laat het gaan	Laat het los Laat het los
Can't hold it back anymore	Het roer moet om ja dat moet	Ik hou het echt niet meer uit
Let it go Let it go	Laat het los Laat het gaan	Laat het los Laat het los
Turn away and slam the door	Sluit de deuren nu voorgoed	Gooi de deur dicht keer niet terug
I don't care	Wat men daar	'k geef niet om
What they're going to say	Over mij beweert	Al hun commentaar

Let the storm rage on	Raakt me hier niet meer	En de storm raast door
The cold never bothered me anyway	En kou heeft me sowieso nooit gedeerd	De vrieskou daar zat ik toch al niet mee
It's funny how some distance	Het is grappig dat wat afstand	't is vreemd maar op een afstand
Makes everything seem small	Zo snel meer inzicht gaf	Blijkt alles heel erg klein
And the fears that once controlled me	Want de vrees die mij steeds voort joeg	En de angsten die ik voelde
Can't get to me at all	Glijdt nu al van me af	Die blijken weg te zijn
It's time to see what I can do	Ik ga op zoek naar wie ik ben	Ik wil nu zien wat ik kan doen
To test the limits and break through	Verleg de grenzen die ik ken	Bepaal de grenzen waar en hoe
No right no wrong no rules for me	Geen goed of fout geldt hier voor mij	Geen kwaad geen goed geen wet voor mij
I'm free	'k ben vrij	'k ben vrij
Let it go Let it go	Laat het los Laat het gaan	Laat het los Laat het los
I'm one with the wind and sky	Voorbij is de storm in mij	Met de wind en de hemel één
Let it go Let it go	Laat het los Laat het gaan	Laat het los Laat het los
You'll never see me cry	Geen tranen meer, voorbij	Mijn laatste traan verdween
Here I stand	Hier begint	Ik sta hier
And here I'll stay	Mijn nieuw bestaan	En ik blijf hier
Let the storm rage on	Onbevreesd en vrij	En de storm raast door
My power flurries through the air into the ground	M'n kracht neemt toe en scheidt een zuilenrij van steen	Mijn krachten schieten door de lucht terug naar de grond
My soul is spiralling in frozen fractals all around	M'n ziel bouwt een kasteel van ijskristallen om me heen	Mijn ziel versplintert zich als ijskristallen in het rond
And one thought crystallises like an icy blast	In elk kristal weerklinkt de echo van m'n geest	En één gedachte vormt zich ijzig koud in mij
I'm never going back	'k ga nooit nee nooit meer terug	Nee ik ga nooit meer terug
The past is in the past	't verleden is geweest	Voorbij is nu voorbij
Let it go Let it go	Laat het los Laat het gaan	Laat het los Laat het los
And I'll rise like the break of dawn	Ja ik rijds uit de kilte op	Ik herrijds als de ochtendgloor
Let it go Let it go	Laat het los Laat het gaan	Laat het los Laat het los
That perfect girl is gone	Op deze hoge top	Die brave meid is er vandoor
Here I stand	Hier begint	In het licht
In the light of day	Nu mijn leven weer	Maak ik mijn entree
Let the storm rage on	Vrij en onbevreesd	En de storm raast door
The cold never bothered me anyway	Kou is voor mij nooit een punt geweest	De vrieskou daar zat ik toch al niet mee

Reindeer(s) Are Better than People

<i>English</i>	<i>Dutch</i>	<i>Flemish</i>
Reindeers are better than people	Dieren zijn beter dan mensen	Dieren zijn beter dan mensen
Sven, don't you think that's true?	Sven, het klopt wat je ziet	Sven, 't is toch waar, geef toe

Yeah people will beat you	Ja mensen bedriegen	Ja mensen bedriegen
And curse you and cheat you	Ze vechten en liegen	Ze slaan je en liegen
Everyone of them's bad	Ze zijn stuk voor stuk slecht	Maar jij bent wel een held man
Except you	Maar jij niet	En hoe
Thanks buddy	Bedankt jongen	Bedankt maatje
But people smell better than reindeers	Ze ruiken wel frisser dan dieren	Ze ruiken wel beter dan dieren
Sven, don't you think I'm right?	Sven, helaas is dat waar	Sven, had je dat gedacht?
That's once again true	Ik zeg, ja dat kan	Dat is ook weer waar
For all except you	Behalve jij dan	Behalve jij daar
You got me	Die zit Sven	Betrapt
Let's call it a night	Welterusten dan maar	Maar nu goeie nacht
Good night	Slaap zacht	Slaap zacht
Don't let the frostbite bite	Droom van een zomernacht	Hou de kou uit je vacht

In Summer

<i>English</i>	<i>Dutch</i>	<i>Flemish</i>
Bees'll buzz	Bij zoemt blij	Bij zoemt blij
Kids'll blow dandelion fuzz	Paardenbloempluisjes in de wei	Paardenbloempluisjes in de wei
And I'll be doing whatever snow does	O deze sneeuwpop die wordt toch zo blij	En ik doe alles wat sneeuw zou doen
In summer	Van zomer	In de zomer
A drink in my hand	Een glas in m'n hand	Een glas in mijn hand
My snow up against the burning sand	M'n sneeuw warmt zich aan 't warme zand	Mijn sneeuw vlijt zich in het warme zand
Probably getting gorgeously tanned	Oppassen dat m'n neus niet verbrandt	Ik word lekker zonnebruin
In summer	't is zomer	In de zomer
I'll finally see a summer breeze	Hoe fijn is dat een zomerbriesje	De winterstormen drijven weg
Blow away a winter storm	Blaast hagelbuien voort	Door een zachte zomerbries
And find out what happens to solid water	En ik ben benieuwd naar wat sneeuwpoppen doen	En kijk wat gebeurt met bevroren water
When it gets warm	Als het warmer wordt	Als het niet vriest
And I can't wait to see	En geen vriend die nog ooit	En wat zouden mijn vrienden
What my buddies all think of me	Zomaar sneeuwballen naar me gooit	Zeggen als ze me zien
Just imagine how much cooler I'll be	Want ze vinden mij vast cooler dan ooit	Want ik zal toch zoveel cooler zijn
In summer	't is zomer	In de zomer
The hot and the cold are both so intense	Want warmte en kou zijn beide perfect	De warmte en koude zijn zo intens
Put them together it just makes sense	Samen geeft dat een knaleffect	Zet ze bijeen is alles naar wens
Winter's a good time to stay in and cuddle	'k zit elke dag op een zonnig terrasje	'k zit elke dag op een zonnig terrasje
But put me in summer and I'll be a	En o in de zomer dan word ik een	En o in de zomer dan word ik een
Happy snowman	Blije sneeuwpop	Blije sneeuwman
When life gets rough	En na een dag	Als ik het niet weet

I like to hold on to my dream	Met heel veel drukte en gehaast	Dan vlucht ik weg in fantasie
Of relaxing in the summer sun	Dan helpt het als je in de zon	Van relaxen in de zomerzon
Just letting off steam	Wat stoom afblaast	Wat een magie
Oh the sky would be blue	O de zon lacht me toe	O de lucht is zo blauw
And you guys will be there too	En dan weet ik als jullie hoe	Ben bij jullie van wie ik hou
When I finally do what frozen things do	Een sneeuwpop zich voelt in wat wordt bedoeld	Als ik eindelijk doe wat een sneeuwman doet in
In summer	Met zomer	De zomer

For the First Time in Forever (Reprise)

<i>English</i>	<i>Dutch</i>	<i>Flemish</i>
<i>Anna:</i> You don't have to protect me	<i>Anna:</i> Je hoeft me niet te beschermen	<i>Anna:</i> Je hoeft me niet te beschermen
I'm not afraid	Ik ben niet bang	Ik ben niet bang
Please don't shut me out again	Sluit me niet meer buiten, Elsa	Sluit me niet opnieuw buiten
Please don't shut the door	Gooi de deur niet dicht	Sla de deur niet dicht
You don't have to keep your distance anymore	Ik zie alles plots'ling in een ander licht	En verstop je toch niet meer, kom in het licht
'Cause for the first time in forever	Want voor het eerst na al die jaren	Want voor het eerst in heel mijn leven
I finally understand	Begrijp ik jou verdriet	Kan ik het nu verstaan
For the first time in forever	Voor het eerst na al die jaren	Voor het eerst in heel ons leven
We can fix this, hand in hand	Zie ik wat jij niet ziet	Kunnen wij dit samen aan
We can head down this mountain together	We kunnen deze berg samen bedwingen	Deze berg afdalen met z'n tweeën
You don't have to live in fear	Bange tijden zijn voorbij	En geen angst meer maar plezier
'Cause for the first time in forever	Want voor het eerst na al die jaren	Want voor het eerst in heel mijn leven
I will be right here	Sta ik aan je zij	Blijf ik bij je hier
<i>Elsa:</i> Anna	<i>Elsa:</i> Anna	<i>Elsa:</i> Anna
Please go back home	Toe, ga naar huis	Ga toch naar huis
Your life awaits	Jouw leven wacht	Het leven wacht
Go enjoy the sun and open up the gates	Open elke poort, geniet en pluk de dag	Geniet van de zon die door het venster lacht
<i>Anna:</i> Yeah, but—	<i>Anna:</i> Ja, maar	<i>Anna:</i> Ja maar—
<i>Elsa:</i> I know	<i>Elsa:</i> Nee wacht	<i>Elsa:</i> Ik weet het
You mean well	Je bedoelt het goed	Het is oké
But leave me be	Maar breek met mij	Maar ach laat mij
Yes I'm alone, but I'm alone and free	Hier ben ik alleen, maar wel alleen en vrij	Ik ben alleen, maar ben alleen en vrij
Just stay away and you'll be safe from me	Dus ga naar huis, naar 't zomer jaargetij	Blijf bij me weg, ver weg, veilig voor mij
<i>Anna:</i> Actually we're not	<i>Anna:</i> Helaas is dat niet waar	<i>Anna:</i> Maar dat ben ik niet

<i>Elsa:</i> What do you mean you're not?	<i>Elsa:</i> Hoezo is dat niet waar?	<i>Elsa:</i> Wat bedoel je, niet?
<i>Anna:</i> I get the feeling you don't know	<i>Anna:</i> Wat ik je dus nog zeggen wou	<i>Anna:</i> Ik weet niet hoe 'k 't zeggen zou
<i>Elsa:</i> What do I not know?	<i>Elsa:</i> Vooruit, zeg het me nou	<i>Elsa:</i> Hoe je iets zeggen zou?
<i>Anna:</i> Arendelle's in deep, deep, deep, deep, snow	<i>Anna:</i> In Arendelle heerst diep, diep, diep diepe kou	<i>Anna:</i> Arendelle is in diepe, diepe, diepe, diepe kou
<i>Elsa:</i> What?	<i>Elsa:</i> Wat?	<i>Elsa:</i> Wat?
<i>Anna:</i> You kind of set off an eternal winter	<i>Anna:</i> Je veroorzaakte een soort eeuwige winter	<i>Anna:</i> Je veroorzaakte een eeuwige winter
Everywhere	Overal	En overal
<i>Elsa:</i> Everywhere?	<i>Elsa:</i> Overal?	<i>Elsa:</i> Overal?
<i>Anna:</i> It's okay, you can just unfreeze it	<i>Anna:</i> Dat geeft niet, laat het gewoon dooien	<i>Anna:</i> Maar da's oké, je kan het toch ontvriezen?
<i>Elsa:</i> No, I can't	<i>Elsa:</i> Dat kan ik niet	<i>Elsa:</i> Nee, dat kan ik niet
I – I don't know how	Ik – ik weet niet hoe	Ik weet niet hoe
<i>Anna:</i> Sure you can!	<i>Anna:</i> Tuurlijk wel!	<i>Anna:</i> Tuurlijk wel!
I know you can!	Ik weet het zeker!	Ik weet dat je het kan!
'Cause for the first time in forever	Want voor het eerst na al die jaren	Want voor het eerst in heel jouw leven
<i>Elsa:</i> I'm such a fool, I can't be free	<i>Elsa:</i> Ik werd verblind, ik ben niet vrij	<i>Elsa:</i> Ik ben zo stom, ik ben niet vrij
<i>Anna:</i> You don't have to be afraid	<i>Anna:</i> Hoef je niet meer bang te zijn	<i>Anna:</i> Hoef je niet meer bang te zijn
<i>Elsa:</i> No escape from the storm inside of me	<i>Elsa:</i> Nimmer vrij van de storm die raast in mij	<i>Elsa:</i> Geen ontsnappen aan de storm die lijdt in mij
<i>Anna:</i> We can work this out together	<i>Anna:</i> We verdrijven voortaan samen	<i>Anna:</i> Ja het lukt ons wel tezamen
<i>Elsa:</i> I can't control the curse	<i>Elsa:</i> De vloek beheerst mijn geest	<i>Elsa:</i> Ben nooit vrij van de vloek
<i>Anna:</i> We'll reverse the storm you've made	<i>Anna:</i> Elke storm en alle pijn	<i>Anna:</i> En die storm krijgen we klein
<i>Elsa:</i> Anna, please, you'll only make it worse	<i>Elsa:</i> Anna, die kans is er nooit geweest	<i>Elsa:</i> Maak het niet erger met je bezoek
<i>Anna:</i> Don't panic	<i>Anna:</i> Niet bang zijn	<i>Anna:</i> Geen angst meer
<i>Elsa:</i> There's so much fear	<i>Elsa:</i> Dit is te zwaar	<i>Elsa:</i> De angst zit hier
<i>Anna:</i> We'll make the sun bright	<i>Anna:</i> Want ik zal naast je staan	<i>Anna:</i> Nadat de zon weer schijnt
<i>Elsa:</i> You're not safe here	<i>Elsa:</i> Je loopt gevaar	<i>Elsa:</i> Ga weg van hier

<i>Anna:</i> We can face this thing together	<i>Anna:</i> En we zullen erin slagen	<i>Anna:</i> En die oude vloek versplintert
We can change this winter weather	Deze winter te verjagen	We verdrijven deze winter
And everything will be all right	Je kunt de vloek verslaan	Totdat de zon weer schijnt
<i>Elsa:</i> I can't!	<i>Elsa:</i> Ga weg!	<i>Elsa:</i> Gaat niet!

Fixer Upper

<i>English</i>	<i>Dutch</i>	<i>Flemish</i>
<i>Bulda:</i> What's the issue, dear?	<i>Bulda:</i> Wat is het punt dan, liefje?	<i>Bulda:</i> Wat is 't probleem, liefje?
Why are you holding back from such a man?	Waarom ga je niet voor zo'n leuke man?	Waarom verstop je je voor zo'n man?
Is it the clumpy way he walks?	Vind je zijn loopje soms te plomp?	Is het zijn plompe mannenstap?
<i>Cliff:</i> Or the grumpy way he talks?	<i>Cliff:</i> Of zijn grapjes iets te lomp	<i>Cliff:</i> Of zijn lompe flauwe grap?
<i>Troll 1:</i> Or the pear-shaped square-shaped weirdness of his feet?	<i>Troll 1:</i> Zijn die rare grote schuiten soms niet fris?	<i>Troll 1:</i> Of de rare zware wormen van zijn voet?
<i>Troll 2:</i> And though we know he washes well	<i>Troll 2:</i> Want ook al wast 'ie zich best flink	<i>Troll 2:</i> En ja ik weet hij wast zich wel
He always ends up sort of smelly	Hij blijft nog steeds een beetje stinkie	Die okselgeur is niet gezellig
<i>Bulda:</i> But you'll never meet a fellow who's as	<i>Bulda:</i> Maar je ziet niet vaak een jongen die zo	<i>Bulda:</i> Maar goed vind je nog een ventje met ge-
<i>Bulda and Cliff:</i> Sensitive and sweet	<i>Bulda and Cliff:</i> Zacht en zorgzaam is	<i>Bulda and Cliff:</i> voel in overvloed
So he's a bit of a fixer upper	Hij heeft misschien wel wat mankementen	Kijk eens goed naar mankementen
So he's got a few flaws	Hij is altijd de klos	Hij is niet echt perfect
<i>Troll 3:</i> Like his peculiar brain dear	<i>Troll 3:</i> Hij heeft een zwak voor die Sven hier	<i>Troll 3:</i> Zoals dat brein in zijn hoofd hier
<i>Troll 4:</i> Or his thing with the reindeer	<i>Troll 4:</i> Hij praat met het rendier	<i>Troll 4:</i> Dat ding met zijn rendier
<i>All trolls:</i> That's a little outside of nature's laws	<i>All trolls:</i> Er zit duidelijk wel een schroefje los	<i>All trolls:</i> Da's natuurlijk gezien wat incorrect
<i>Kristoff:</i> This is not about me!	<i>Kristoff:</i> Dit gaat niet over mij hoor!	<i>Kristoff:</i> Dit gaat niet over mij!
<i>All trolls:</i> So he's a bit of a fixer upper	<i>All trolls:</i> Ook al heeft 'ie wel wat mankementen	<i>All trolls:</i> Ook al heeft hij een paar mankementen
But this we're certain of	Dat blijft niet opgekropt	We zijn er zeker van
You can fix this fixer upper up	Want we lappen deze knappert hier	Wat verbeterd moet verbeter je
With a little bit of love	Met een beetje liefde op	Wat een beetje liefde kan
<i>Kristoff:</i> Can we please just stop talking about this?	<i>Kristoff:</i> Kunnen we hier alsjeblieft over ophouden?	<i>Kristoff:</i> Kunnen we daar alsjeblieft over zwijgen?
We've got a real, actual problem here	We hebben namelijk een echt probleem, oké?	We zitten hier echt met een groot probleem

<i>Bulda:</i> I'll say!	<i>Bulda:</i> Precies!	<i>Bulda:</i> Dat zie ik ja!
So tell me, dear,	Maar vertel eens, mop,	Zeg eens ,liefje,
Is it the way that he runs scared?	Doet zijn kleinzerigheid ertoe?	Is het omdat hij zich verbergt?
<i>Troll 5:</i> Or that he's socially impaired?	<i>Troll 5:</i> Of is 't z'n stuntelig gedoe?	<i>Troll 5:</i> Omdat soms sels zijn te veel vergt?
<i>Troll child:</i> Or that he only likes to tinkle in the woods?	<i>Troll child:</i> Of dat 'ie liever bij een boom z'n plasje doet?	<i>Troll child:</i> Omdat hij liefst een pasje doet in het bad?
<i>Anna:</i> I did not need to know that	<i>Anna:</i> Dat hoeft ik echt niet te weten	<i>Anna:</i> Dat hoefde ik niet te weten
<i>Cliff:</i> Are you holding back your fondness	<i>Cliff:</i> Kan zijn haar je niet bekoren?	<i>Cliff:</i> Blijf je liever nog watsep?
Due to his unmanly blondness?	Of die veel te kleine oren?	't is omdat hij een mannelijk blond is?
<i>Female trolls:</i> Or the way he covers up that he's the honest goods?	<i>Female trolls:</i> Hij verbergt het, maar van binnen is hij echt heel zoet	<i>Female trolls:</i> Omdat hij verzwijgt dat hij zo eerlijk is als goud?
<i>All trolls:</i> He's just a bit of a fixer upper	<i>All trolls:</i> Hij heeft misschien wel wat mankementen	<i>All trolls:</i> Hij heeft misschien een paar mankementen
He's got a couple of bugs	En krabben is onbeleefd	Er zit een luis in zijn pels
His isolation is confirmation of his	Hij is alleen, dat verklaart meteen waarom	
Desperation for healing hugs	Hij als geen een zoveel om knuffels geeft	
So he's a bit of a fixer upper	Hij heeft misschien wel wat mankementen	Hij heeft misschien een paar mankementen
But we know what to do	Maar hij is hondentrouw	We weten wat te doen
The way to fix this fixer upper is to	Die knappen we vast en zeker op	Beter wordt dat verbeter je met een
Fix him up with you	Als we hem koppelen aan jou	Hele dikke zoen
<i>Kristoff:</i> Enough!	<i>Kristoff:</i> Genoeg!	<i>Kristoff:</i> Genoeg!
She's engaged to someone else, okay?	Ze is verloofd met iemand anders, oké?	Ze gaat trouwen met iemand anders, oké?
<i>Cliff:</i> So she's a bit of a fixer upper	<i>Cliff:</i> Ook zij heeft dus een klein mankementje	<i>Cliff:</i> Dus zij heeft ook een paar mankementen
<i>Troll 6:</i> That's a minor thing	<i>Troll 6:</i> Maak daarvan geen ding	<i>Troll 6:</i> Da's maar een klein ding
<i>Troll 7:</i> Her quote engagement is a flex arrangement	<i>Troll 7:</i> Ze heeft een liefje maar geen boterbriefje	<i>Troll 7:</i> Altijd maar beloven moet je 't niet geloven
<i>Troll child:</i> And by the way, I don't see no ring	<i>Troll child:</i> En kijk eens goed, ik zie ook geen ring	<i>Troll child:</i> En trouwens, ik zie toch geen ring
<i>Male trolls:</i> So she's a bit of a fixer upper	<i>Male trolls:</i> We hebben hier dus een doe-het-zelftype	<i>Male trolls:</i> Dus zij heeft ook een paar mankementen
Her brain's a bit betwixt	Die weinig moeite kost	Maar tijd is wat je mist
Get the fiance out of the way and	Zeg dat liefje snel voorgoed vaarwel en	Zet je lief maar gauw op non-actief
The whole thing will be fixed	't probleem is opgelost	En het zaakje is gefikst
<i>Bulda:</i> We're not saying you can change him	<i>Bulda:</i> Probeer hem niet te veranderen	<i>Bulda:</i> Je kan hem niet veranderen
'Cause people don't really change	Da's een verloren zaak	Hoe heb je niet de macht
We're only saying that love's a force	Ik zeg alleen dat liefde vaak	Ik zeg alleen de liefde is

That is powerful and strange	Een mens veel mooier maakt	Een hele sterke kracht
People make bad choices	Een mens maakt foute keuzes	Een mens maakt foute keuzes
If they're mad or scared or stressed	Als 'ie bang is of gestrest	Als hij bang is of gestrest
Throw a little love their way	Maar als je mensen liefde geeft	Maar spreek wat liefde in het rond
<i>Female trolls:</i> Throw a little love their way	<i>Female trolls:</i> Als je mensen liefde geeft	<i>Female trolls:</i> Spreek wat liefde in het rond
And you bring out the best	Dan zijn ze op hun best	Dan zie je ze op hun best
<i>All trolls:</i> True love brings out the best	<i>All trolls:</i> Want liefde doet de rest	<i>All trolls:</i> Dan zien we ze op hun best
Everyone's a bit of a fixer upper	Iedereen heeft wel een klein mankementje	Iedereen heeft wel een paar mankementen
That's what it's all about	Let dus maar op elkaar	Liefde is op elkaar
<i>Cliff:</i> Father	<i>Cliff:</i> Kerel	<i>Cliff:</i> Vader
<i>Troll 8:</i> Sister	<i>Troll 8:</i> Meisje	<i>Troll 8:</i> Zuster
<i>Troll 9:</i> Brother	<i>Troll 9:</i> Ventje	<i>Troll 9:</i> Ventje
<i>All trolls:</i> We need each other	<i>All trolls:</i> Het kost geen centje	<i>All trolls:</i> Het kost geen centje
To raise us up and round us out	Je groeit ervan ja echt 't is waar	Het maakt je beter eerlijk waar
Everyone's a bit of a fixer upper	Iedereen heeft wel een klein mankementje	Iedereen heeft wel een paar mankementen
But when push comes to shove	Dat fiks je creatief	Da's wat ik zeggen wou
<i>Olaf:</i> The only fixer upper fixer that can fix a fixer upper is	<i>Olaf:</i> Zo krijgt ieder mankementje permanent een happy endje met	<i>Olaf:</i> En zo krijgt ieder mankementje permanent een happy endje met
<i>All trolls:</i> True, true	<i>All trolls:</i> Liefde, liefde	<i>All trolls:</i> Liefde, liefde
True, true ,true, true, true	lief, lief, lief, en ware	Liefde, love, love, liefde
Love	Trouw	Oeh
<i>Troll priest:</i> Do you, Anna, take Kristoff to be your trollfully wedded—	<i>Troll priest:</i> Beloof jij, Anna, om Kristoff in voor- en tegenspoed te—	<i>Troll priest:</i> Neem jij, Anna, Kristoff tot je trollige echtgenoot?
<i>Anna:</i> Wait, what?	<i>Anna:</i> Wacht, wat?	<i>Anna:</i> Wacht, wat?
<i>Troll priest:</i> You're getting married	<i>Troll priest:</i> Jullie gaan trouwen	<i>Troll priest:</i> Je gaat trouwen
<i>All trolls:</i> Love	<i>All trolls:</i> Ja	<i>All trolls:</i> Trouw